





YOU CAN'T BE
WHAT YOU
CAN'T SEE

American children's
rights campaigner
Marian Wright Edelman.

Author's Note

June Sarpong – Director of Creative Diversity



One of my favourite quotes of all time is 'You can't be what you can't see' by the American children's rights campaigner Marian Wright Edelman. I first saw Wright Edelman's powerful words spoken by author Marie Wilson in "Miss Representation", the award-winning documentary on the portrayal of women in television and film through the ages.

The BBC's public service remit means that as an organisation we have a commitment to deliver value for every household in the UK. This applies as much to what is seen as to what is heard – and who is seen and heard. This report sets out our plans to make sure more people in the UK are seen and heard, and their value recognised and reflected.

Across all our services we've made important diversity commitments. We're collaborating across the industry, finding new ways of working with our suppliers, and BBC television and radio have both pledged significant resource to the creation of more representative content for our audiences.

The BBC has diversity and inclusion at the heart of its strategy. In this report we also outline the work we're doing to change our internal culture of and the make-up of our workforce.

The Director-General, Tim Davie and the Chief Content Officer Charlotte Moore have been clear that diversity and inclusion are mission critical to the BBC's success. As we approach our centenary in 2022, how we respond to the challenge of creating a more inclusive organisation will determine whether the BBC can deliver value for all audiences and for all parts of our society in the future.

A handwritten signature in black ink, appearing to be 'JS', with a long horizontal line extending to the right and a curved line underneath.



Executive summary

Diversity and inclusion are vital to the future of the BBC.

Creatives at the BBC must be empowered to make high-impact content that's relevant to all audiences in the UK. This is about generating more opportunities for diverse content-makers within our organisation and among our suppliers, and also about how we connect our creative community with the audiences we serve.

Unlike any other broadcaster, the BBC has a public duty to reflect the diversity of the UK in its content across a range of genres and topics, ensuring representation is balanced, authentic and fair.

As this report demonstrates, we have driven inclusive representation on-screen and on-air, but we are delivering change more slowly off-screen. We are taking significant steps to accelerate our progress through:

- Our workforce diversity plan to underpin our 50:20:12 diversity targets: 50% gender, 20% ethnicity and 12% disability.
- Our 20% off-screen diversity target for all new TV commissions to ensure we have a diverse range of storytellers creating content that better reflects all audiences.
- Our 20% diversity target for independent suppliers to BBC Radio & Music to support better representation across the industry.
- Our commitment to greater representation on-screen and on-air: the BBC has made the largest financial investment within the creative industry prioritising £100 million and £12 million respectively from its TV and radio commissioning budgets to drive change across our output.

We are at the tipping point of a major transition in society, culturally as well as in terms of audience content consumption habits and expectations. The need for a higher degree of inclusion both on and off-screen is now a must-have rather than a nice-to-have. The BBC is uniquely positioned to lead the movement towards greater representation and equality within the creative sector. Failure to seize this moment risks us losing the loyalty of future generations.

An unprecedented year

Covid-19 has had a profound impact on all aspects of our lives. Within the creative industry we have seen the forced closure of many of our productions, the financial risk to small production companies and independent suppliers, the disproportionate health risks for those from ethnic minorities and/or with a disability, and the uncertainty of the long-term impacts to our industry from the global economy.

The killing of George Floyd launched a global movement that forced the world to step up and address the issue around race, racism and race inequality. The demand for greater inclusion and authentic representation forced our sector to take a hard look at itself. Never has there been a greater need to ensure underrepresented groups see themselves reflected at all levels of our industry.

It has been a challenging year, but also an opportunity for real change across the diversity agenda; the business case for inclusion has never been clearer and the moment to capitalise on it has to be now.

The report outlines how we plan to achieve this goal.

Images on the previous page.
Clockwise from top left.

Elderly man in city, photo by Marcelo Cidrack on Unsplash.
Male para-swimmer by pool, photo by Shot Pot from Pexels.
Female NHS nurse outdoors, photo by Luke Jones on Unsplash.
Young black women in a street, photo by Mwabonje from Pexels

In this report we will cover:

Part One: Our History

The BBC's history of representation of disability, ethnicity and social class.

Part Two: Understanding Our Audiences

Data on disability, ethnicity, and social mobility in the UK, including attitudes to representation.

Our Commitment to Diversity

The importance of our purpose, our areas of focus and introduce the Creative Diversity Unit.

Part Three: Our Inclusive Future

A summary of our position, challenges and ambition.

Part Four: Beyond Inclusion to Impact

Initiatives to improve culture, mentorship, and community engagement in the industry via partnerships and pilot Part Two: Understanding Diversity

Part Five: From Stereotypes to Archetypes

The ways we will improve the relevance of our content for audiences, covering insight tools, creative partners, and talent pipelines.

Part Six: Creating Change

BBC colleagues and diversity specialists share innovations on improving representation on content.



THE PLAN

What we'll be doing in 2021:

- Establishing BBC Disability Advisory Panel to support our internal creative teams this group will include senior disabled BBC staff and external industry advisors.
- Building on the BBC's 'In Person' programme where commissioners connect with our audiences with a series of smaller focus groups to create a richer and more direct dialogue.
- Working with our audience research team to create quarterly video stimulus packages providing insights across the content consumed by our underserved audiences.
- Developing creative diversity toolkits including an at-a-glance comparison indicator for our content-makers to see how closely their output reflects the diversity of the UK.
- Investing in emerging diverse talent by launching BBC Sounds Lab, a new initiative supporting podcast production outside the existing commissioning structure.
- Delivering the Experienced Diverse Talent Accelerator programme with our commissioners to identify talent on and off air/screen and provide resources to propel careers to the next level.
- Partnering with our workforce diversity team to ensure better representation within the leadership of our commissioning teams and achieve 20% diverse talent off-air/screen.
- Instilling cultural confidence through forums for regular dialogue on topics such as race and racism to help our employees respond to content credibly and responsibly, and ensure they make informed decisions about culturally sensitive issues.
- Supporting our digital services to meet the needs of users from diverse backgrounds by developing new tools, extending our digital content catalogue and improving accessibility and subtitles.

Introducing the Creative Diversity Unit

The Creative Diversity Unit (CDU) was established in November 2019 with a central purpose to connect the BBC with those innovative diverse creatives that have the capacity to reach the audiences we need to grow.

The CDU has autonomy to support the BBC's existing divisions and consists of six team-members, soon to become seven with the addition of a new disability lead. The team works with creative departments across the business to help them deliver the diversity and inclusion goals set by the BBC's Executive Committee.

A year on from its inception, the partnerships and collaborations being developed by the CDU will set us on course for being the leader for creative inclusion to which we aspire. A wide range of external stakeholders and advisers have been assembled who are already proving instrumental in helping us develop solutions that will deliver the BBC's creative diversity and inclusion agenda.

The ambition of the Creative Diversity Unit is to be even more visible, ambitious and effective in its role as an essential enabler of change across the organisation.

Meet the team



Miranda Wayland
Head of Creative Diversity



Nina Goswami
Creative Diversity Partner
and journalist



Iyare Igiehon
Creative Diversity Partner



Michelle Matherson
Creative Diversity Partner



Emily Phillips
Creative Diversity Business
Coordinator

Our achievements in 2019/20

During the past twelve months we have driven forward an action-focused diversity agenda that has helped to deliver some key D&I commitments through industry collaborations and events:

November 2019 – Present

Establishing the team: Creative Diversity Unit and 50:50 Project team

January 2020

Reframing Disability in News launched

50:50 Project partners with Media Trust to create disability training for journalists and media training for disabled media contributors

March 2020

50:50 Challenge Month

Two thirds of teams reach 50% women representation on content - the highest to date.

