

A close-up portrait of a woman with dark skin, wearing a vibrant red headscarf and a dark blue garment. She is looking off to the side with a thoughtful expression. The background is a plain, light grey.

BBC Diversity Commissioning Code of Practice

Progress Report 2019/20

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BBC Media Arts



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Prepared pursuant to Article 10 of the transitional provisions of the BBC Royal Charter 2017 (Schedule to the Charter).



Front cover: Nadiya: Anxiety and Me

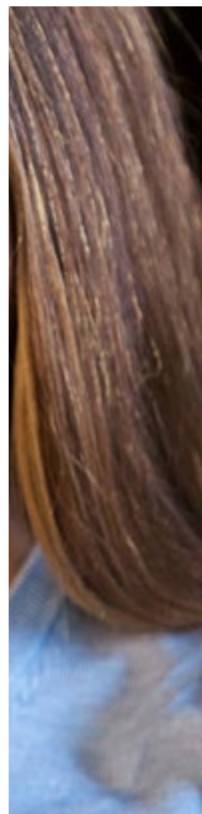
Foreword from June Sarpong, Director of Creative Diversity



89.3%

Proportion of contributors whose diversity characteristics were determined/captured through Diamond, the industry monitoring tool

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.



The stakes for inclusive representation are higher than ever before. The challenge for the creative industry is great but not insurmountable. Once we unequivocally accept that there is no monopoly on creativity we can actively seek the diversity required for our industry to thrive.

As the United Kingdom's largest public service broadcaster the BBC is uniquely positioned to help as we look at how we can build back better to ensure that diversity and inclusion is baked into our processes.

This is a challenge that the BBC is committed to meeting, both within our own ranks and with our partners, to foster greater inclusion throughout the wider creative sector. As a global public service broadcaster – committed to inform, educate and entertain – we understand our responsibility to share stories and experiences of all of communities that make up the rich and diverse fabric of the United Kingdom.

For underrepresented groups there have been narrow entry routes and a lack of opportunities and recognition for those few that manage to squeeze themselves through the door. This has resulted in missed opportunities to showcase the full range of talent available in our sector. Ultimately, this can lead to losing market share through failing to connect with an increasingly diverse audience. This is unacceptable and more importantly preventable.

We know what we want to achieve; creativity that thrives because of diversity of thought, delivers innovation, enhances performance and content that reaches the widest audience possible. But what is our route and how do we get there? We cannot do this without the enthusiasm and full participation of our global programme-making supply chain.

The BBC's Diversity Commissioning Code of Practice is a cornerstone of that process of progress and change.

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. It embeds diversity throughout the BBC's commissioning processes to include: TV, radio and online services in the UK to accurately represent and authentically portray the diverse communities.

The real winners and leaders in the creative industry will be those who not only seek diversity but insist on it.

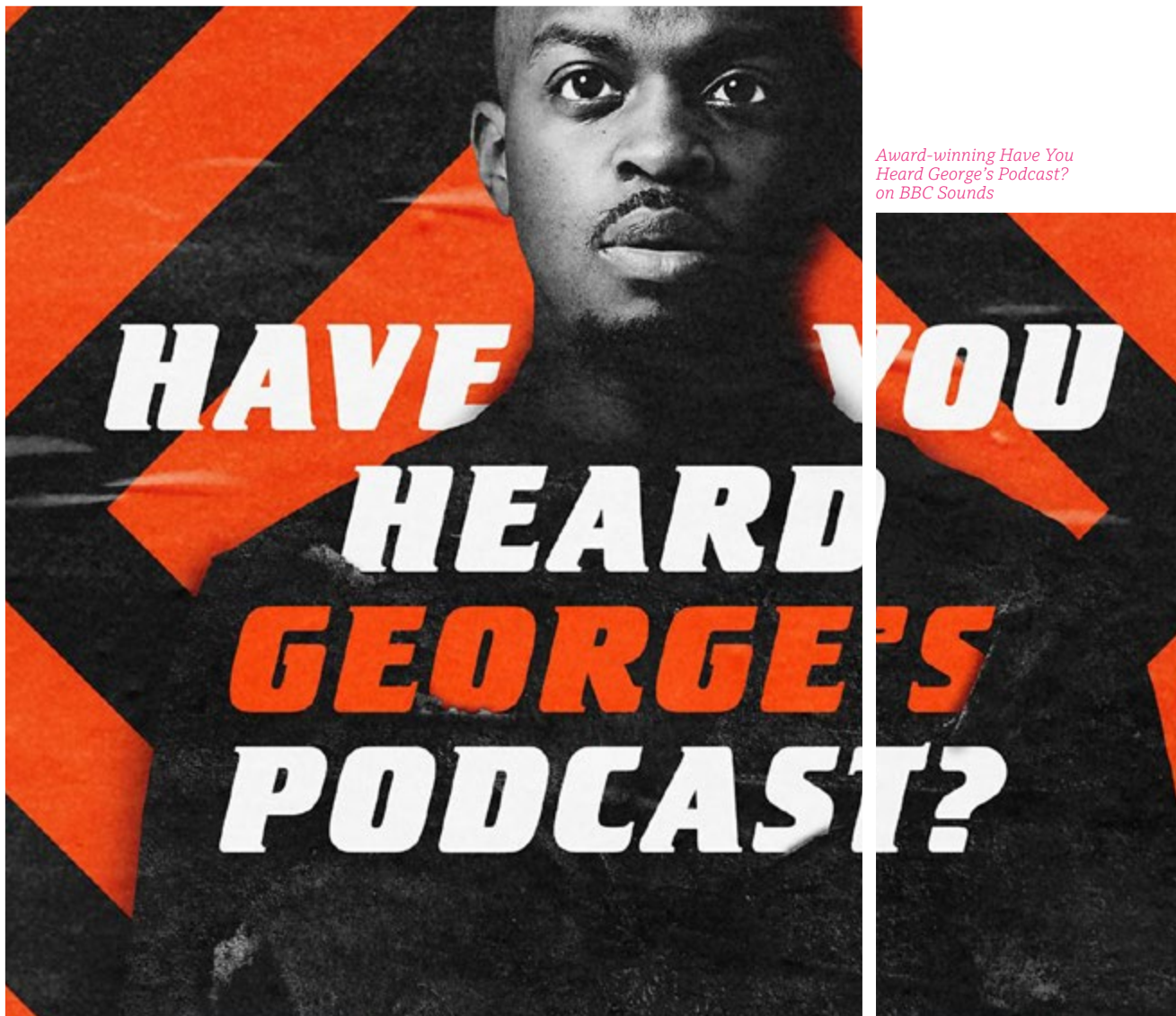
Introduction

The BBC is committed to continuing to build an increasingly diverse and inclusive organisation and output. The BBC believes that a diverse range of contributors in terms of age, disability, gender identity, race or ethnicity, religion, sex, sexual orientation, socio-economic background or geographical location will be best equipped to create the most compelling content that our audiences connect with. Diversity of experiences and perspectives is key to the delivery of distinctive content that together represents all the communities across the UK and allows audiences to see themselves portrayed in ways that are varied and feel genuine.

