

The BBC logo is displayed in white, bold, sans-serif capital letters within three white rectangular boxes. The background of the entire page is a collage of various images, including a man with a beard and a black beanie sitting on a green leather sofa, a woman in a purple sequined outfit, a woman in a blue and black outfit, a woman in a red top and black jacket, and a woman with dreadlocks smiling. The images are framed in a way that suggests they are part of a larger collection or gallery.

BBC

BBC DIVERSITY COMMISSIONING CODE OF PRACTICE

PROGRESS REPORT – 2018/19

The Code sets out what the BBC will do when commissioning content across all genres to ensure our content accurately represents and authentically portrays the diverse communities of the whole of the UK.





Introduction

The BBC is fully committed to diversity and inclusion. We need the very best people with a rich variety of views, thoughts and experience, regardless of age, disability, gender, neurodiversity, physical ability, religion, race or ethnicity, sexual orientation, socio-economic background or geographic location to continue to make world class content and reflect the diverse voices of our audiences.

Last year we launched our Code of Practice putting diversity at the heart of the BBC's commissioning processes; it applies to the commissioning of content across BBC TV, radio and online services in the UK.

The Code sets out what the BBC will do when commissioning content across all genres to ensure we accurately represent and authentically portray the diverse communities of the whole of the UK. And because this is something that the BBC cannot do on its own, the Code also sets out what we expect from the producers, writers, directors and other suppliers we work with. This report outlines our achievements, learnings and next steps.

The work undertaken through the Code of Practice has given us a real opportunity to identify areas of excellence within the BBC and the producers we work with.



Overview

Following the launch of the Code of Practice we've reviewed and assessed our internal processes to ensure we are able to hold ourselves and others to account.

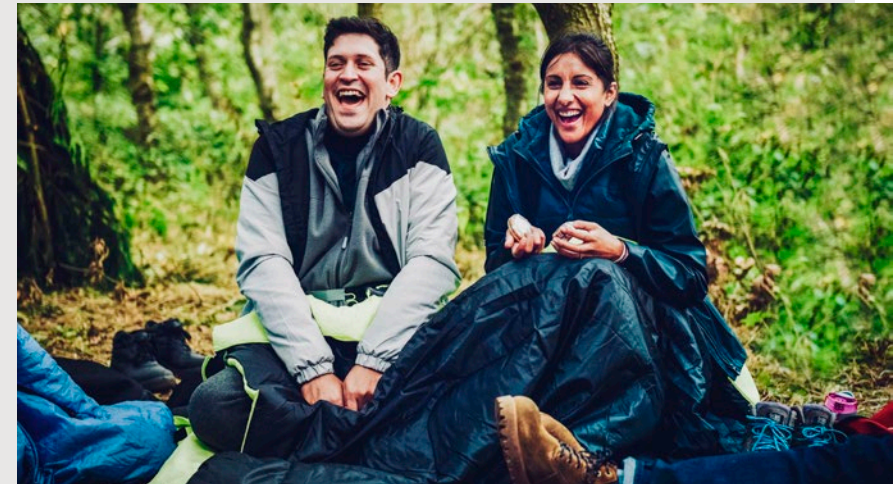
Our purpose and commitment across the five principles was clear:

- Lead by example
- Portrayal should be authentic
- Casting should be open and fair
- Diverse workforce makes for better content
- Measurement

The work undertaken through the Code of Practice has given us a real opportunity to identify areas of excellence within the BBC and the producers we work with. It has also highlighted opportunities for improvement and areas for greater investment to ensure that there is an increase in the wealth of voices, perspectives and stories visible on-screen, on-air and within our productions.

Over the last 12 months and in this report we have concentrated on TV output (as it has the greatest impact with audiences) and our workforce (to broaden the range of perspectives in current and future decision makers). As such these two areas provide us with the greatest opportunity to evidence good practice, demonstrate potential change and provide insights into areas for improvement which can be embedded across Online and Radio.

This report sets out our progress and findings, achievements, and areas for improvement in 2019/20.



Pitching In



Man Like Mobeen

1: Leading by example

We are fully committed to being transparent about our progress and holding ourselves to account.

The **2019 Creative Diversity Network Awards** recognised the efforts of the BBC and other broadcasters and producers. The BBC was named **Broadcaster of the Year** and BBC Children's In-House Productions was named **Producer of the Year**. The BBC Writersroom and Directors UK Continuing Drama Director's Training Scheme won the **Partnership Award**. **Exodus: Our Journey Continues** (Keo Films) won the **Disrupter** award. BBC Cape (Creating a Positive Environment) was named **Advocate in Industry**.