May 2020

• RIVERS & Belonging Blueprint

The launch of a new framework with a commitment to hardwire diversity and inclusion throughout the BBC - within our creative decision making, production values and content.

• Creative Diversity Dialogue

A collaboration with United Nations in celebration of International Diversity Day with key speakers including leading global thoughts leaders from the area of diversity and inclusion and a keynote address from Amina J Mohammed, United Nations Deputy Secretary General.

June 2020

• Creative Diversity Commitment

A new BBC commitment to invest £100m of the television budget over a three-year period to produce “diverse and inclusive content”. This includes a mandatory target of 20% of off-screen talent from under-represented groups has been set for all new productions from April 2021.

• CDX (Creative Diversity Xperience)

A virtual event showcasing the vibrancy, innovation, and leadership of Black, Asian and Minority Ethnic talent in the creative industry. Headline speakers included Michaela Coel, Cynthia Erivo, and Asim Chaudhry.

• BBC Radio & Music Investment

Boosts its diversity commitments with £12 million of dedicated funding and new targeted initiative.

Oct 2020

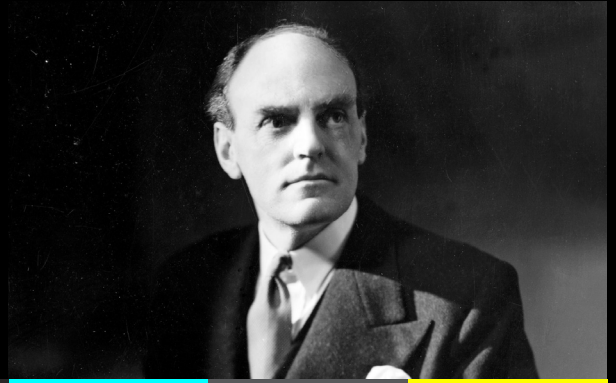
• The 50:50 Project

Expands its successful gender representation methodology to monitoring disability and ethnicity.

November 2020

• Reframing Disability

Celebrating the 25th anniversary of the Disability Discrimination Act, the CDU hosted a series of high-level conversations with inclusive thought leaders from the worlds of business, entertainment, philanthropy and media, focused on disability representation as the route to ensuring that no one is left behind as we strive for greater inclusion. Speakers included: Mat Fraser, Baroness Tanni Grey-Thompson, Nikki Fox and Anne Walfula-Strike.



BROADCASTING
MAY HELP TO
SHOW THAT
MANKIND IS
A UNITY

John Reith, the BBC's first managing director (later its Director-General) in his broadcast manifesto, Broadcast over Britain in 1924.

Part One

Our History

Robert Seatter, Head of BBC History



To design an inclusive future, its necessary to honestly reflect on our past.

The BBC has often seen itself as a force for uniting the Nations of the United Kingdom – we think immediately of the coronation of Queen Elizabeth in 1953 when 22 million people crowded round their (often) newly purchased TV sets to watch the first moment of post war glamour.

But it is also the place, as our centenary historian Professor David Hendy tells us, where differences get aired. One of the BBC's recent directors-general, Mark Thompson also commented 'when Britishness is being discussed, the BBC is one of the main arenas in which this discussion takes place'.

Over the decades, the UK has become increasingly diverse – waves of immigration have transformed its ethnic makeup, changes in education have dramatically refocused its access and public voice, shifts in legislature have given permission to diverse sexual identities and increasing gender equality.

And the BBC has reflected these societal moves sometimes ahead of its time through pioneering moments and personalities, occasionally lagging behind the zeitgeist, and frequently attempting to balance conservative (with a small c) and liberal (with a small l) aspects of British discourse. We have a solid historical foundation that enables us to see how far we have come and the opportunities available to us now to better reflect our audiences. We recognise that more needs to be done, so that future generations, can look back and see themselves truly reflected.

Programming firsts

From the 1920s to 1940s there was very little portrayal of disability on the BBC. It reflected the norms of the day, where disability was rendered invisible. In general, disability in this period tended to mean physical disability only, and when presented was done so as 'a problem' with pity at its heart. One of the few exceptions, starting from the 1950s, was the visually impaired actor Esmond Knight, who appeared in many TV dramas - from *St Joan* to *Our Mutual Friend*. The first targeted programming for disabled audiences came in the 1950s with a strand for the deaf/hard-of-hearing community, and especially for children.

Popular entertainers

There were non-white voices on the BBC's first airwaves. As early as 1933 Britain's first black star Elisabeth Welch sang her trademark song *Stormy Weather* on BBC radio and was a regular fixture there, and the likes of Ken 'Snakehips' Johnson was also a huge hit for popular music fans of the day before his untimely death at the Café de Paris in the 1941 Blitz. BBC Television's opening night in 1936 would also feature the popular Buck and Bubbles, an African-American duo of dancer-singers.

News and Documentaries

In 1974 the first 'fly-on-the-wall' TV documentary, *The Family*, captured the life of a working class family by simply filming their daily lives without direct interviews. For 1970s England, it controversially highlighted issues around class, race and manners. Today, the BBC continues its efforts to open up access for employment to a more socially diverse range of people through projects such as *BBC Get In* and *Mama Youth*, alongside new apprenticeship schemes.

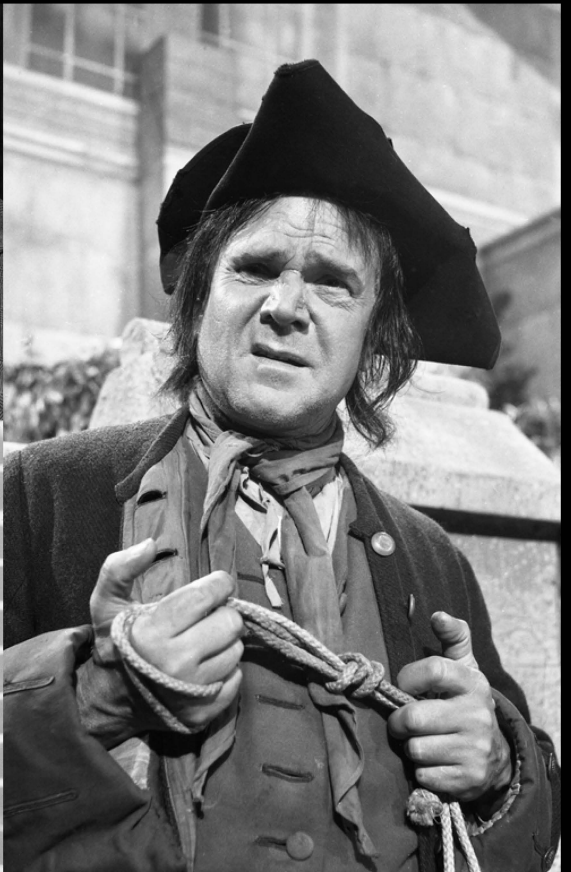
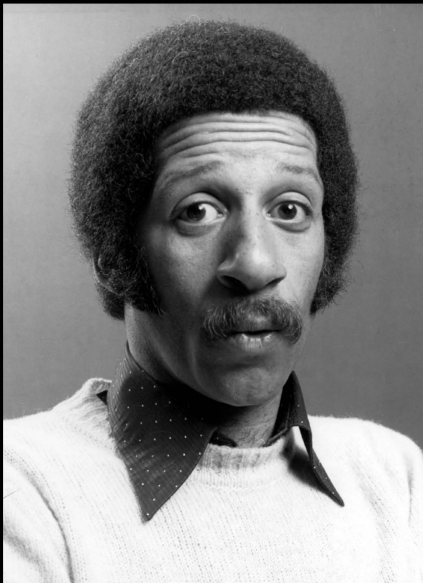
On the BBC Creative Diversity website (bbc.co.uk/creativitydiversity/history), you can see some snapshots of how the BBC has marked disability, ethnicity and Socio Economic Diversity representation across its almost 100-year-long history, since its creation in 1922 up to the present day.