The Code of Practice embeds diversity throughout the BBC's commissioning processes.

Established in 2018, it covers 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. The creation of content involves collaboration with partners across the industry, and so the Code also sets out what we expect from the production companies, talent, writers, directors and other suppliers we work with to deliver effective representation and portrayal. This report sets out our achievements and learning during the Code's second year, as well as next steps.



Award-winning Have You Heard George's Podcast? on BBC Sounds

Overview

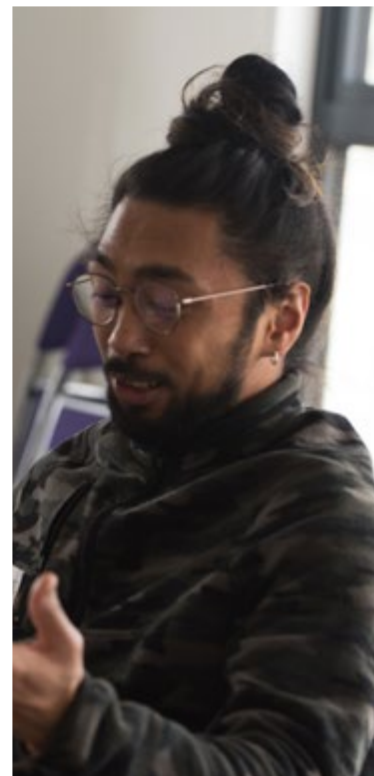
In the second year with the Code of Practice in place, we have focused on embedding the principles of the Code deeper within the BBC and among the content makers that we work with.

The Code of Practice sets out commitments around five principles:

1. Lead by example
2. Portrayal should be authentic
3. Casting should be open and fair
4. Diverse workforce makes for better content
5. Measurement

Last year's progress report on the Code of Practice report outlined some of the strategies which were newly put in place across BBC teams and external suppliers. This report sets out our achievements and learnings during the Code's second year, and areas for improvement in 2020/21. Throughout this report, there are case studies to provide an understanding of the variety of ways that teams at the BBC, and our suppliers, have implemented new practices and the impacts of this.

The BBC's Director of Creative Diversity June Sarpong was appointed in November 2019, and she has committed to hardwiring diversity and inclusion throughout the BBC – within its creative decision-making, production values and content. This is vital to our ability to represent the true variety of the UK population and knowledgeably portray the depth of all of our audiences with authenticity.



BBC Audience research session. Gaining insights from our audiences in relation to our content, brand and representation, across all of our content output. This helps inform our strategic approach

1: Leading by example

The BBC plays a unique role in the UK's creative industries, and as such, we believe it's right that the BBC leads by example to increasingly diversify our output. This is both in terms of ensuring that it is representative of all the UK's communities and that audiences positively connect with the ways that themselves and others are portrayed.

Moving On – BBC One drama series

78%

Of teams who have been part of the initiative for at least two years, 78% reached this target during the challenge month.



50%

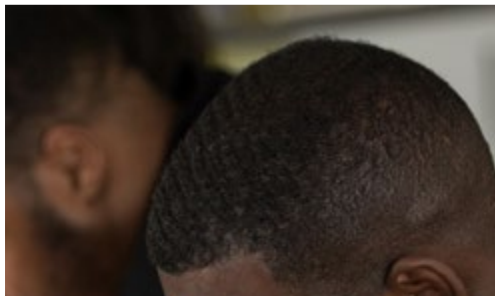
In March 2020 the second 50:50 Challenge focused BBC teams on a target of 50% women contributors

1: Leading by example *continued*

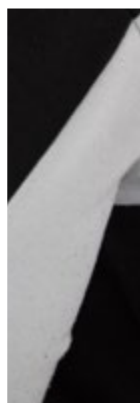
Representing our communities

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 £100 million 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. 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.



BBC Audience Engagement Events – Camden Roundhouse



Supporting creative diversity initiatives and funding across the industry

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).

In May 2020, the BBC launched its *RIVERS toolkit* for its creative staff and industry partners which aims to prioritise diversity throughout creative decision-making, culture and output. The BBC has also worked with the *Annenberg Inclusion Initiative* to create the *Belonging Blueprint* which acts as a framework for organisations to evaluate and track progress as they work to improve diversity and inclusion within production. The aim is for the *Belonging Blueprint* to be implemented across the BBC's global supply chain.

25%

Companies which are selected for participation get a commissioning mentor and a bespoke support package, and 25% are diverse-led companies. – BBC Content's Small Indie Fund

¹ The 5050 Project Impact Report 2020, BBC. <http://downloads.bbc.co.uk/aboutthebbc/reports/reports/5050-april-2020.pdf>

1: Leading by example *continued*



BBC Local Radio New Voices team



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. In June 2020, BBC Radio signed up to the *Equality in Audio Pact*, a new initiative to transform the culture of the Radio industry and bring equality to the workplace.

BBC Radio & Music and Arts partners across and beyond the industry to support the understanding, engagement and implementation of Diversity and Inclusion policies. For example, Radio 3 partnered with the BBC Philharmonic and *Royal Northern College of Music* to host two conferences during 2019-20 on ethnic diversity in composition. BBC Children's actively encourages suppliers to utilise sector initiatives such as *Skillset*, *Step Up*, *Creative Access* and *Sharpfutures* in order to realise their ambitions.

The BBC's 50:50 Project inspires and supports content-makers to represent women and men equally.

The BBC also makes funding available to suppliers to develop content with a diverse production team. The *Content Diversity Fund* was used by BBC Arts to provide additional funding for the production of *Soon Gone* (Douglas Road) to hire three further BAME production trainees in roles with lower representation: Make-up Artists and Set Design. The BBC's *Children's Diversity Fund* is open to both in-house and independent suppliers. Content producers can bid for up to £5,000 to offer training, mentoring or contract extensions to enable more on-the-job training and development for individuals in under-represented groups, and has been used by *JoJo & Gran Gran* (BBC Children's). In January 2020, the BBC launched its small indie fund which ring-fenced £1 million per year to support small independent British businesses. Companies which are selected for participation get a commissioning mentor and a bespoke support package, and 25% are diverse-led companies.

The BBC's *50:50 Project* inspires and supports content-makers to represent women and men equally. The voluntary system of self-monitoring is the BBC's biggest ever collective action to increase women's representation in content. Having started in one small team in the newsroom in 2016, it has now grown across global media and covers 600 teams and over 4,000 producers and content creators across the BBC. The second 50:50 Challenge to have as many BBC teams reach 50% women contributors took place in March 2020.¹ Despite the coronavirus lockdown in the UK, which streamlined the BBC's output, the data strongly indicated that cultural change is taking hold at the BBC, and that it is sustainable. Two-thirds of datasets reached 50% women contributors during March 2020, which was a 9% increase on the previous year. Of teams who have been part of the initiative for at least two years, 78% reached this target during the challenge month. The remit of the 50:50 Project is being expanded to include BAME and disability targets.