To ensure greater success we reviewed our commissioning processes and introduced the necessary changes to strengthen our delivery against the Code of Practice and our ambitions. For instance, in TV we reviewed the commissioning specification, worked extensively to develop and embed **Diamond** (Diversity Analysis Monitoring Data) reporting into the business information process, and held workshops for commissioners to ensure they are aware of best practice in diversity conversations with producers. We continue to stimulate and support producers creativity and ambitions through our Diversity and Inclusion and Portrayal Funds.

We have built our expectations around diversity and portrayal into meetings with key suppliers. We have discussed with them how they can contribute to our ambition, with a key focus on how our biggest and most regular titles are contributing to the overall goal. We have supported their awareness of diversity, both culturally and practically by co-funding a Diversity Advisor in PACT who has led a number of sector focused initiatives including an Inclusive Leadership programme, Unconscious Bias training, Inclusive Casting, Hiring for Disability training and networking events.

Where we feel a producer's on or off-screen contribution could be stronger, or where they ask for advice, we engage in a conversation about how those ambitions may be achieved. We identify key roles or activities where they might make a richer contribution, and support them with additional funding where appropriate to achieve that, for example, where additional off-screen development roles are required.

We have been pleased by the constructive and committed engagement on diversity shown by the producers and other suppliers we work with, as can be seen from the many examples set out in this document. The £2.1million Diversity Development Fund has been used to accelerate projects with diverse content or talent.

The fund has been used to support development roles and training placements across all areas of production including, script development, camera operating, costume, make up, locations, casting and post production. These opportunities are spread across our genres and titles including **Doctor Who** (BBC Studios), **Silent Witness** (BBC Studios), **Les Misérables** (BBC Studios), **Strictly It Takes Two** (BBC Studios), **Pointless** (Remarkable Television), **Hardball** (Youngest Media), **Britain in Bloom** (Electric Ray), **Thief Trackers** (Crook Productions), **Farmers' Country Showdown** (Sidney Street Productions), and **Let's Get a Good Thing Going** (Outline Productions).

We have used the fund to develop new content with diversity at its heart including **Lenny Henry: Commonwealth Kid** (Burning Bright Productions), **Soon Gone: A Windrush Chronicle** (Douglas Road) and **Stephen: The Murder that Changed a Nation** (On the Corner Films).

As part of the **HEAR HER** moment we made **Unsung Heroines: The Lost Word Of Female Composers** (Endemol) and as part of the Big British Asian season **A Passage To Britain** (Wall to Wall West).

Onscreen the fund supports talent across our portfolio, bringing different voices and perspectives to audiences – such as presenters **JJ Chamlers**, **Niall Strawson**, and **Dr Yasmin Kahn**.



Holby City



Doctor Who

The fund also helps our biggest brands to increase diversity through their production teams and contributors – **DIY SOS** (BBC Studios), **Countryfile** (BBC Studios), and **Inside The Factory** (VoltageTV) are just three flagship brands which have made strides with strengthening representation over the past year.

We have also been pleased by our engagement with the radio production sector, in particular through our engagement on diversity with **AudioUK**, the trade association for UK independent radio and audio producers. We fully support the aims and objectives of AudioUK's training programme **Audiotrain**.

Across the organisation we have taken steps to assess our own performance and gain a greater understanding of the barriers experienced by our colleagues.

Our recent career progression and culture reviews looked at the potential barriers for under-represented groups across five diversity strands: ethnicity, gender, disability, socio-economic background and LGBTQ+.

We consulted with staff across the entire organisation and challenged ourselves and the organisation to outline a series of actionable recommendations that would drive greater inclusion for all.

As a result we identified 128 recommendations for change spanning various aspects of the organisation, including recruitment, leadership, wellbeing, fair-pay, flexible working, and clarity and purpose.

Remaining transparent and open is a priority for us as a public service broadcaster. As such the BBC was the first broadcaster to open up about gender and pay. The NAO has commented that the BBC is well ahead of other organisations, but we still have progress to make. In 2019, our median gender pay gap is 6.7%, down from 7.6% in 2018.

This year we have made seriously impressive progress with our 50:50 project to ensure an equal split between male and female guests, contributors and experts across news, current affairs and a range of topical programmes. Many of our programmes have transformed their approach to representation, with nearly three-quarters of teams that signed up last year reaching 50% by April 2019.



Soon Gone: A Windrush Chronicle

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2: Authentic Portrayal

The BBC has continued to invest in and develop new talent to embed diversity at the heart of our content and services. We strongly believe that diversity among commissioners, writers, directors and others leads to authentic portrayal on-screen and on-air. Initiatives that the BBC either runs or supports include the **Commissioner Development Programme**, the **Felix Dexter** and **Caroline Aherne** bursaries for comedy writing, **Disabled Presenters Programme**, **Mama Youth**, **BECTU Move on Up** and work with the **Creative Diversity Network**.