Images on the following page.

Grid 1: Derek Griffiths, Floella Benjamin, Mahendra Kaul, Moira Stewart and Esmond Knight in *Barnaby Rudge*, 1960.

Grid 2: Ken 'SnakeHips' Johnson and Elizabeth Welch, *Cry The Beloved Country* (1955).

Grid 3: Still from *The Wednesday Play*, *Cathy Come Home*. Sean Maguire as Tegs Ratcliffe and Rachel Roberts as Justine Dean in series eleven of *Grange Hill* (1988). *Till Death Us Do Part* writer Johnny Speight.



Part Two

Understanding our audiences

Ultimately, we are here to serve all communities, by commissioning bold British content that audiences love.

The BBC has some of the best commissioners in the business, creating the most loved, most watched content in the United Kingdom and around the world, they work with world-class production talent to make over 29,000 hours of original United Kingdom Television content our audiences. To ensure we can continue to effectively Inform, Educate and Entertain, we need to increase our knowledge and understanding of our audiences in particular, those who feel underserved and underrepresented.

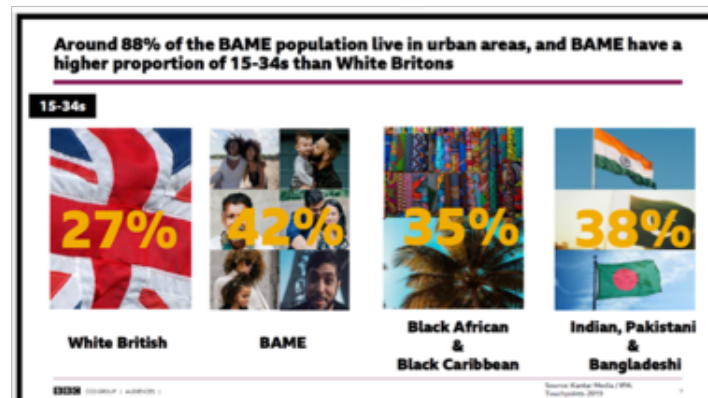
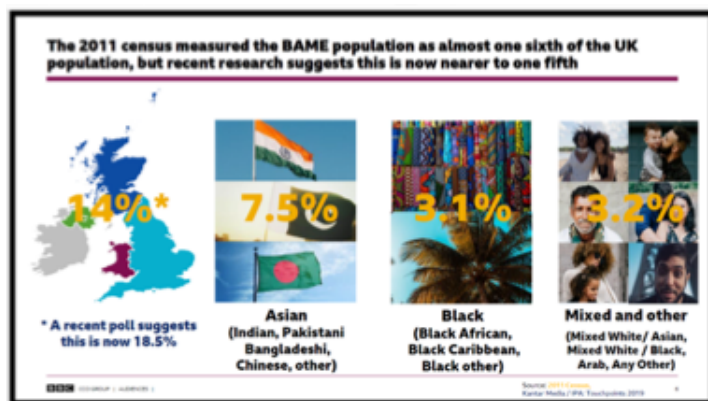
The Creative Diversity Unit is designed to support our creatives and programme makers to have a greater understanding of our diverse audiences, expand their talent pipeline and work collaboratively to ensure we can meet our strategic diversity goals.

Capitalising on the expertise of our BBC Audiences team we can gain a better understanding of our diverse audiences

‘BAME’ Audience Research

Understanding the rapid growth of our black and Asian population means we can better understand who we are making content for. The Creative Diversity Unit are here to help our commissioners and programme makers understand that the term BAME is a classification not an identity, that encompasses people from a wide range of ethnicities with a range of cultures, lived experiences, interests and tastes.

Relationships with heritage and ‘Britishness’ amongst BAME audiences are nuanced and complex and our content needs to better reflect this.



Social Mobility – C2DE

Understanding the social mobility make-up of our population gives us a better insight of our audiences.

The BBC News Social mobility calculator and audience research gives us a greater awareness of their spending power, interests, habits and tastes. Often those from lower socio economic backgrounds are depicted negatively, fuelled by stereotypes and seen as the object of ridicule.

The way in which we portray Social Mobility in our content often shapes societies understanding and acceptance of difference of this group.

We need to ensure our reflection is balanced.

How do audiences feel about their portrayal and representation on British television?

- 66% say it is important that TV features content related to people from diverse socio-economic background
- 27% say there is currently too little coverage of diverse socio-economic background on TV
- 22% say current TV coverage is poor

Disability

We know that the disability agenda continues to be the most underrepresented area across all aspects of the diversity agenda and the BBC is committed to investing greater energy and focus to correct this imbalance.

The Creative Diversity Network (CDN) published their 3rd Diamond Cut highlighting that 7.8% of onscreen disabled representation vs the 18% workforce population.

Onscreen disabled actors have been vocal about the need for more roles to be open to disabled talent, not just because they are disabled roles, that access to sets and auditions aren't always accessible and more needs to be done across the sector to create a more accessible first approach to programming.

That lack of visibility onscreen has a direct correlation on how disabled people are viewed in society and in the workplace

How do audiences feel about their portrayal and representation on British television?

- **69%** say it's important that TV features content related to disability – highest of all the groups asked about
- **45%** say there is currently too little coverage of disability on TV – highest of all groups asked about
- **30%** say current TV coverage is poor – again the worst score of all groups

Disabled people are under-represented across the board

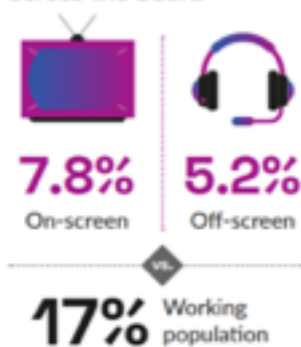


Image from Creative Diversity Network
3rd cut Diamond report

Our Commitment to Diversity

Diversity, portrayal and representation

The value that people believe they get from the BBC is strongly associated with how much they use the BBC and how much they feel it is 'for them'. It follows that the audiences who use the BBC the least often feel they are getting less value. Black, Asian and minority ethnic (BAME) and 'C2DE' socio-economic group audiences are more likely to fall into this group.

We need those audiences who use us less, to use us more, and feel like it's time well spent: we need relevant content.

To be relevant means feeling like it's content for me, that reflects me and my world, that speaks to me and my needs. Authentic representation and portrayal are critical drivers of that. How do we get there? We must have an in-depth and nuanced understanding of the incredible diversity of today's United Kingdom and the diverse lives, backgrounds and experiences of the whole British public.

Speaking plainly, it's about understanding and connecting to our audiences and their communities better than we do today

Our Areas of Focus

It's important that we take a nuanced approach and make sure we understand our audience.

The CDU's priorities for its first two years are to focus on improving representation through our output that better engages audiences from:

- black, Asian and minority ethnic communities
- disabled people
- people from a range of socio-economic backgrounds

We have achieved these this year through activities designed to accelerate change, such as:

- Expanded the remit of our 50:50 Project to include disability and ethnicity
- Largest financial investment from within the creative industry for greater on and off-screen representation
- Launched our upcoming 20% diversity target for all new commissions from the 1st April 2021
- Developed industry resources such as; Creative Allies programme, Belonging blueprint and RIVERS toolkit
- Convened global industry dialogues to drive the agenda forward: Reframing Disability and the first ever Linked-in live Diversity conversation

These innovations - and more - have driven change, not only for the BBC, but also as an example for the sector.