¹ The 5050 Project Impact Report 2020, BBC. <http://downloads.bbc.co.uk/aboutthebbc/reports/reports/5050-april-2020.pdf>

1: Leading by example *continued*

Commissioning with diversity at its core

Last year's report outlined that we had reviewed our commissioning processes in line with the Code of Practice. Across the BBC, we have continued to build on this to ensure that diversity is consistently at the heart of commissioning from start to finish.

Our *commissioning specification* continues to be the point at which we discuss and record diversity ambitions for programmes we commission. It is a contractual requirement for all supplier to have a Diversity & Inclusion policy. To better drive and record progress we also require the documentation of diversity conversations between Commissioning Editors and Executive Producers, off- and on-screen diverse talent against a set of questions and commitment to adding email addresses of cast and crew to trigger Diamond returns. In 2019 we have also added updates into our regular progress reports from suppliers ahead of payments.

Man Like Mobeen (Cave Bear and Tiger Aspect), which has been supported by the BBC's *Diversity Fund*, returned for its second series in 2019 and third in 2020. Levi David Addai's *Dark Money* (The Forge Entertainment) examined the effect on a family when their son is abused by a powerful Hollywood producer – and they are paid to stay silent. *Gentleman Jack* (Lookout Point), from the Bafta award winning writer Sally Wainwright, is a remarkable and unlikely love story based on the diaries of Anne Lister. *Noughts and Crosses* (Mammoth Screen) adapted book one of Malorie Blackman's award-winning young adult series, in a diverse production before in front of the camera and off-air.

This year we have also collaborated with Michaela Coel on her ground-breaking series *I May Destroy You* (Various Artists), based on her real-life experience of sexual abuse, exploring issues of consent, gender identity and sexuality, and with a predominantly black cast. We've actively sought story-telling with diversity at its core, for example we've put real-life stories like *Sitting in Limbo* (Left Bank Pictures) and *Anthony* (LA Productions) at the heart of our BBC 1 schedule. Glenda Jackson won a BAFTA for her performance portraying issues of old age and dementia in *Elizabeth is Missing* (STV Productions),

The commissioning guidelines held by BBC Children's reflect the priority of diverse representation and authentic portrayal. Suppliers are asked to develop proposals which: a) reflect diversity at their heart, such as *Something Special* (BBC Children's) which features a diverse range of children from across the UK; b) feature storylines and strands which reflect diverse issues, such as same-sex relationships within football drama *Jamie Johnson* (Short Form Film) and socio-economic divides within *Get Even* (BBC Children's); and c) reflect diverse communities incidentally such as *Waffle the Wonder Dog* (Darrall Macqueen) which features a mixed race family. Suppliers' commitments to deliberate and incidental diversity on-screen and recruitment of a diverse workforce are outlined in the commissioning specification, and these are reviewed throughout production.

During 2019/20, notable progress has been made in centring diversity within the commissioning of the BBC's audio output. Diversity is set out as one of BBC Radio's creative objectives in commissioning briefs.

4,000

Producers

Having started in one small team in the newsroom in 2016, the 50:50 Project has now grown across global media and covers 600 teams and over 4,000 producers and content creators across the BBC.



Man Like Mobeen
– BBC Three

1: Leading by example *continued*

Radio 3 has commissioned work from new and diverse composers such as an orchestral piece for Last Night of the Proms 2020 by *Unsup Chin* and a co-commission for *Tectonics 2020* by *Liza Lim*. Commissions for new works from diverse composers, arrangers and writers for Radio 3's Classical and Jazz output include *Tristan and Isolde* by Julian Joseph and *Abel's Jazz Takeover* with Abel Selaoce for the 2020 London Jazz Festival.

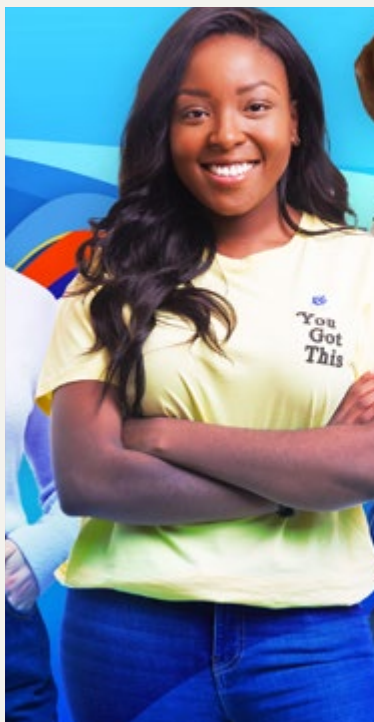
This has also led to Radio 4 commissions such as *Doorstep Daughter* (BBC News Current Affairs), a remarkable look at the cross-cultural experience of child-raising, and *A Very Different Ramadan* (BBC Religion & Ethics), which explored how British Muslims experienced the holy month under lockdown. On BBC 6 Music, this has resulted in programmes such as *The Leisure Society with Gemma Cairney*. A supplier's commitment to diversity, representation and portrayal is interrogated throughout the content creation process. For example, *BBC Ideas* (various independent and in-house producers) has required reshoots and reanimations when videos are not sufficiently representative.

The commissioners at BBC Sounds, which creates and curates content beyond the linear Network schedules, have spelt out more clearly that diversity is a priority in its briefs to producers. This includes specifying the requirement for diverse hosts/contributors and supplying

more detailed audience packs in the tender documents. If initial proposals are not sufficiently representative, the commissioners will ensure this is built into idea shaping and piloting. Monthly commissioners' meetings are used to assess the commissioning plan and, where needed, agree how upcoming content can be authentically and representatively diverse and inclusive. The increased focus on diversity within BBC Sounds has led to commissions such as *The Reality Tea* (Fresh Air), *Comic Sanskrit* (Listen), and *Brown Girls Do It Too* (BBC Audio).

BBC Ideas and BBC Radio 4 both set out what their representational priorities and expectations are; Ideas includes its diversity mission statement in commissioning briefs, whilst Radio 4 asks potential suppliers to articulate their strategy for promoting diversity. It is the same with BBC Music TV, where the team tests production companies' own internal policies in this area before confirming the commission. Radio 4's on-air promotions have given prominence to content which extends and promotes diversity.

Radio 5Live uses its monthly content review sessions to discuss with its diverse staff the authenticity of on-air stories and act upon the feedback received. The station is also committed to portraying geographical diversity, delivered through OBs from different locations and ensuring a representative set of callers make it to air.