In 2018/19, the TV programmes we commissioned and broadcast reflect the UK's BAME talent better than ever before, with talent including **Nabhaan Rizwan** in **The Informer** (Neal Street), **Michaela Coel** in **Black Earth Rising** (BBC Studios), **Stormzy** in **Noughts and Crosses** (Mammoth Screen), **Anita Rani** in **Countryfile**, **David Olusoga** in **A House Through Time** (Twenty Twenty Television), **Ade Adepitan** in **Africa with Ade Adepitan** (BBC Studios) and **Nadiya Hussain** in **Nadiya: Anxiety And Me** (Raw Factual). And we continue to seek and promote diverse talent, through events like the **TV Big Link Up** which brought together commissioners, producers and talent to broaden connections across the industry.

BBC Children's programmes continue to lead the way with ground breaking programmes that represent and portray diversity in all its forms.

CBBC has drama titles with diversity at their core. This is particularly evident among the casts of **4 O'clock Club**, **The Dumping Ground**, **The Worst Witch** and also in our Victorian-set **Hetty Feather** (all BBC Children's In-House Productions) which continues to feature diverse portrayal within a period drama.

Diversity is also a vital part of CBBC's factual content. Like many of our shows, **The Dengineers** (BBC Children's In-House) removes barriers to ensure that child contributors with a wide range of needs and abilities can be included, and it also provides diverse role models with onscreen designers **Maral Tulip** and **Satwinder Samra**. Our documentary series **My Life** (a range of independent producers) has featured stories that reflect the full diversity of children's lives in the UK. Just some of the subjects covered in this year were the adoption of four children from rural China by their British parents (Flying Elephant Films), a footballing visit to the UK by the **Mumbai Street Strikers** (Drummer TV) and 13 year-old pioneer **Aida** who is one of very few hijab-wearing female boxers in the country (Big Deal Films).

CBeebies too has a wealth of diverse content.

Pablo is the first animated TV series to star an autistic character and the first TV programme with an all-autistic core cast, who also worked on story ideas and co-wrote scripts. **In Magic Hands** (Flashing Lights Media) an all deaf presenting team uses British Sign Language to sign poetry. This year **CBeebies Bedtime Stories** (BBC Children's) featured its first Makaton story.

BBC Children's has also been encouraging and supporting diversity within production teams, with diverse directing and writing talent being employed on titles such as **4 O' Clock Club**, **Apple Tree House** (Five Apples), **Hetty Feather**, **Molly and Mack** (BBC Children's In-House Productions) and **The Dumping Ground**. BAME talent is a focus here, and gender is a consideration too, as we are proud to have had female senior crew in photography and sound roles. We have also created shadowing and development opportunities to give even more experience to aspiring BAME candidates.

We continue to invest in **BBC Writersrooms** in London, Salford, Glasgow, Cardiff and Belfast to support the development of new talent and stories across the UK on our TV, radio and online services. Last year we launched the **Writers Access Group**, an initiative to support the development of 10 writers with disabilities. CBBC's **The Dumping Ground** has worked with **BBC Writersroom** to give diverse, younger and local writers a chance to be involved on the show.

We also support portrayal across the UK through co-commissions with teams in the devolved nations and through our **Network TV Portrayal fund**. This concentrates on three priorities: enabling returning series to travel to a greater variety of locations, supporting companies to grow ideas of scale and ambition and in the longer term, supercharging the creative pipeline through partnerships and development. In 2018/19, the fund supported projects including **The Cry** (Synchronicity Films) in Scotland, **Pitching In** (LA Productions) in Wales, **Doing Money** in Northern Ireland (Renegade Pictures), **Man Like Mobeen** (Cave Bear) in the Midlands, amongst others.

This year Radio 4 arts programmes featured a diverse array of new artists and movements, as well as highlighting the relationship between the arts and politics and society. **Lenny Henry** explored how to get more young working-class and BAME actors into the industry and **The Sound Odyssey** (BBC) with **Gemma Cairney** brought British artists together with artists in different countries to take part in musical collaborations.

In addition to our own work, we have taken steps to support and develop talent through our partnership work. The BBC has established partnerships in place with **Screenskills, NFTS, Northern Ireland Screen, Screen Scotland, TRC and Indielab**, among others. Improving diversity and portrayal are important objectives at the heart of all of those partnerships. In 2018, through **Indielab**, we funded five bursaries targeted at small companies out of London or with diverse leadership.

The producers we work with have embraced this principle fully and many have launched their own initiatives to attract and develop a wide range of diverse talent to ensure authentic portrayal in their productions. As Diamond reporting evolves, we can also review the commissioning specifications for productions to understand how producers follow through on their commitment to authentic portrayal.

The **BBC Studios Disability Mentoring and Development programme**, launched in January 2019, supports 10 individuals – both BBC staff and external talent – to gain the skills, knowledge and support to progress their careers in drama and comedy production.