Top Row
I May Destroy You, Criptales

Third Row
Man Like Mobeen,
Normal People

Second Row
Sitting in Limbo,
The Rap Game,

Strengthening our resolve

We want to create an inclusive culture across the broadcast and media industries, not simply within our own organisation. We have large and complex supply chains that stretch across the UK to support the delivery of our productions and engaging a huge freelance community.

We believe the goal cannot and must not just be to create change within the BBC but also within the creative industry as a whole. We will leverage the convening power of the BBC to bring together extraordinary industry leaders to find ways to collaborate and develop a diverse talent pipeline that will fuel the whole industry. The Director-General's Diversity and Inclusion Advisory Group (DIAG) has been helping to advise the BBC on how we portray all of the UK's communities on air and represent them in the workforce.

Chaired on behalf of the Director-General by BBC Non-Executive Director Tom Ilube, with BBC Non-Executive Director Baroness Tanni Grey-Thompson as co-sponsor.

Our external advisors, who have a wide range of knowledge and experiences of the media industry, are:

“I want to support the BBC's ambition to be the most creative broadcaster in the world. To do this it needs to truly reflect the diversity of all its audiences, both on screen and behind the camera.”

Tom Ilube, Non-Executive Director



- Adele Patrick - Co-founder of the Glasgow Women's Library
- Geoff Norcott - Comedian
- Solomon Elliott - Chief Executive of The Student View
- Tanya Motie - Former BBC One and BBC Three Channel Executive

DIAG's combined expertise, knowledge and business acumen has been invaluable to the BBC's executive and the wider BBC, providing:

- Strategic council and guidance during the launch of our RAISED (Socio Economic Diversity) Network
- Provide trend analysis, external observations and best practice solutions that supported our Senior Leadership Trainee advisors programme.
- A critical voice and global insights across all aspects of the diversity agenda
- Championing, celebrating, recognising and promoting diverse talent.

Right
Portraits of Tanya Motie,
Solomon Elliot, Geoff Norcott
and Adele Patrick.





Part Three

Our Inclusive Future

We have a lot to celebrate in terms of inclusive representation. We have many examples of programmes, new and returning, that attract diverse audiences.

We know that the way in which we all consume content is changing and will continue to change. Under-served audiences are voting with their feet and this is particularly true of younger audiences many of whom do not own a TV and are more reluctant license fee payers.

To engage our harder-to-reach audiences, it is critical that we create content that is relevant to their lives and speaks to their tastes and needs. To do that, we need to better understand our audience in all its diversity.



Our financial commitment

Miranda Wayland, Head of Creative Diversity

In recognition that the industry is not changing fast enough, £100 million of the BBC's commissioning budget will be prioritised for diverse content. In June 2020, the BBC announced its Creative Diversity Commitment which represents the biggest financial investment to on-air inclusion in the industry.

It will prioritise £100million of our existing commissioning budget over three years (from 2021/22-2023/24) towards diverse and inclusive content in all genres. In recognition that the industry is not changing fast enough, and in support of the Diversity Commissioning Code of Practice, this commitment is the first in a new series of bold steps to transform the BBC's programming and better represent the public it serves.

"It's simply not enough to continue debating and surmising our aspiration for greater inclusion and increased representation, we need to take what we know and ACT!"

£100m
Ring-fenced
diversity investment

20%
Off-screen diversity target

Eligible content must be made with at least two of the following three priorities:

- a) diverse stories and portrayal on-screen;
- b) diverse production teams and talent; and
- c) diverse-led production companies.

We will report on the implementation and impact of this step-change in future Code of Practice reports and the BBC's Annual Report and Accounts.

Representing all audiences in the UK is a priority for us

To back that up we support progress and creative talent. We invest in companies to stimulate growth and strengthen their creative pipeline where they play a key role in delivering our creative and strategic goals

£2m Diversity Fund

To strengthen diverse representation on and off screen through tailored investments, talent initiatives and bursaries.



BBC Drama supported Turbine Studios to run a scheme on Steve McQueen's **Small Axe**, that supported 14 BAME crew from entry level trainees to Head of Department roles. BBC Arts worked with Douglas Road Productions and the Young Vic on *Soon Gone: A Windrush Chronicle* to support both established and emerging writers, directors and producers

Man Like Mobeen, BBC Comedy, Tiger Aspect and Film Birmingham funded a training scheme to offer eight entry level positions for young Midlands



£2m Portrayal Fund

This year saw the end of your three year commitment to strengthen diverse representation on and off screen through tailored investments, talent initiatives and bursaries through the £2m portrayal fund. We've supported the Neil Forsyth penned Scottish Comedy/Drama which was the biggest single portrayal fund investment. A BBC Scotland and BBC Two co-commission, it also secured backing from Screen Scotland and supported the sustainability of *Happy Tramp North* as a key Comedy producer in Scotland.

30+
Bursaries, schemes
and initiatives

1/3rd
BAME
& Disability

500+
Writers
Supported

Elevate

The BBC Elevate programme launched in December 2019 to give bespoke experience to disabled production talent to work with suppliers on big BBC shows. Programmes include: *The Apprentice*, *Strictly Come Dancing*, *EastEnders*, *Call the Midwife*, *Who Do You Think You Are?* and *Pointless*. support emerging talent to continue their progress across the BBC.

300+
Applications

8
Production
companies

£1m Small Indie Fund

Small indie fund In January 2020 we launched our small indie fund:

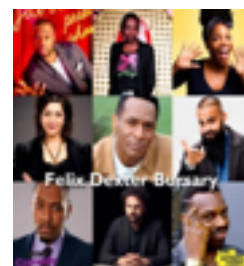
- Annual ringfenced investment backing small independent British businesses with turnovers of less than £10 million.
- Selected companies each get a commissioning mentor and a bespoke support package.

50%
Companies
supported

2/3
In the Nations

25%
Diverse-led

FELIX DEXTER Bursary



A six-month bursary awarded to aspiring comedy writers to develop their skills at the BBC.

The bursary is open to black, Asian and other ethnic minority writers or writing duos who are aged 18 or over.



BBC Writers Room aims to broaden the talent pipeline for BBC Drama and

Comedy, especially young, diverse and outside London. The flagship TV Drama Writers Programme places 12 promising writers a year with A-list indies to develop a fully funded episode script for an original TV drama series. The scheme averages **60% female** and **50% BAME**

Supporting creative talent Initiatives, partnerships and development

CONTENT COMMISSIONING DEVELOPMENT PROGRAMME



Now in its third year, the Content Commissioner development programme has helped to attract and cultivate talent within the BBC's commissioning teams, where successful candidates have gained insight at the highest level in television.

At the same time, the initiative aims to help address the under-representation of disabled people and those from BAME backgrounds in broadcasting.

The BBC also partners with organisations working on creative diversity initiatives across the UK, and we encourage those who make our content to do so, too

- The BBC and Channel 4 co-fund a Pact diversity adviser to provide independent production companies with specialised help and support to deliver on diversity and inclusion goals, particularly broadcaster targets. Each year the BBC and Pact agree priority projects and activity for the BBC's contribution.
- In 2019 the Pact Diversity Project held 12 workshops and seminars were held across the UK to support production companies to think differently, practically and strategically about diversity, inclusion and bias. Subjects included inclusive leadership, unconscious bias, attracting disabled talent and inclusive casting.
- The Pact Finding Diverse Talent directory provides a wide range of resources to advertise opportunities and gain access to the breadth of on and off-screen talent available throughout the UK.
- The BBC also publishes a variety of resources for suppliers including talent databases: Expert Voices BAME talent database (showcasing all the individuals from the BBC Academy Expert Voices UK-wide training days) and BEATS directory of British East Asian writers (British East Asians working in the screen and stage industries).
- BBC Arts has collaborated with Arts Council England, Creative Scotland and Arts Council Wales to establish talent development initiatives for new young creatives across the nations, with increasing diversity among the applicant cohort set as an objective for each Scheme.