Blue Peter, CBBC



Case Study

BBC Children's incidental diverse portrayal

Suppliers are required to set out their commitments to a diverse on-screen portrayal and a diverse off-screen workforce in their commissioning specification. BBC Children's invites suppliers to develop proposals which meet three conditions: a) reflect diversity at their heart, b) feature storylines and strands which reflect diverse issues, and c) reflect diverse communities incidentally. This embeds BBC Children's delivery of both deliberate and incidental portrayal of all the UK's diverse communities across its content, such as in *Waffle the Wonder Dog* (Darrall Macqueen).

2: Authentic Portrayal

Portraying different identities and communities in a genuine, knowledgeable way is central to enabling audiences to truly connect with the BBC's content. To deliver this, we need a diverse range of perspectives and experiences in creative development and decision-making roles, as well as a variety of voices who speak directly to audiences.

Giri/Haji - BBC Two

60%
 Naked Television's team were young and recruited people who were fans of the UK rap scene with the result that over 60% of the production team were from BAME community



500
 BBC Writersroom initiative which encompasses 60 schemes, talent searches, script-rooms and one-day workshops, with a significant and tangible engagement with over 500 individual writers

2: Authentic Portrayal *continued*

Developing new and diverse on-screen and on-air talent

The BBC's Diversity and Portrayal funds play an active part in developing and supporting authentic portrayal in our content. The *Portrayal Fund* provides additional funding programmes, ideas or partnerships that reflect lives, stories and communities from all areas of the UK, and was a three year investment in the long-term creative pipeline and emerging talent from outside of London. It has co-funded the development of new comedy, factual and drama series from Scotland, Northern Ireland, England and Wales; enabled high impact returning factual series such as *The One Show* (BBC Studios) to broadcast from more locations across the country; and supported companies based in the nations and regions to develop scripts and ideas with portrayal at their heart.

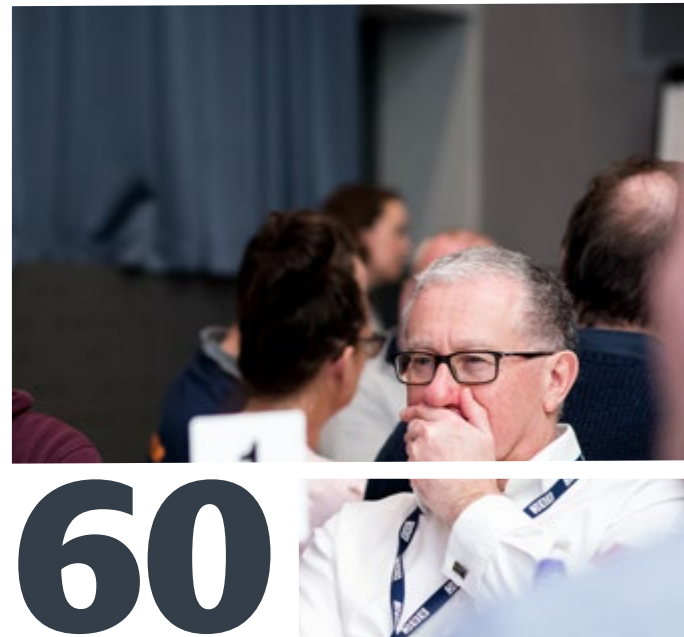
The Portrayal Fund supported World Productions in setting up a development office in Glasgow, staffed by Scottish talent and focusing on Scottish stories. This directly led to the commission of a new series set in Scotland. Other programmes which reflected the nations and regions of the UK include *Angels of the North* (Twenty Six 03 Entertainment) and *Guilt* (Expectation and Happy Tramp North), which was set and filmed in Edinburgh, written by Neil Forsyth, with excellent roles for key Scottish actors, and supported by the Portrayal Fund, BBC Comedy, BBC Scotland, and Screen Scotland.

The *Diversity Fund* supports development of on- and off-screen talent and accelerates projects with diverse content. In 2019/20, we broadcast a range of programmes representing and portraying the ethnic diversity of the UK. For *Rap Game* (Naked Television) BBC Three worked with Radio 1Xtra and Naked Television to ensure the

authentic portrayal of people in the rap scene, as well as the culture and the music. Naked Television's team were young and recruited people who were fans of the UK rap scene with the result that over 60% of the production team were from BAME community. Other award winning examples include *The Unwanted: The Secret Windrush Files* (Uplands Television) presented by David Olusoga, *A Very British History: The First Black Brummies* (BBC Studios), *Home Town: A Killing* (7 Wonder Productions), and BBC Three's *The Left Behind* (BBC Studios) which explores the world of far right hate crime. *Stabbed: Britain's Knife Crime Crisis* (Rogan Productions) was hosted by Duwayne Brooks who was with Stephen Lawrence when they were attacked by a racist gang.

Ru Paul's Drag Race UK (World of Wonder) brought the award-winning global phenomenon to the UK for the first time. In July, the CBBC show *The Next Step* (Boatrockers) featured a same-sex kiss between two characters whose romantic relationship was developed throughout the series. This followed an acknowledgement that the series should do more to reflect the lives of LGBTQ+ young people. The comedy-drama series *I May Destroy You* (Various Artists) explores the meaning of consent in different contexts through several characters' perspectives, including the experience of being sexually assaulted as a gay man. The creator Michaela Coel has spoken about the creative freedom she was given by the BBC to tell her story authentically.

BBC Audience Engagement – Glasgow



Schemes: The BBC continues to run its Writersroom initiative which encompasses 60 schemes, talent searches, script-rooms and one-day workshops, with a significant and tangible

2: Authentic Portrayal *continued*

The BBC has continued to represent and authentically portray those with disabilities. In 2019/20, we have seen comedian and presenter Alex Brooker exploring what disability means to him, actor Mat Fraser curating a series of ambitious and challenging monologues on the theme of disability, new drama *But When We Dance* (Endor/Clearwood Films) about two people with Parkinson's and a love of dance, new BBC *Ten Pieces* films (BBC Studios) featuring Ade Adepitan that are levelling-up access to classical music for the SEND community, and the return of *Jerk* (Roughcut Television). *Call The Midwife* (Neal Street Productions) continues to spotlight disabled characters and actors in its storytelling, with Neal St Productions continuing concerted efforts to find and develop disabled characters and actors.

BBC One's *Years and Years* (Red Production Company) core cast included Rosie, the youngest Lyons sibling – spirited, sharp, born with spina bifida and played by Ruth Madeley, herself born with spina bifida.

The BBC continues to be committed to seeking out, developing and supporting diverse on-screen and on-air talent. The BBC's *Class Act* continues to be a pioneering development programme that supports actors from underrepresented backgrounds, including disabled actors. Radio 1 used the 2019 festive period to provide broadcast opportunities to new and emerging talent – with anyone who had previous radio experience able to apply. Among those selected were Youtuber and activist *Lucy Edwards*, who became Radio 1's first blind presenter, and presenter and podcaster *Jacob Edward*, who became the first non-binary person to host a Radio 1 show.