We strongly believe that diversity among commissioners, writers, directors and others leads to authentic portrayal on-screen and on-air.



Ensuring our casting process is fully accessible and inclusive to all is key to greater representation and authentic portrayal.

Les Misérables



Gabriella Leon in Casualty



This Country



The Young Offenders

3: Casting should be open and fair

Ensuring our casting process is fully accessible and inclusive to all is key to greater representation and authentic portrayal.

One of the steps taken this year was to gain a greater understanding of the barriers faced by talent looking to be cast. We undertook an accessibility audit across our major sites, alongside a review of our recruitment practices and policies.

We are pro-active in all our casting conversations with producers, which have led to an increasingly rich range of leading roles across our content, for example **Nabhaan Rizwan** in **The Informer**, **Michaela Coel** in **Black Earth Rising** and **Jay Blades** in the **Repair Shop** (Ricochet).

We also support producers through various online talent directories to help broaden their casting decisions. These include **Class Act** (disabled actors trained via the BBC), **Expert Voices BAME talent database** (all individuals from the BBC Academy Expert Voices training days), **Expert Women database**, and **Talent Hotlist** (an online database of over 200 diverse broadcasting stars of the future).

As part of our **PACT Diversity** funding, we have supported them to develop and deliver inclusive casting workshops for both factual genres and scripted genres across the independent sector. These are open to PACT and non-PACT members to encourage maximum participation.

The casting team for our continuing drama shows are constantly looking for ways to engage a wider range of actors. They are building relationships with organisations such as **Extant**, the UK's leading professional performing arts company of visually impaired artists and theatre practitioners; **Hijinx**, Cardiff-based inclusive theatre company for actors with Down's syndrome, Autism, Asperger's and other learning disabilities; and **Access All Areas** who work with learning disabled and autistic artists.

They are continually speaking with new groups and new agencies to encourage suggestions from all under-represented communities.

With the crucial input from a disabled team member, the team have widened their knowledge and understanding of the disabled talent and have grown their disabled talent people significantly. The team also offers the opportunity to for self-taped auditions to save them time and travel costs.

An example is **Gabriella Leon**, a deaf actress who is a regular on *Casualty* (BBC Studios).

Demi Isaac Oviawe was cast in **The Young Offenders** (Vico Films) because we always do open castings and thought she was the best person for the role, so we re-wrote the story to rationalise that the character had been adopted into a white family.

In casting for series two of **Enterprice** (Fudge Park Productions), producers found actors from a variety of sources – the big agencies, smaller bespoke agencies, YouTube and Instagram. The casting director also contacted actors seen online, without agents asking them to self-tape.

David Oyelowo's role in **Les Misérables** (BBC Studios), demonstrates a commitment to colour blind casting.

We ensured our casting and call out process was fully accessible and inclusive to all. By building on individual campaigns in Hull, Bradford Nottingham, Rotherham and Lincoln, this resulted in young BAME talent getting opportunities at the BBC.

This year we also launched the **BBC Local Radio New Voices campaign**. We held open auditions at each of our 39 local stations across the country to capture the voices of the nation.

4: Diverse workforce makes for better content



One of the BBC's key priorities last year was to continue to make the BBC the best place to work. It is important that we attract, retain and develop a diverse workforce at all levels of the organisation, so that we really reflect the UK population. It is essential that the BBC ensures its workforce is diverse and reflective of modern Britain.

We conducted a set of wide ranging culture and career progression reviews, consulting extensively with people across the whole of the BBC and bringing together recommendations on what more we can do to strengthen our culture of inclusion.

We published five separate reviews, each focused on a different area of diversity and inclusion. A member of the senior leadership team sponsored each review and 128 recommendations were developed. These are being implemented across the organisation with great progress being made. The reports are available online:

- BAME – <http://downloads.bbc.co.uk/mediacentre/bame-career-progression-and-culture-report.pdf>
- LGBT – <http://downloads.bbc.co.uk/mediacentre/lgbt-career-progression-and-culture-report.pdf>
- Disability – https://downloads.bbc.co.uk/mediacentre/reflecting_disability.pdf
- Gender – <http://downloads.bbc.co.uk/diversity/pdf/making-the-bbc-a-great-workplace-for-women.pdf>
- Socio-economic background – <http://downloads.bbc.co.uk/diversity/pdf/socio-economic-diversity.pdf>

We have set organisation-wide workforce targets to ensure that our staff is representative of the UK population. We are making significant progress toward these targets, and aim to have achieved these by March 2020.