50:50 Gender Equality Project



Nina Goswami, Creative Diversity Partner
and News Journalist

“Our teams are creating sustainable change through 50:50 by monitoring their output, sharing data to inform editorial decisions, and building contacts of expert women so we can feature more diverse voices. Over time, the change in mind set of teams means that striving for balance becomes second-nature.”

The 50:50 Project is the product of an idea that started from within. It is the biggest collective action on increasing representation in BBC content ever and is all about empowering content makers to make change for themselves.

The grassroots initiative began in the heart of the London newsroom with one TV News programme - Outside Source. In 2017, its presenter Ros Atkins asked his team if they would monitor the number of men and women on their show to improve their representation of women contributors and reach 50:50.

It took them several months, but they achieved it. Others in the newsroom heard about the initiative and 50:50 started to spread. Now, more than 600 teams across 35 countries use the methodology to increase women's representation on BBC content

In March 2020, 50:50 held its second challenge month. Two-thirds of datasets achieved the target of 50% women contributors, nine percentage points up on the previous challenge.

Of the programmes involved in 50:50 for two years or more, those reaching 50% women increased to 78%, indicating that cultural change is taking hold.

And audiences have noticed. In a survey of 2,000 people, 39% said they had noticed a shift over the last two years towards more women in BBC online content. Meanwhile, 32% of women aged 25 to 34 say they now consume more BBC online content because of greater female representation. These figures underline the intrinsic value of featuring more women in BBC output.

In October 2020, BBC Director-General Tim Davie launched the third challenge, calling on BBC teams to use the 50:50 core principles to monitor disability and ethnicity and thus further improve the diversity of voices across our content. He also invited other organisations to publish their gender data alongside the BBC in April 2021.

Today the 50:50 Project supports 75 partners in 22 countries from across the media, communications, business, legal and universities to better reflect our world.

600

Teams invested

75

Partners

35

Countries use 50:50



Radio

Creative Diversity is a topic of huge importance for BBC Radio & Music too.

Radio comes with its own set of challenges, due to its history, production supply model, and demographics. Diversity is also something that is heard rather than seen, so perceptions of diversity rely on accents, names, subjects and first hand opinions of lived experience.

On the 22nd July 2020 BBC Radio & Music announced new commitments to diversity and inclusion with a clear goal to be the best organisation in the audio sector to work with and for, with an inclusive culture, diverse teams and representative programmes.

As a first in the radio industry, BBC Radio has committed £12m of its existing commissioning budget over the next three years specifically towards diverse and inclusive content. This significant amount of money covers new programming commissioned by network radio and BBC Sounds from 21/22, open to both in-house and independent production companies to compete for. The qualifying commissions will create content across criteria including diverse stories and portrayals, diverse production teams and talent, and diverse-led companies.

As part of the commitments, Radio & Music pledged to hit overall BBC staff diversity targets. Some parts of BBC Radio are more diverse than others due to the content and cultural expertise they require, e.g. Radio 1 Xtra and Asian Network. Cognisant of the value that diversity brings, there was also a commitment made to ask all parts of BBC Radio & Music to achieve a 15% workforce target for staff from a black, Asian or minority ethnic background. Radio & Music have also asked its suppliers in the independent sector to meet a 20% diversity target in their teams. Radio & Music is also investing in creating more opportunities for emerging, diverse audio talent by launching BBC Sounds Lab, a new initiative giving budding audio creators the support they need to turn a great idea of theirs into a podcast outside of the existing commissioning structure.

These initiatives will target the areas where there is most work to do when it comes to representation, including ethnicity, disability and social-economic background.

BBC Radio & Music has also been at the forefront of the 50:50 programme detailed in this report, and has been trialling its extension to measuring ethnicity and disability. As of December 2020, 27 programmes across all national stations are trialling this approach. BBC Radio & Music also signed up to the Equality in Audio pact, an industry wide initiative, and is working with the industry to ensure that it is being successfully implemented.

Images on the following page.

Grid 1: Tina Daheley,
Sara Cox, Clara Amfo

Grid 2: BBC Music Sound
of 2021 longlist.
Radio 1's Christmas
guest presenters 2020.

Grid 3: Nihal Arthanayake
Trevor Nelson

Grid 4: Southbank Centre_
Inside Out - Chineke 19 Oct
CR Southbank Centre Radio 3



Industry Collaborations



Creative Allies is a cross-industry initiative linking creative organisations together to promote the concept of allyship, whereby people at any level in an organisation can support colleagues who may have had fewer advantages than them in life. Global leaders from media, fashion and the arts, including the BBC's Director General, have signed up as Creative Ally Champions.

The first wave of Creative Allies Champions includes:

- Tim Davie – Director-General, BBC
- Perminder Mann – CEO, Bonnier Books UK
- Caroline Rush – CEO, British Fashion Council
- Marco Gobetti – CEO, Burberry
- Imran Amed – Founder and CEO, The Business of Fashion
- Justin Cochrane – CEO, Clear Channel UK
- Caroline Norbury MBE – Chief Executive, Creative Industries Federation
- Chris Hirst – Global CEO, Havas Creative
- Josh Graff – CEO, LinkedIn UK
- Richard Waterworth – General Manager UK & Europe, TikTok
- Jason Iley – CEO, Sony Music
- David Joseph – CEO, Universal Music

These champions will develop the next generation of creative leaders from backgrounds that are currently underrepresented, covering ethnicities, disabilities and socio-economic disadvantage.

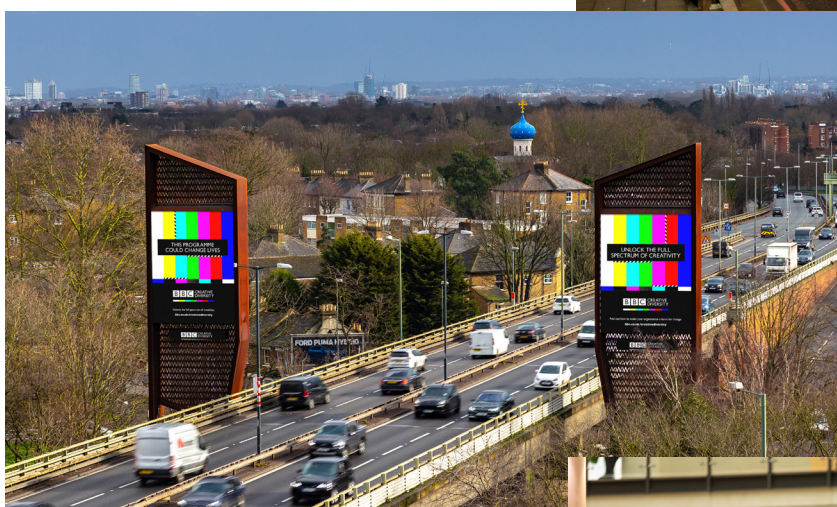
To support and broaden this initiative, the BBC Academy and the USC Annenberg Inclusion Initiative have created a free online education tool – “The Ally Track” - which organisations and the public can use via the BBC Creative Diversity website, and which the Creative Allies Champions will sponsor within their organisations.

Based on Karen Catlin’s Better Allies process, the tool sets out seven types of ally – sponsor, champion, advocate, amplifier, scholar, upstander and confident. Users are invited to choose which type of ally they would like to be personally. Over a month the tool will then give practical exercises, tips and best practice on how to be that ally.

To launch the initiative, two of the Creative Allies participant organisations, Havas & Clear Channel, have donated creative work inspired by iconic BBC test cards and outdoor media space across the country, targeted to reach creative professionals.