Lucy Edwards – BBC Radio 1 presenter

The BBC Sounds podcast *Have You Heard George's Podcast?* (George the Poet Ltd) by Peabody Award-winner *George the Poet* is a great example of BBC Sounds seeking out and supporting new and emerging diverse talent that can tell stories based on real life experience and deliver audiences an authentic portrayal of their lives, values and interests. BBC Children's is committed to having a diverse range of talent, including two-time Mobo award-winner *Yolanda Brown*, *Blue Peter* presenters *Mwaka Mudenda* and *Richie Driss*, and presenter *Nikki Lily*.

Valuing writers and directors who can authentically and incidentally portray the UK's diverse communities

To portray audiences in a varied and accurate way, the BBC believes that it's crucial to continually support the development of new and diverse writing and directing talent. The portrayal of the true variety of the UK's diverse communities should be woven into the fabric of the BBC's output, so that this portrayal also occurs incidentally. The BBC continues to run its *Writersroom* initiative which encompasses 60 schemes, talent searches, script-rooms and one-day workshops, with a significant and tangible engagement with over 500 individual writers.

Daniel Laurie in 'Call the Midwife'



Trigonometry – BBC Two drama

2: Authentic Portrayal *continued*

Part of *Writersroom* are the Voices Groups in London, Salford, Glasgow, Cardiff and Belfast that seek out fresh voices to bring authenticity to scripted content. In the past year over 100 writers have participated in the Voices Group and contributed to Radio 3 monologues, Radio 4 drama, BBC Film shorts, *Noughts & Crosses*, *Tourist Trap* (The Comedy Unit), *Pobl Y Cym* (BBC Studios), *The Left Behind*, and many more.

In 2018, Writersroom established the *Writers Access Group*, a development group for 13 selected disabled writers providing script editing support, workshops, masterclasses and networking opportunities. So far members of this group have worked on, written or been commissioned to write episodes of shows including *Doctors*, *Casualty* and *EastEnders* (all BBC Studios).

BBC Comedy's *Felix Dexter Bursary* scheme for BAME writers and *Caroline Aherne Bursary* for new comedy talent are each in their third year. After a successful pilot, BBC Two has ordered a full series of *Alma's Not Normal* (Expectation Entertainment) written by and starring Sophie Willan, the first winner of the Caroline Aherne Bursary.

BBC Studios Scripted Production has established bespoke initiatives to ensure that its productions are representative of the communities across the UK. For example, the *Scripted Disability Mentoring Scheme* is a development opportunity for writers across Drama, Comedy and Continuing Drama Series.

In March 2020, BBC Studios announced that its paid training programme – the *Writers' Academy* – will, for the first time, invite applications from all writers, with no professional credit or representation required. This will serve to make the initiative more accessible to writers from less privileged backgrounds from 2020 onwards. It is one of the world's most successful training schemes for new writers and offers up-and-coming talent the opportunity to learn the skills needed to pen TV drama, and also to write broadcast episodes for some of the BBC's most successful continuing dramas, such as *EastEnders* and *Casualty* (both BBC Studios).

Radio 4 has ring-fenced opportunities in drama for first- or second-time writers and awards some of its drama commissions specifically to develop new directing talent. Within BBC Children's opportunities for shadowing and mentoring are used to develop new directors. *4 O'Clock Club* (BBC Children's) has offered directing work to diverse talent that had previously been developed on the shows via shadowing and mentoring. Dramas such as *The Dumping Ground* (BBC Children's) run writers schemes to find new, diverse talent. BBC News' *Panorama* has established a new *Freelance Talent Pool* for producers and directors to attract the broadcast range of talented creatives, while *The Directors' Scheme* creates opportunities to develop new, diverse directing talent within BBC Studios. The scheme began three years ago with a focus on *River City* (BBC Studios) in Scotland and gave candidates the chance to shadow direct for a filming block and then direct an episode. Of the five people who have completed the scheme, four have become regular directors with BBC Studios.



Co-writers Charlie Swinbourne and Sophie Woolley of this episode of *Casualty* were both part of the BBC's first *Writers Access Group*



Case Study

Developing disabled writers

The *Writers Access Group* is a development scheme for 13 disabled writers which provides script editing support, workshops, masterclasses and networking opportunities. Members of this group have worked on, written or been commissioned to write episodes of shows including *Doctors*, *Casualty*, and *EastEnders* (all BBC Studios).

2: Authentic Portrayal *continued*

Ensuring that all audience groups can connect with the BBC's portrayal of people 'like me'

Teams throughout the BBC have taken further measures to ensure that portrayal of the UK's diverse communities is done so with depth and skilled authenticity. BBC News has appointed a new Disability Lead Editor, *Damon Rose*, to lead on all disability commissioning and programming for BBC News and Current Affairs. He will lead on commissioning and producing content in which disabled people are the storytellers, telling nuanced, authentic, raw and surprising stories in their own voices. Writing rooms for BBC Children's shows ideally feature writers from the community being portrayed – where this is not possible, outreach work with the relevant communities takes place. *JoJo and Gran Gran*, the first UK animation to celebrate St Lucian communities and culture, liaised with the St Lucian High Commission, as well as formed a focus group of parents and grandparents with Caribbean heritage.

Scripted shows that originate from BBC Studios' Birmingham hub – such as *Father Brown* and *Shakespeare & Hathaway* – have a clear geographical identity rooted in the Midlands. As a Continuing Drama, *Casualty* works to represent stories that are strong in their reflection of a diverse audience. A notable success has been the portrayal of a character called Jade who is a hearing impaired nurse. Two episodes delved into her reality working as a nurse in a hearing world, and these were written and directed by deaf talent. The team is also proud of a ground-breaking story on the show about chemsex which brought praise from the LGBTQ+ community.

Radio 5 Live uses its monthly content review sessions to discuss the authenticity of on-air stories among its

diverse staff, with feedback then acted upon. The station is also committed to portrayal geographical diversity via a representative set of callers on-air and broadcasts from a variety of locations. During the 2019 General Election, there were broadcasts from 119 towns and cities around the UK, from the Isle of Wight to St Andrews, and from Market Rasen to Rhondda. The BBC Children's documentary series *Our School* (TwoFour Broadcast) films in different places each year and specifically recruits local crew so that the children can easily relate to the crew and feel comfortable expressing their authentic selves on camera. For a third year, the BBC Proms staged the *Relaxed Prom* for people with learning difficulties.

Over the last year, BBC Northern Ireland have broadcast a diverse range of programmes in terms of religious backgrounds, ethnicity, disability and age, such as *Disabled By The Troubles* (Doubleband Films/Chistera Productions), while the BBC Gaelige and Ulster-Scots slate has continued to authentically reflect this unique aspect of our audience's cultural, linguistic and social heritage, for example via *An Focal Scoir* (Below The Radar). *Border Country: When Ireland was Divided* (Rogan Productions/ Erica Starling Productions) included first-hand accounts from women living and working along the border.