All staff and leadership: 31 March 2019

Workforce	31 March 2019	2020 target
Women (all staff)	47.9%	50%
Women (leadership)	43.8%	50%
Disability (all staff)	10.2%	8%
Disability (leadership)	8.7%	8%
BAME (all staff)	15.3%	15%
BAME (leadership)	11.5%	15%
LGBTQ+ (all staff)	10.8%	8%
LGBTQ+ (leadership)	11.4%	8%

The BBC also runs a range of programmes to continue to increase the diversity of our workforce. We are now one of the UK's leading employers of non-graduate apprentices. This year we offered 350 apprenticeship and traineeship opportunities for the best young talent from the broadest of backgrounds. As well as our existing portfolio of editorial technology and business schemes, we now offer new apprenticeships in Data Science, HR, Safety, User Design, and have invested significantly in Journalism roles in Cardiff.

We are among the first UK organisations to focus on the issues connected to social mobility, as the only broadcaster and media organisation to make the **Social Mobility Index Top 50** companies.

We have launched a pre-joiner programme, **Get Into Media**, developed and delivered with support from the Sutton Trust and MyKindaFuture. Aimed at 60 school students from Salford and London, the 15-month programme offers each participant training, work experience and a BBC mentor to prepare them for applying for BBC apprenticeships.

Following the death of BBC Yorkshire's political editor **Len Tingle**, a placement was created in his name to offer two months' paid work to students from less privileged backgrounds. The successful candidate has since gained further work at BBC Yorkshire.

Of the most recent cohort of our **Commissioners Development Programme**, seven of the participants have so far been retained, resulting in a more diverse range of commissioners at the BBC, and bringing original and different thinking to our television content.

Last year we did much to ensure our recruitment processes and practices are transparent and accessible to all. We have introduced Interview Champions, a pool of trained interviewers who will join and ensure greater diversity of our interview panels. By ensuring that our interview panels include colleagues from various social and cultural backgrounds, representing our entire workforce, we will widen the range of perspectives, knowledge, and approaches from which decisions are made.

Building on our commitment for all commissioners to attend unconscious bias training this year, the BBC has mandated **Disability Confident** training for all staff. This course covers key concepts of disability equality including behaviours and responsibilities under equality law, and illustrates best practices to promote a culture of disability confidence and inclusion amongst all staff. Last year the BBC was accredited as a DWP Disability Commitment Employer.

In our new **BBC Cymru Wales Broadcast Centre** in Cardiff we have created one of the most accessible and inclusive buildings in the world. In particular, as part of our neurodiversity initiative **BBC Cape (Creating A Positive Environment)**, this building has been designed to take into account the needs and wellbeing of people with neurodivergent conditions, such as autism, dyspraxia, dyslexia and other 'hidden conditions'. BBC Cape has also created a neurodiversity building checklist to help improvements across all of the BBC's workspaces.



As we have set out, the BBC has undertaken a number of initiatives to make progress in diversity, representation and portrayal.



The Worst Witch



The Dumping Ground



EastEnders



EastEnders

5: Measurement

As we have set out, the BBC has undertaken a number of initiatives to make progress in diversity, representation and portrayal. In the interests of transparency and encouraging further progress, we have some data to evidence our successes.

We already extensively monitor the diversity of our staff, reporting this in the Equality Information Report in our Annual Report and Accounts, and submitting data to Ofcom’s annual diversity workforce surveys of the television and radio industries. BBC Television commissioners use **Diamond** to inform and report on progress.

In television, the Diamond data is used to encourage dialogue and focused activity around diversity and inclusion with producers. Independent producers are required to provide the relevant reporting alongside the delivery of the programme, linked to the final stage of payment. As the take up of Diamond improves, we are increasingly able to evidence our impact, success and areas of concerns regarding diversity and inclusion both on-screen and off-screen. Where there is sufficient data, information is shared with our producers, for the content they have made for us, as a way to observe progress and also ensure that we can be more targeted about the interventions required to see improvements.

These data-led conversations have ensured a constructive conversation with producers and helped to shine a light on some of the challenges. We are actively working with the sector to encourage more individuals to contribute data to improve the robustness of the information for all broadcasters.

Actual on and off-screen diversity: 1 April 2018 to 31 March 2019

Data is based on individuals who have a role in eligible programmes and respond to the request for their personal diversity data

	Actual off-screen	Actual on-screen
Female	52.9%	54.6%
BAME	9.9%	27.3%
Disabled	5.1%	8.6%
LGBT	14.3%	9.5%
Transgender	0.1%	0.3%
Number of contributions*	178,222	57,469

*An individual may make multiple contributions to a programme or programmes

Perceived on-screen diversity: 1 April 2018 to 31 March 2019

Data input by production companies taking a viewer’s perspective of what they see and hear

	Perceived on-screen
Female	45.7%
BAME	23.4%
Disabled	5.3%
LGBT	5.2%
Transgender	0.1%
Number of contributions*	372,634
% for whom diversity characteristics were determined	87.7%

Data includes 38% of all network hours transmitted from 1 April 2018 to 31 March 2019. Programmes commissioned before 15 August 2016 are not included. Data is based on internal and external suppliers. Of those who were invited to submit diversity data, we have a 29% response rate. Channels: BBC One, BBC Two, BBC Four, CBBC, CBeebies (Excludes: BBC Three online content, news programmes, BBC News and BBC Parliament). Reporting period covered: 1 April 2018 to 31 March 2019. Date report was generated on: 14 May 2019. Data source: Diamond/Silvermouse.