“Changing the culture at an organisation needs to start at the top. I am proud that we are helping to bring together people from across our industry who have the power to promote diversity and inclusion - we all want to find new ways of working that help build a truly inclusive and diverse culture in our organisations. I am delighted that so many of our partners have already signed up as Creative Allies - we hope that many more will join us.”

Tim Davie, Director-General of the BBC



Above left
To launch the initiative, two member organisations of the Creative Allies initiative, Havas & Clear Channel, have donated creative work inspired by iconic

Above right
BBC test cards and outdoor media space across the country, targeted to reach creative professionals.



THE BBC'S GOALS

50% GENDER

20% BAME

12% DISABLED

PEOPLE

WORKFORCE

A more inclusive and accessible BBC

A new direction for Diversity and Inclusion

Anne Foster, Head of Workforce Diversity



How we will get there?

We must have big ambitions.

The BBC's Workforce Diversity and Inclusion strategic goals align with the Creative Diversity Unit's ambition for greater representation on and off screen..

Together, we can ensure that those working for the organisation enable us to make context that is reflective of our audiences and adds value to unlock change. That's why, as one of his very first decisions as Director General, Tim Davie made the '50:20:12' commitment to create a BBC with a 50% female, 20% BAME and at least 12% disabled workforce.

Delivering this ambition is being supported through changes in our policies around recruitment, early careers and progression rates of diverse talent within the organisation. Head of Workforce Diversity and Inclusion, Anne Foster and her team will support the organisation to develop and implement a pan-BBC action plan, that ensures we meet our strategic goals. In January 2021 Anne will be announcing this new Workforce Diversity and Inclusion Plan 2021-2023, which has inclusion and accessibility at its core

The step-change we want to make – that we need to make – is transforming the BBC into a place where a diverse team of creatives are challenged and supported to also make brilliant content for people who aren't like them.

50:20:12

Gender, ethnicity and disabled people



BELONGING Blueprint

Inclusive Culture

BBC Group Managing Director Bob Shennan is leading a bold culture transformation programme within the BBC, we believe this change must also be replicated within our production pipeline. Our Belonging Blueprint and RIVERS strategy aims to share information, practical tools and guidance developed with expert partners with the industry, so inclusive culture becomes a common standard.

The Belonging Blueprint

The Belonging Blueprint is a project being led by the BBC Creative Diversity Unit in collaboration with the Annenberg Inclusion Initiative. The effort deepens the BBC's work to create equity across its global content programming, such as its 50:50 Project. It also draws on the Annenberg Inclusion Initiative's deep expertise on equity and inclusion, and its industry-leading work to craft solutions to inequality. Together, these two groups have developed a framework to harness the momentum toward belonging that surged before the pandemic, and accelerate changes needed to ensure that entertainment is inclusive of all voices in the future. The Belonging Blueprint will be initially rolled out across the BBC global content supply chain.

Below are the five pillars of the Belonging Blueprint. These are designed to flexibly account for differences in TV and film production, and to build on existing but often uncoordinated efforts by broadcasters, production companies, and even individuals to create lasting change.

- One: Conduct Internal Audits
- Two: Set Target Inclusion Goals
- Three: Develop Culture-Shifting Strategy and Criteria
- Four: Implement and Evaluate Actions
- Five: Establish Well-Being and Belonging



RIVERS

The stakes are high for our creative industries, but this doesn't mean the challenge is insurmountable. Once we accept that there is no monopoly on creativity we can actively seek the diversity that we need to thrive. The real winners and future leaders in this sector will be those who not only seek diversity but insist on it.

To accelerate the process of change, the BBC's Creative Diversity Unit is introducing RIVERS – Six Streams of Inclusion:

- R: Recruit
- I: Invest
- V: Value
- E: Empower
- R: Reward
- S: Sponsor

These practical steps are aimed to help shift production norms and ultimately build a more diverse and inclusive creative industry.

For full details visit: www.bbc.co.uk/creativitydiversity

Image on the following page.
Young woman with
Down's syndrome in
boxing gloves, Photo by
Cliff-Booth from Pexels.





EMPLOY

EMPOWER

ENGAGE

"The BBC is in a unique position to help drive change towards greater representation and equality across the sector and the report set out today is another leap forward.

Audiences can already see how seriously we take this following the announcement of the new creative diversity fund in the summer and the impact we've had with a range of our content in recent months.

Fundamentally, this work represents a huge creative opportunity for us to uncover the important stories that are yet to be told in places we maybe haven't looked before. It's going to help us represent audiences better, and ensure that we connect with a more diverse range of creative talent, develop diverse new voices and understand more lives and experiences."

Charlotte Moore,
BBC Chief Content Officer

Part Four

Beyond Inclusion to Impact

We shouldn't be satisfied with inclusion alone: we must also be focused on impact.

The pandemic has adversely affected so many communities around the United Kingdom, with more diverse communities suffering disproportionately. The whole of the BBC being a part of the solution is vital, much like when we stepped up to support the nation during 2020 by informing, educating and entertaining audiences across the country during what has been a very difficult year for most.

Community Investment:

We have an ambition to move beyond simply portraying or representing different towns, cities and Nations of the United Kingdom, and to ensure that our productions also have a positive social impact in the places that they are created.

When it comes to ensuring that our inclusion also involves impact, the buck stops with us. We need to open our gates and reach out to communities and provide entry routes rather than expect people from diverse backgrounds to somehow find their way to us. Meaningfully increasing representation beyond the few exceptions requires our commissioners and content gatekeepers to regularly take part in outreach initiatives that increase their exposure to diverse early careers creatives and the communities from which they hail.

We need to go out into the communities we serve and spend quality time with our audience where they are – we need to go to them for them to come to us.

These community outreach initiatives will build on current measures that serve to upskill and provide valuable experiences for aspiring creatives whilst enabling our commissioners to better understand diverse communities. Ultimately this will help to better inform our commissioners and assist them in their decision-making process for greenlighting more "high impact" content.

There is a real opportunity here to go deeper and further with fresh thinking. The stage beyond inclusion is impact, whereby using the power of our brand and our universal reach, we can invest in as well as reflect communities, telling relevant stories and nurturing talent in times of economic challenge. We want to demonstrate to our under-served audiences that we are not indifferent to the realities of their lives, and hope that they, in turn are not indifferent to us.



Production Impact Project:

Author Kully Khaila – BBC Academy

Our production impact project aims to deliver many of these ambitions in practice, providing opportunities to learn for the BBC and for the industry as a whole.

The pilot will create initiatives in three overlapping areas, seeking to create impact and opportunities three key areas

Employ

We will work with indies to hit or exceed the new 20% diverse- talent target for their productions, using diversity databases of freelancers provided by the BBC. The process will be supported and monitored by the Creative Diversity Unit to assess the different needs that may arise from the production sector in the future, and ensure the BBC is set up to be prepared and able to help.

Empower

We will work with local foundations to find talented content creators and behind-the camera technicians from marginalised group throughout the UK. We will commit to develop and support those selected through a comprehensive 'learn, earn and return' programme over 12 months. The selected individuals will be offered a paid placement at work for both on-the-job training and fulfilling an actual role on a production. This will be supported by free online courses and resources from the BBC Academy, amounting to a full modular vocational course to help them learn skills for specific roles. Six months into the opportunity, every individual will spend time returning to their community to find ways of helping others and sharing their new skills. Working with our production and foundation partners we will offer every individual on the programme a mentor for up to a year after their work placement and will place them on freelance databases for other productions to connect with.

Engage

A third dimension to the pilot partnership is the intention to connect with communities when making productions in their locality, aiming to leave a lasting and positive impact wherever we are making content. For the pilot, we will also deliver a number of community engagement events running in parallel to the production. For example:

- Talent talks- talks to inspire the next generation of creative talent
- BBC Brands engagement - the BBC will also connect relevant initiatives to different elements of the local community, for example; BBC Writers Room; BBC STEM in School; Bitesize Live; and dementia workshops with BBC Archives.
- A bespoke set of outreach and engagement possibilities will be identified per production.