Radio 4's innovative *Forest 404* series has an all-female cast and featured a collaboration with Exeter University and the Open University to assess the effects that sounds from nature have on mental health and well-being. The independent drama production company *Sparklab* has diversified on-air representation with stories from the British Hong Kong and Somali communities, as well as stories about ADHD, autism, grime and opera, memory loss, fertility and erotic fiction in a care home.

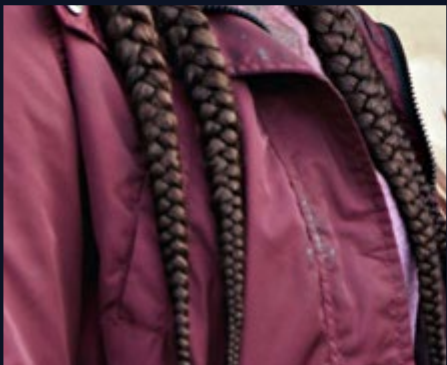


A three-part series featuring the powerful personal testimonies of civilians injured or bereaved as a result of the Troubles – BBC One

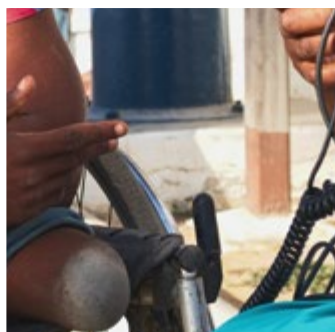
3: Casting should be open and fair

The process for casting BBC productions should always be accessible to all to ensure that we are able to make the most of the very best, diverse talent. In turn, this contributes to the BBC's ability to deliver output that is representative of the UK and portrays diverse communities in a genuine, accurate way.

BBC Three's award-winning Famalam



3: Casting should be open and fair *continued*



BBC Media Arts

Dismantling barriers in casting

The BBC has built on its progress last year to continue to remove barriers in casting as a way to improve the presence of on-screen and on-air talent from underrepresented backgrounds.

As part of the BBC's work with the Pact Diversity Advisor, producers have attended training on diverse casting. *Casualty* (BBC Studios) has worked to cast more disabled actors in roles that do not reference disability in order to remove barriers in casting as well as increase incidental portrayal. Similarly, *Sunday Morning Live* (BBC Studios) covers a wide range of stories that resonate with people across the UK, and in order to deliver this authentically, as well as ensuring incidental portrayal of different groups of people, the show features a diverse set of reporters and guests, such as Samantha Renke.

The Diversity Fund supports on-screen initiatives. For example in the past year, it has helped:

- Provide additional support for a disabled candidate on *The Apprentice* (Boundless)
- To place an Asian family on *River City* and widen the pool of Scottish ethnic minority talent
- A joint initiative with BBC Films to cast the lead role in the film *Tuesday: a 14 year old wheelchair user*. This involved a nationwide tour of 10 cities and hosting open auditions.

We ensure casting processes are fully accessible and inclusive for all original titles as a matter of course. As such our inclusive approach to casting is most visible through titles where we are adapting stories, such as *His Dark Materials* (Bad Wolf), *A Christmas Carol* (Minim and FX) and *The Luminaries* (Working Title).

BBC Children's dramas *The Dumping Ground* and *4 O'Clock Club* reflect a diverse range of onscreen talent, as do programmes like period dramas *Hetty Feather* (BBC Children's) and *Malory Towers* (King Bert Productions).

Radio 4 has created a roster of regular BAME and LGBTQ+ comedy talent for panel shows, and continues to collaborate with the *Graeae Theatre Company* and other groups to produce work with deaf and disabled actors,

3: Casting should be open and fair *continued*

such as *Three Sisters Rewired* (Naked/Graeae Theatre) and *Rosie Jones: Box Ticker* (Dabster). The BBC Proms has met its 50:50 gender target for composers given new commissions for each of the past two years. The *Chineke! Orchestra* led the *2019 CBeebies Prom* (BBC Children's) which reached a huge TV audience and represented the first time a majority BAME orchestra has been used in a family concert.

Casting and working on BBC productions should be accessible to all

As a principle of commissioning best practice, commissioners have proactive talent conversations with producers from the start and we monitor throughout production via progress reports.

BBC Three's *In My Skin* (Expectation Entertainment) used an open casting call on Twitter and via several Welsh acting agents, with several open casting sessions in Cardiff to find the school kids. *Alma's Not Normal* (Expectation Entertainment) engaged with community drama groups in Bolton, made open casting calls and held many open auditions, in finding Dave Jones to play Bill, as well as local actors like the woman in the job centre. Similarly *The Young Offenders* (Vico Films) used street casting and open casting through YouTube.

BBC One's *The Offenders* (Big Talk and Four Eyes) has held open calls in Bristol for the younger characters, with self-taping to ensure fair access for applicants unable to travel for traditional casting calls. The casting for *Horizon: Great British Intelligence Test* (BBC Studios) was done over video-call to access to widest possible pool and to choose participants that represented the make-up of the UK.

Across the BBC, teams are updating their approaches to casting to ensure that they are inclusive. For example, early auditions and castings for BBC Children's shows generally take place remotely so that opportunities are accessible to the widest range of artists and contributors. Once a shortlist is generated, a venue for in-person meetings is located which meets the accessibility requirements of the pool.

Adjustments are made to productions and sets on shows to meet the requirements of those involved. For example, BBC Children's *4 O'Clock Club* hired ramps to make the school in which they were filming accessible and *Got What It Takes* (Bitachon 360), a singing competition, provided lyrics on different coloured paper and additional preparation time for a contributor with dyslexia. BBC Studios' *Strictly Come Dancing* ensures that the main studio and all dance training locations are accessible.



Strictly Come Dancing – BBC One



4: A diverse workforce makes for better content

The BBC knows that it is essential that the workforce behind the scenes reflects the diverse communities across the UK. At all levels of seniority, contributors should hold a range of viewpoints and experiences.

Doctor Who – BBC One

45%

The proportion of leadership positions held by women at the BBC



20%

20% diverse off-screen talent target in all new network commissions from April 2021

4: A diverse workforce makes for better content *continued*

Every viewpoint and experience

Progress against the BBC's workforce diversity targets

The BBC is in the final year of its current *Diversity & Inclusion Strategy*, which set workforce diversity targets for the proportion of all staff and leadership to reach by the end of 2020. These targets are for the proportion of its staff who are women, disabled, BAME, and/or LGBTQ+. By 31 March 2020, the BBC had exceeded its targets for five of the eight groups: disability (all staff and leadership), BAME (all staff), and LGBTQ+ (all staff and leadership). There is still work to do to meet the target for the proportion of women (all staff and leadership), as well as for BAME leadership. A new Diversity & Inclusion Strategy, accompanied by new workforce diversity targets, will be in place for 2021 onwards.