*An individual may make multiple contributions to a programme or programmes

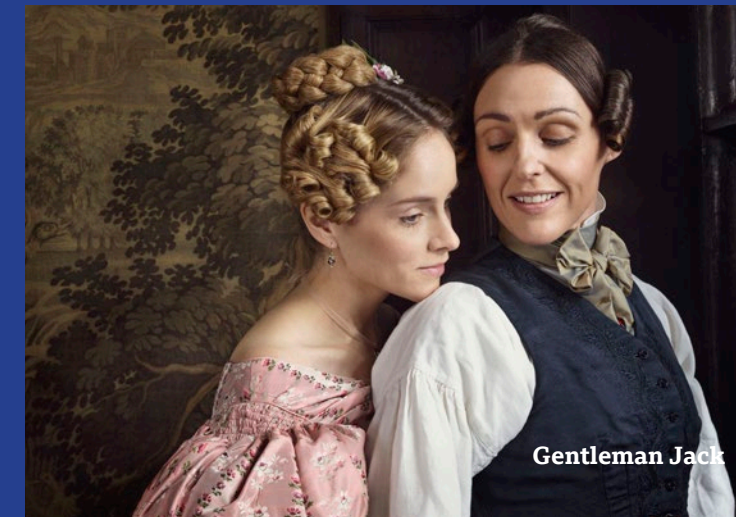


Ru Paul's Drag Race UK

We will continue to take proactive steps and work closely with our programme makers to ensure they are fully engaged and delivering against the code.



Doing Money



Gentleman Jack

Results 2019

Summary

The Code of Practice set out our commitment and our expectation for the producers we work with. This report shows areas of success, but also outlines areas where further investment and attention is needed. These will be our primary focus.

The Code consists of five principles and fifty requirements that the BBC and our programme makers are expected to meet. In our first year we are able to evidence that:

33 requirements have been fully completed

16 are in progress

1 is not yet started

The initial focus for the BBC was to rollout the Code of Practice to our commissioning teams and the producers we work with, providing advice, guidance and raising awareness of the resources available within the BBC and to external producers through our own communications and through a co-funded Diversity Advisor in PACT. Throughout the year our commissioners have worked to bring the Code to life and weave it into the fabric of our commissioning process.

Full implementation of two thirds of our Code of Practice commitments (and nearly all in progress) across BBCTV and our workforce is an indication of the progress made and its effectiveness to create change. The greatest areas of success has been across principles 1 and 3, where there has been a real focus and dedicated approach to change, something we are driving further across all principles in 2019/20.

There is only one requirement that we have not yet started, i.e. for the BBC to take appropriate action where producers continually fail to meet expectations or do not engage with the code. This is not due to lack of intent, but rather the need to initially build in the expectations and processes to define when that action may be necessary. Additionally given the very positive response and level of engagement of producers and other suppliers with the objectives of our Code of Practice, we considered that the current need for such a provision was low and it would be more effective to prioritise the other actions.

The BBC sees this as a positive outcome in our first year. We will continue to take proactive steps and work closely with our programme makers to ensure they are fully engaged and delivering against the code.

Our learnings

During the evidence gathering for this report the BBC was able to confidently highlight specific areas of success and best practice. However, we also have discovered that there were areas of inconsistencies in reporting and evidencing across different divisions.

Various frameworks have been designed and implemented to help capture evidence for the Code of Practice; however, the information we were able to gather was not sufficiently in-depth or robust. This has been a key learning for the BBC.

As a broadcaster and programme maker we are truly committed to holding ourselves and the producers we work with to a higher standard and as a result of our findings we have decided that a number of requirements have not been sufficiently satisfied and as such been awarded an 'in progress' rating across certain requirement, this is evident in principles 2 and 4 where many producers have achieved the requirement but are unable to provide the necessary evidence.

We recognise that this is an area where we need to improve. We are placing a greater focus on this in 2019/20.

Next steps

As part of our focus for next year we are committing to greater emphasis from our programme makers to capture more detailed information to demonstrate progress against the requirements of the Code of Practice.

We will be implementing additional measures in our Commissioning Specification, which will require more specific information which can be reviewed against delivery. Based on our learnings we will be rolling out the Code of Practice more fully to radio and online commissioning. We will also embed additional measures around our monitoring and tracking process to ensure the producers we work with are fully supported to meet the requirements.