POWER
BUSES

SCANIA

35



FROM

STEREOTYPES

TO ARCHETYPES

Part Five

From Stereotypes to Archetypes

BBC Audiences

When we're part of a community, when we're talking to or about people we know, we don't have to work hard to see individuality, nuance and depth in the fabric of our experience; natural, human.

But when we're trying to tell stories for and about those we don't know – whatever our intent – there's always a risk we fall back into clichés and stereotypes, which - as Chimamanda Ngozi Adichie said “make one story become the only story” and emphasize “how we are different, not how we are similar.”

Stereotypes:

Stereotypes remain a presence in our society.

The Accent Bias in Britain study from earlier this year showed how associations between working class accents and professional competence are still present in society now at levels similar to fifty years ago.

As a media organisation, we may unintentionally perpetuate stereotypes due to our own unconscious bias. We will create resources to help our BBC staff to understand different groups in the UK
BBC Creative Diversity Report 2020.

That's why part of the work we're doing is focused on ways we can boost our authentic storytelling, our knowledge and our creativity:

- Storytelling is authentic so that it connects to our audiences
- Knowledge allows us to make conscious, mindful choices when we're serving different tastes, and to be sensitive to stereotypes, clichés and nuances of portrayal and representation
- Creativity means having access to the broadest range of partners and ideas, so we offer fresh and relevant content to all

'Archetypes'

from cliché to nuance

What is an archetype and why is it important?

An archetype is a typical character, action, or a situation that seems to represent such universal patterns in human nature.

When applied to creative storytelling or programming, it presents itself as elements within a character or story that appears again and again from a specific culture from around the world and symbolises something universal in the human experience, which is then difficult to alter, both on a personal level or in society, not too dissimilar to stereotypes

We aim to create audience segments that reduces the complexity associated with archetypes and helps the organisation cut through noise to make impactful decisions that benefit our audiences.

By looking at a more granular breakdown in demographic data and taking a more expansive view of socio-economic diversity, it will help us to identify how we can make characters and talent on BBC programmes and services more representative in society

The aspiration is to create a framework to deliver more authentic and multi-dimensional characters that reflect our audiences.

Archetypes



Connell Waldron from 'Normal People' – from a poor background in a single parent family. He's popular at school, into sports but underneath all the bravado is shy, thoughtful, a hard worker and lover of literature.



Eve Polastri from 'Killing Eve' - has a great job and a loving partner but dreams of greater things. She wants an easy life but craves an extraordinary one. Smart but awkward, approachable but not self-aware, she is a mass of contradictions.



Terry Pratchard from 'I May Destroy You' an aspiring actress. She appears outwardly confident but like many people holds insecurities under the surface. She's an extremely loyal friend, but suspicious of new people with big promises.



Joe Hughes from 'The A-Word' – charming and funny and a pop-music lover, Joe is on the autistic spectrum. He has challenges processing and expressing emotion, and understanding and expressing language.



Asqa from 'Man Like Mobeen' – raised by her well-meaning older brother, she's spunky, witty, ambitious and unafraid. She wants good grades at school, isn't afraid of the establishment and holds her own moral compass.



Kayleigh Kitson from 'Car Share' – promotions rep at a supermarket, loves beauty, music and seeing her friends. Warm, optimistic and with high standards for the people she spends her time and affection on



Rosie Lyons from 'Years and Years' - spirited, sharp, born with spina bifida. Single mother to Lee and Lincoln, she works as a chef in the local comprehensive. She's great fun and binds the family together, but can't forgive her dad for walking out.



Young Farmer in Field.
Photo by Cottonbro
from Pexels.

Part Six

Creating Change



BBC Disability Advisory Panel

By Tanya Motie, former BBC One and BBC Two channel executive and member of The Director General's Diversity and Inclusion Group (DIAG)

Harnessing the collective knowledge and insight within the organisation, the Disability Advisory Panel will be a dynamic resource for the BBC, driving and developing the disability debate. The DAP will comprise of a group of senior disabled BBC staff and external industry advisors, content led, from across the organisation who meet regularly to review pan BBC output, projects and schemes.

Co-Chaired by Ouch! Editor and the Creative Diversity Disability Lead, at each meeting, five different items or programmes from the last few months are featured. These will be notable examples of good practice or programmes that raise interesting questions around portrayal. The producers will be encouraged to attend as well as the relevant commissioners and BBC executives.

The panel members - experienced and well-versed in the nuances of disability politics and culture - will debate impact and effectiveness of the examples and will give constructive feedback to BBC executives. This will be deep-dive analysis and discussion and not top-line thoughts.



Connecting to our audiences

BBC Audiences

Proximity is key.

To build on the BBC's 'In Person' programme, where Commissioners connect with our audiences, we are piloting a series of new sessions, with smaller focus groups, to create a richer dialogue with those making content who seek to reflect them.

This will be achieved through a range of exercises that builds trust, knowledge and connectivity for both parties and can reflect directly and indirectly on the experiences, beliefs and circumstances that make them who they are.

We'll be piloting this intervention by creating the right conditions for connection between our commissioners and audiences creating a two-way exchange where everyone's role in the conversation is equal.

Using structured tasks that remove burden of having to "think what to say next" – listeners are only required to be 'in the moment'; and short cuts to psychological safety (e.g. using established friendship groups, setting clear expectations of all parties)

The sessions are designed to be reflective, to open up exchanges about values and experiences, and to create the conditions for participants to have a memorable, meaningful conversation. These sessions, combined with other elements of the "Archetypes" toolkit, will provide content-makers with a richer type of embodied insight that will assist them in the process of selecting and developing high impact content.

Image on the previous page.
Elderly man in
wheelchair and carer.
Photo by Josh Appel
on Unsplash.

Stimulus packages

To better understand our audiences we will continue to monitor their media consumption and content trends.

Maximising our ability to deliver value to all, we will work closely with our audience research team to create video 'stimulus packages' every quarter to provide insights across content, social media and marketing that is watched by our underserved audiences.

These videos will incorporate commentary, audience insight and 'further reading' links, and will dive in-depth into questions of representation and diversity within each audience segment, drawn from other sources in the diversity toolkit, from critical commentary and from our own analysis.

Knowledge

The ability to understand the make-up of our audience in terms of their media consumption behaviour is very important for making sure the range of content we offer contains something for everyone. BBC Audiences and the CDU will work together to add more depth to the way we think about such audience segments, developing two additional assets to increase the nuance in our understanding.

Creativity

Representing lives and worlds

Earlier in this report we stated that creativity meant being able to offer exciting, fresh and relevant content to all because of the range of ideas and partners we work with.