In terms of the BBC's progress on workforce diversity during the last year, the proportion of five of the eight the targeted groups increased over the last year. The largest increases were for women in leadership positions (45%) which rose by 1.2 percentage points, and BAME leaders (12.3%) which increased by 0.8 percentage points.

All Staff and Leadership: 31 March 2020

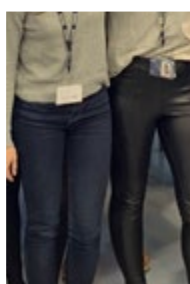
Workforce	31 March 2020	2020 Target
Women (all staff)	48.3%	50%
Women (leadership)	45.0%	50%
Disability (all staff)	10.2%	8%
Disability (leadership)	8.6%	8%
BAME (all staff)	15.7%	15%
BAME (leadership)	12.3%	15%
LGBTQ+ (all staff)	11.2%	8%
LGBTQ+ (leadership)	11.2%	8%

Recruitment methods to build a diverse BBC workforce

Throughout the BBC, the methods we use to recruit our workforce are being updated to build a more diverse workforce that's equipped to make the best output. BBC News now advertises externally for all roles that are Band E and above and which do not have a diverse internal shortlist. In addition, BBC News works with the staff networks and diversity union representatives to ensure that colleagues from under-represented groups are aware of senior vacancies and recruitment processes.

The talent team at BBC Studios ensure that candidate longlists are diverse, and that outreach takes place to find new and emerging talent. For example, only one of the diverse production team for *Dance Crush* had worked for BBC Studios previously. Moreover, the talent team partners with external organisations to build BBC Studios' diverse talent base, for example *Unity Works* which represents neurodiverse talent and the *Beyond Brontës Skills initiative* led by *Screen Yorkshire*. Roles within BBC Children's are advertised by a variety of methods to attract the widest pool of candidates, while travel expenses are covered to ensure the widest socio-economic pool can attend assessments and interviews for roles. All candidates are made aware that BBC Children's will make reasonable adjustments to maximise inclusivity and accessibility for disabled candidates.

2020 Next Generation Committee



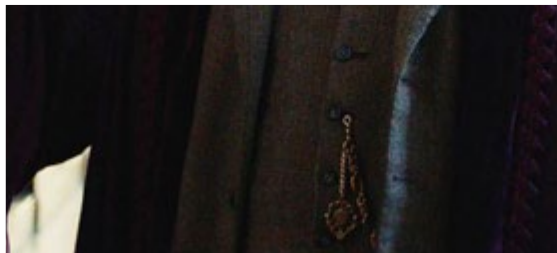
12.3%

Black and Asian Minority Ethnic leaders

4: A diverse workforce makes for better content *continued*



His Dark Materials
– BBC One



The BBC’s Creative Diversity Commitment means that 20% of off-screen talent must be diverse, with a focus on social mobility, disability and BAME contributors

The BBC is committed to paying a real living wage. All suppliers making programmes for the BBC are required to commit to paying their production personnel (those working directly on a production) the appropriate living wage during their contract, according to the location of their work. The rate of the living wage the BBC is taking as a benchmark is set out by the Living Wage Foundation.

Ensuring our off-air talent is diverse

The BBC’s *Creative Diversity Commitment* – announced in June 2020 – will deliver a new mandatory 20% diverse off-screen talent target in all new network commissions from April 2021. The target focuses on social mobility, disability and BAME contributors, and in turn will help to deliver a stronger portrayal of our audiences. The Creative Diversity team will be outlining its measures for monitoring and tracking progress against the targets with our suppliers in the New Year. Our commissioning specification – which sets out the criteria for content production – will be updated during summer 2020 to encourage earlier action.

The BBC is taking a variety of other approaches to make its off-air talent more representative of the diversity of the UK’s communities, at all levels of seniority. We have developed *Small Axe* (Turbine Studios) with Oscar winning director Steve McQueen, 5 compelling films focusing on London’s West Indian community across 20 years, which funded 14 BAME trainees on the production.

Within BBC Children’s, routes to a diverse workforce are consistently discussed prior to the commissioning of a specific piece of content. The BBC’s *Children’s Diversity Fund* provided funding for Director shadowing on *Yakka Dee!* (Yakka Dee/King Banana TV) which led to directing opportunities for the participant. *The Dumping Ground* offers two episodes per series to new, diverse directing talent and *Get Even* funded a diverse writer to produce a shadow script for series 1 which led to a commission for series 2. The BBC Children’s Talent team have established talent pools for production roles where there are a low number of diverse candidates, which has resulted in a significantly higher number of BAME candidates.

BBC Arts’ *Fierce Women* (Douglas Road) was commissioned with a remit to develop new female and BAME producers and directors. For its most recent monologues project, *Crip Tales* (BBC Studios), BBC Arts was proactive in establishing a diverse team, with four out of seven of the key creative production staff being d/Deaf or disabled. The off-air talent behind BBC Studios’ *Dance Crush* included a significant number of BAME and/or LGBTQ+ contributors in production roles which was key to successfully and authentically delivering the programme’s format as a culturally diverse dating show portraying a cast with a range of sexualities.

4: A diverse workforce makes for better content *continued*

Attracting diverse off-air talent through a range of routes into the BBC and the wider industry

Over the past two years, over 30 disabled journalists have been recruited into the BBC News and Current Affairs teams through the *Extend Programme* which aims to increase the number of disabled journalists. Across the BBC, we run or partner with other schemes to seek out candidates from a broad range of backgrounds include the *Digital Journalism Apprenticeship*, *Mamma Youth Trainees*, the *BECTU Move On Up Commissioner Development Programme*, and *Creative Access Interns*.

Now in its third year, the *Content Commissioner Development Programme* is positive action to bring new voices to the commissioning table and offers TV professionals with a disability, or who are from black, Asian and minority ethnic backgrounds the opportunity to develop their commissioning skills. It provides

year-long placements in the heart of the BBC's commissioning teams including BBC Two, Arts, Drama, Entertainment, Popular Factual and Specialist Factual. In 2019 6 Assistant Commissioners were appointed and from the 2018 cohort, 9 of the 10 trainees secured permanent senior roles in commissioning at the BBC or other broadcasters.

In late 2019, the BBC launched its first social mobility network *RAISED* (Real Action in Socio Economic Diversity). The network is widening the conversation and enhancing connections around 49 working class audiences and colleagues through a series of workshops and talks, connecting 1,000 staff with lower-income schoolchildren. For the third year running, we were the only media organisation listed in the *Social Mobility Foundation's* 2019 index of top UK employers.