The tables below indicates our progress based on what we have been able to evidence or demonstrate for ourselves and the producers we work with. A **Green** rating means that the action has been fully implemented across the BBC and with the producers we work with. An **Amber** rating means that while progress has been made the action has not been fully implemented across the BBC and with producers we work with. A **Red** rating indicates that the action has not yet been implemented. Where we have postponed an action this is shown as **Grey**.

Principle 1: Lead by example

We are a publicly funded broadcaster with a unique role in the UK creative ecology. We will use our position in the industry to lead change and ensure that anyone who makes programmes for us contributes to increasing representation, authentic portrayal and diversity.

What we said we'd do:

We will look to our own commissioning workforce, processes, decision making and culture to deliver our objectives.

In line with our editorial guidelines, we will, work in partnership with other relevant bodies to support the understanding, engagement and application of diversity and inclusion policies and promote a more inclusive culture across the production sector.

We will regularly engage with and work in partnership with local cultural, development and screen agencies to support accurate and authentic representation and portrayal and to promote diversity and inclusion.

We will offer advice and guidance where possible to those productions which experience greater challenges due to the nature of the programme, geographical location and/or access.

We will make funds available on a case by case basis, where we consider real progress can be achieved in representation, portrayal and diversity.

We will make clear in our communications what our representational priorities and expectations are through our commissioning website and regular creative briefings to the production sector.

We will monitor progress and compliance against this Code and our published targets, and take action where we are not achieving our commitments or ambition, holding ourselves and others to account



Countryfile



A House Through Time



A Very English Scandal



Informer

What we expect from the producers we work with:

We will only work with content makers who have a diversity and inclusion policy in place. This is a contractual requirement. For those who do not currently have a policy, a template is available from the Creative Diversity Network (CDN):

In addition we require that all content makers comply with all current anti-discrimination and data protection legislation, and the related Codes of Practice.

We encourage all content makers who work with us to bring these policies to life and actively engage in shaping and changing the culture, recruitment and working practices within their companies to fully realise their ambitions. We will support relevant sector initiatives to help achieve that.

All content makers are asked to adhere to the BBC Content Diversity and Inclusion Commissioning Guidelines, which the BBC commits to keeping up-to-date.

We expect all content makers to come to us with ideas that already have diversity, representation and inclusion built into their development. Those that support our editorial strategy and our goals stand the greatest chance of being commissioned.

All content makers will be expected to engage in a dialogue with their commissioner about representation, portrayal and diversity, both on and off air, as part of defining the commissioning specification agreed between supplier and commissioner prior to a commission

The individual at the production company accountable for delivery against agreed diversity objectives will be identified in, and be asked to sign, the commissioning specification as confirmation.

All content makers will be required to comply with the agreed approach and delivery as agreed in dialogue with the commissioner as recorded in the commissioning specification. Where critical changes occur that impact the production company's ability to meet our diversity requirements, this must be flagged up to the commissioner and or BBC business affairs as a priority

All content makers will be expected to highlight any discrepancy between the commissioning specification and the delivered product with an explanation of what the specific barriers were for success.

All content makers will be expected to demonstrate their compliance with the guidelines and the commissioning specification agreement. At the point of delivery the diversity of a programme may be evidenced through the reporting method specified at the time of commissioning.

We aim to work collaboratively and support those producing content for us but where producers continually fail to meet expectations or do not engage with the code, the BBC will take appropriate action.

Principle 2: Portrayal should be authentic

To support the BBC's Diversity and Inclusion Strategy, commissioning editors will actively engage with producers to improve representation, taking into account the genre, existing talent base, geographical location, the specific nature of the programme, existing portrayal performance and the types of decision that informs.

What we said we'd do:

We will take positive action to support and develop talent from diverse communities, both ourselves and through partnerships.

We will seek out new and established writers to tell stories based on real life experience to give our scripted content authenticity.

We will seek out and develop directors who can bring those stories to life through their own experiences and understanding.

We will actively engage in conversations with content makers about any particular authenticity issues in specific productions and capture any agreements in the commissioning specification.



The Repair Shop

What we expect from the producers we work with

To share a list of all key on-air talent roles with the commissioner to demonstrate their commitment to having a diverse range of talent.

To set out for each production what measures will be taken to ensure authentic on air representation, portrayal and diversity (as set out in the commissioning specification).

To strive for authenticity in all incidental portrayal of race, ethnicity, gender, sexual orientation, geographical location, social class, religion and religious beliefs and disability for all role types, in line with our editorial guidelines.

To actively seek out and develop new writing and directing talent within and across productions on a regular basis.

To provide all required diversity information of perceived and actual diversity of on-air talent by the means specified at the time of commissioning.