In this section, we will cover:

- A tool to help stimulate ideas on the lives and worlds we choose to portray on screen
- A greater focus on diverse-led Indies
- Talent resources

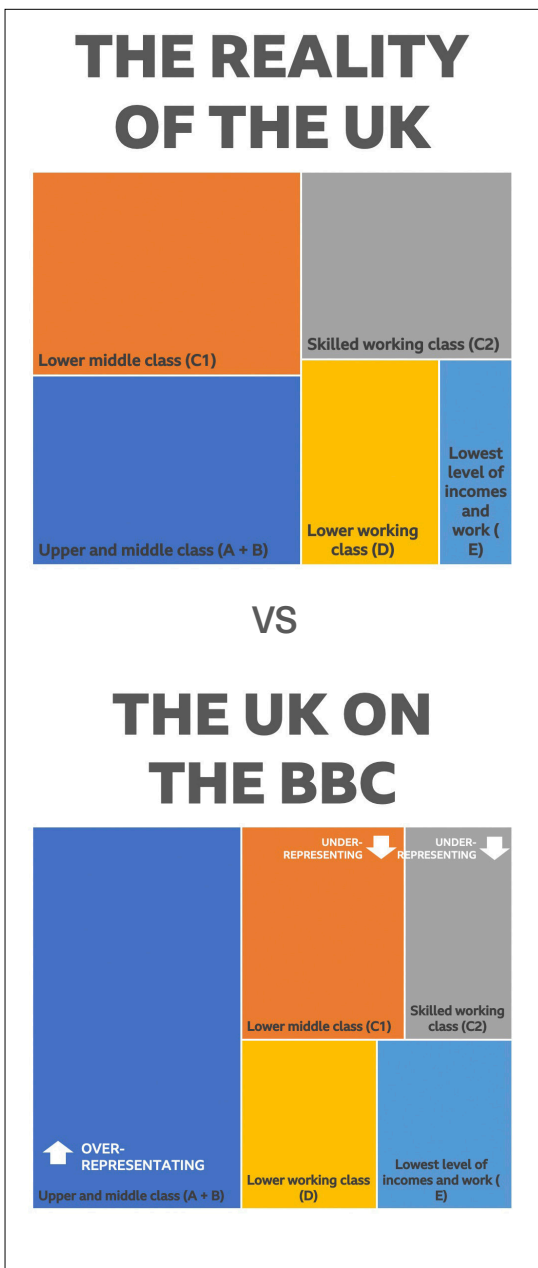
Within the creative diversity toolkit, we will also have simple, at-a-glance comparison tools that enables content-makers to see how closely the output of the BBC reflects the real world of the UK.

Simple graphics like this (left) will allow any member of staff to judge for themselves how similar or different our portrayed worlds are from the lived experience for many – and informed by that, to decide what stories, worlds or lives we may want to portray more of or less of.

Creative partners

Who makes our content is key. Access to a wider range of creative thinking and perspectives will give us new ways to make our storytelling relevant and original.

In the first instance this means providing any upskilling and support needed to help diverse led indies to deliver for us so we see an increase in productions in the coming years.



Progression pipeline

Through our Content Commissioning Development Programme we have made significant progress in increasing the diverse mix of commissioners developing talent from ethnic minority groups and those with a disability into our junior commissioning roles.

However, to impact the diversity of the content we commission we must also increase diversity within our senior commissioner grades.

This will require some interventions to enable us to bridge the gap between the junior and senior commissioners. We plan to create a progression programme that will consist of stretch and profile-raising opportunities that will deliver the skills and experience required complete with the necessary sponsorship from selected senior leaders. Identified 'future leaders' will feed into the Creative Diversity Unit.

We recommend a buddy scheme where these colleagues are paired with their department head. This will be spread across all the content teams, and where applicable a similar approach will be applied in Radio.

Rather than being simply a development opportunity, this process will provide junior commissioners with the opportunity to help the corporation develop the innovations required to attract diverse content. Our Senior staff will play an integral role opening doors and nurturing the diverse talent in their teams, enabling more junior commissioners to be innovative by utilising their own creativity and experience

Experienced Diverse Talent Accelerator Programme

An accelerator programme for on- and off-screen diverse talent. The CDU will work with commissioners to identify talent that can be provided with the resources needed to accelerate them to the next level of their careers. A clear progress path will be constructed for this talent to quantify where they wish to be within the organisation so that our team can identify what systems can be put in place to help them attain success.

Our partnership with the workforce diversity team is vital to our continued success, to ensure increased levels of diversity are represented within the leadership levels of our commissioning teams and 20% diverse talent behind the camera.

Culturally Confident

By being more diverse and creating forums for regular two-way dialogue on topics such as race, racism and societal impacts, this will develop cultural confidence amongst our staff so they can create and respond to content credibly and responsibly.

Our aim is to ensure our commissioners and programme makers can make informed decisions with a greater understanding of the impact they may have on audiences when balancing authentic portrayal with culturally sensitive issues

The role of our digital services

Our digital services play a vital role, and one which will be even more important in the future as younger audience preferences in media consumption change.

As well as their strategic importance to the organisation, these services also offer us different challenges and opportunities for creative diversity.

Research tells us that users of on-demand streaming services appreciate the experience of using the service as well as the content it provides. One of the effects that sophisticated algorithms and huge content catalogues can create is a sensation that these services feel 'made just for me'. In the context of ethnicity, services with high levels of personalisation literally become more reflective as an experience as the content and imagery, a user is presented with features more diverse faces.

As the BBC's digital leaders develop these services to meet the needs of users with different tastes, habits, devices and connections, the CDU will support in the following ways:

Curation & discovery

We will work with editorial, audience and marketing teams to test and develop how new tools can benefit our underserved audiences with a specific focus on portrayal and representation.

Content & talent

We will work with editorial, commissioning and acquisition teams to support the development of our digital content catalogue

Accessibility and subtitles

Exploring opportunities to enhance representation and portrayal too.

Conclusion

This report has highlighted opportunities for us to accelerate our commitments to achieve our strategic aims. The Creative Diversity Unit will provide specialist advice and guidance, but the responsibility for success and delivery lies with our programme makers, commissioners and output teams.

We believe the report outlines the steps that can be taken to ensure we are truly reflective onscreen, on-air and online.

As a unit, we aim to support our programme makers and commissioners to serve all communities through:

- The insights we use to power our creative decision-making
- The ways we work with one another as BBC colleagues
- The partners and suppliers we rely on and the communities in which we all operate
- The tools and initiatives we support and share as an industry

We will create and trial initiatives in all these areas, learning from our successes and from our missteps, however well-intentioned.

More importantly, we will share what we learn - so that the BBC and the unique creative industry we are a champion of continues to thrive, far beyond the current moment.

Images on the following page. Clockwise from top left.
Young women with a prosthetic arm, Polina Tankilevitch on Pexels. Other images sourced from the Diversify image library.



Acknowledgements

We would like to thank the following individuals for their contribution to this project:

Director-General's Office

Tim Davie
Phil Harrold
Chris Sandford
Jo Cayford

Managing Director's Group

Bob Shennan
Dixi Stewart
Wendy Aslett
Rachel Currie
Anne Foster
Clare Sumner
Melanie Jones

Content Group

Charlotte Moore
David Pembrey
Michelle Osbourne
Lee-Anne Baker
Lewis Baird
Alice Nagendran
Helen Blenkinsop

Chief Customer Officer Group

Kerris Bright
Holly Goodier
Simon Williams
Justin Bairamian
Eleanor Ridsdale
Diya Hofman
Kaymei Kabia

Communications Division

John Shield
Rhona de la Mer
Sophie West
Dan Timms

Strategy & Performance

Gautam Rangarajan
Phil Kemp

BBC Academy

Robert Alcock
Jenny McCulloch
Kully Khaila
Kirstie Andrews
Jasvinder Rao
Reis Hill

DIAG (Diversity & Inclusion Advisory Group)

Tom Ilube
Baroness Tanni Grey-Thompson
Adele Patrick
Geoff Norcott
Solomon Elliott
Tanya Motie

Contributors

Robert Seatter
John Escolme
Susannah Stevens
Ciaran Daly
Brenda Emmanus
Nikki Fox
Louise Blythe
Chris Cook
Paul Pledger

Special thanks to:

Creative Diversity Unit

Miranda Wayland
Nina Goswami
Michelle Matherson
Iyare Igiehon
Emily Phillips

External executive:

Karen Mitchell

Editorial Policy Unit

Claire Powell
Natalie Christian
Nigel Lewis

BBC CREATIVE DIVERSITY



UNLOCKING THE FULL SPECTRUM OF CREATIVITY