Principle 3: Casting should be open and fair

We are committed to eliminating all barriers during casting that exclude diverse talent to ensure we are open to all interpretations of a role and provide equal opportunities to the broadest range of talent.

What we said we'd do:

We will cast our content without prejudice or pre-conception, with the aim of reflecting diverse communities, backgrounds and beliefs across the breadth of our output, and all nations and regions of the UK.

We will encourage and support interventions or initiatives to reduce barriers and promote opportunity.

We will regularly engage with and work in partnership with local cultural, development and screen agencies to support accurate and authentic representation and portrayal and to promote diversity and inclusion.

What we expect from the producers we work with:

To set out for each production what measures will be taken to remove any barriers in casting (as set out in the commissioning specification).

To arrange castings in places with suitable accessibility.

To evidence that all productions and sets are fully accessible from a disability point of view, where there is a barrier to making this possible e.g. historical buildings, the production company will advise the BBC commissioner and outline the measures taken to make reasonable adjustments.



Car Share



Casualty



The Cry

Principle 4: A diverse workforce makes better content

Richness of background and experience behind the scenes is just as important as it is on-air if we are to reflect the diversity of people in the UK and change the way we work and think. We want to see diversity at all levels from Runner to Executive Producer, from Personal Assistant to Channel Controller. We are committed to working with suppliers to support progression of diverse talent and retention of those already working at a senior level.

What we said we'd do:

We are committed to increasing and accelerating opportunities for entry level talent regardless of their background. We will ensure our apprenticeships, our training schemes and our recruitment practices actively attract and seek out applications from candidates from a broad range of backgrounds and experience.

We are committed to increasing diversity in senior creative and decision making roles. We will actively seek out, develop and promote individuals who have the potential to be the leaders of the future. We will shape our recruitment practices to encourage increased participation from these groups.

We will ensure that the abilities advertised for our vacancies are true requirements of the role and are not an unnecessary barrier to participation from any particular group. We recognise we need to do more to improve our reach and use new platforms to ensure we are connecting with hard to reach communities.

We will give clear and honest feedback to the content maker where a proposed diverse talent that has been put forward is considered unsuitable by the commissioner.

What we expect from the producers we work with:

We expect content makers to set out for each production what measures will be taken to increase off air diversity (as set out in the commissioning specification), including those in senior production roles to include: Executive Producer, Series Producer/Editor, Producer/Director, Production Executive, Head of Production, Writer, Director, Producer [as relevant by production]

For returning series, production companies will be expected to highlight which positions within the production have been extended to 'new and or established' diverse talent that they have not worked with before. The BBC will support this as appropriate.

We expect all content makers to operate in accordance with the law and Equality Act 2010 to source diverse crews for their production.

a: Eliminated unpaid internships on productions for the BBC; make all paid internships and time-limited unpaid work experience open to a diverse pool of talent.

b: Where possible, provide at least one paid training and development placement on appropriate productions to either a participant or alumni from approved industry schemes. We note that smaller production companies may not be able to fully comply with 4b due to limited number of positions. However, where there are requirements to 'crew up' for production we expect them to actively consider a wide pool of potential candidates from diverse backgrounds and actively seek new talent.

c: Ensure that the abilities advertised are true requirements of the role and are not an unnecessary barrier to participation from any particular group.

We expect all content makers to provide all required diversity information of production crew by the means specified at the time of commissioning

Principle 5: Measurement

The BBC will monitor and report compliance with the Code of Practice annually for the previous financial year.

We commit to the following activities to monitor compliance with the code:

We will monitor our own workforce in compliance with the code.

To monitor representation and portrayal of our content we will look to a number of different sources depending on the platform and availability of data. We will use the best BBC data, survey data, illustrative examples and, as appropriate, industry data. The sources and quality of data vary with platform as a single cross platform dataset does not exist. Reporting will need to evolve in line with system development and industry take-up of reporting information. For television unlike for radio or online, there is an industry-standard resource, Diamond, for tracking diversity both on and off screen in the productions we commission. As Diamond develops over time we will work with the CDN and other partners to broaden the scope to record a broader range of diverse communities. Until that is possible we will report by example on those communities that are not covered.

We will expect production companies to complete representation and diversity information by the means specified at the time of commissioning. Data for all programmes includes the actual diversity of all on and off air roles and the perceived diversity of on-air roles, as required. This will be monitored and reviewed, and lack of compliance will inform future commissions.

We will expect production companies will respond to confidentially shared insights taken from our reports to identify and address challenges in increasing diversity on and off air.

We will expect production companies will assure their compliance with this Code and where necessary provide additional relevant information on request.

We will report progress against the Code on an annual basis. Reporting on actions we have taken in the previous financial year to support our objectives as well as representation, portrayal and diversity outcomes across our content by platform.



Black Earth Rising



BBC

For all of us.