Nine Truths panel



Case Study

Radio talent outreach

Outreach is key to attracting diverse off-air talent to the BBC, as well as providing a range of routes into the organisation. BBC Radio held a session for young ex-offenders who had participated in Prison Radio schemes. The workshop gave attendees support with the BBC job application process, with the intention of encouraging new talent to apply for the BBC Production Trainee Apprenticeship scheme.

4: A diverse workforce makes for better content *continued*

In March 2020, BBC Radio ran a workshop for a dozen young ex-offenders who had participated in Prison Radio schemes. The session supported attendees with the BBC job application process, with the intention of enabling new talent to apply for the *BBC Production Trainee Apprenticeship scheme*. The BBC Studios' Drama team has run a successful *Diversity Trainee Scheme* on two of the BBC's flagship shows – *Dr Who* and *Silent Witness* – as well as programmes including *MotherFatherSon*. In 2019, the scheme had 16 diverse trainees in terms of ethnicity, socio-economic background, disability and gender. Many of the scheme's trainees have proceeded to quickly secure their next role on another production or return the following year in assistant roles. In July 2020, we hosted *CDX*, an innovative industry-first two-day virtual programme of masterclasses, talks and interviews, created to promote and celebrate the vibrancy and leadership of national and international BAME talent across the creative industry.

The *TV Skills Diversity Bursary* is co-funded by the BBC, Channel 4 and Five. It is focussed on supporting underrepresented groups and those based outside London and the South East. The bursaries are used to support individuals' training and qualification costs including, but not limited to course fees, travel and accommodation, and costs related to carer responsibilities. 71 people were awarded funding between the fund's launch in July 2019 and 31 March 2020. Of these: 14.1% were BAME, 16.9% had a disability, 19.7% were LGBTQ+, 50.7% were from outside London, 62% were female, and 55% aged between 24 and 34. Participant career progression is being tracked over the next 2 years with follow up questionnaires.



Famalam- BBC Three

In December 2019, sector initiative *Elevate* was announced – a concerted drive to support disabled production talent into roles which grow their careers and accelerate change across the industry. By February 2020, we had already received 300 applications. The initiative extends the BBC's internal development programme for disabled staff to include freelancers and suppliers. It aims to create a larger pool of off-screen disabled talent regularly working across broadcasting. A huge range of BBC shows are participating including *EastEnders*, *Holby City*, *Casualty*, *Doctors*, *Ridley Road*, *Call the Midwife*, *The Apprentice*, *Strictly Come Dancing*, *The One Show*, *Countryfile*, *Antiques Roadshow*, *Gardeners' World*, *Who Do You Think You Are?*, *Glow Up*, *Ambulance*, *Back to Life*, *Famalam*, *Ghosts*, *Ready Steady Cook*, *House of Games* and *Pointless*.

Doctors – BBC One



Countryfile Ramble for BBC Children in Need – BBC One

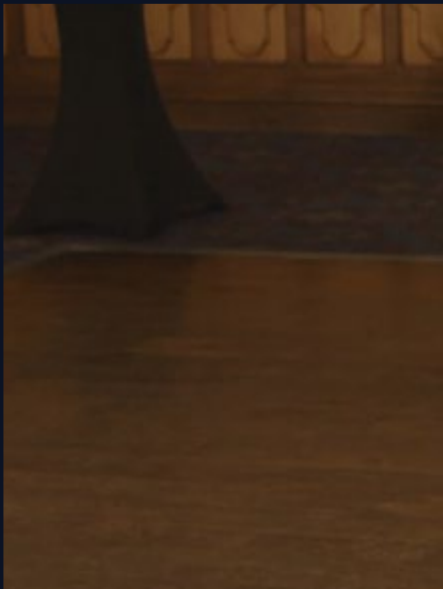
5: Measurement

Tracking of the BBC's progress in improving diversity, representation and portrayal is key to holding ourselves to account.

6.1%

Audiences perceived representation of LGB people was 6.1%

Doctors – BBC One



26%

of on-screen contributors were BAME people

5: Measurement *continued*

Holding ourselves to account



Measuring diversity in the BBC’s workforce, on- and off-screen talent and anticipated audience perceptions

The BBC monitors the diversity of its staff in considerable depth and reports this detail in the Equality Information Report (EIR) contained in the Annual Report and Accounts. By the end of 2020, our aim is for every BBC board or senior leadership group to have at least two members from a BAME background. Every key BBC leadership group is also appointing two new advisers, bringing with them fresh talents, backgrounds, perspectives and insights. One of the appointments on each group will be expected to have a deep understanding of BAME issues.

The BBC is the first broadcaster in the UK to collect and publish socio-economic diversity data. For the first time, the EIR 2020 publishes the data on the ethnicity of the BBC’s workforce below the category of “BAME”. The data split out to show the proportion of our black, Asian, mixed, and other staff, which allows for a more meaningful conversation and targeted action. In addition, we submit further data to Ofcom’s annual diversity workforce surveys of the television and radio industries.

In terms of actual off-screen representation during 2019/20, the proportion of female (54.7%) and disabled (5.8%) contributors has risen. The share of BAME (9.8%) and transgender (0.2%) talent behind the scenes remains roughly in line with the previous year, while the amount of contributors who are LGBTQ+ has fallen from 14.3% in 2018/19 to 12.1% in 2019/20.

The proportional actual on-screen representation of women (55.7%) and LGBTQ+ people (11.5%) has increased during 2019/20, compared to last year. The share of on-screen representation of transgender (0.4%) and disabled (8.4%) people is approximately the same as last year, and the percentage of BAME (26.8%) on-screen contributors has fallen very slightly compared to 2018/19.



Noughts + Crosses – BBC One

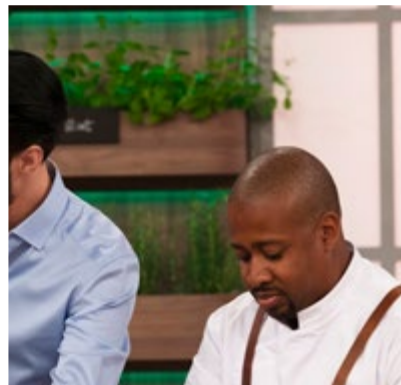
5: Measurement *continued*

Across the different characteristics that are tracked, perceptions of the BBC’s on-screen diversity in terms of what a viewer will see and hear are lower than the actual on-screen diversity of contributors for all measures. This will be due to on-screen appearances which do not explicitly reveal the contributors identity, either in part (such as a transgender actor performing the role of a cisgender character, or a presenter with an invisible disability such as autism) or in full (for example, an actor who is completely concealed from view due to their costume in a children’s television production). Compared to last year, the BBC’s perceived on-screen representation of LGB people increased to 6.1%, while for women it was slightly higher at 46.2%. The proportion of perceived on-screen representation of transgender (0.1%) and disabled (5.2%) people remained around the same level as last year. For BAME people, the share of perceived on-screen representation fell slightly to 23%.

Actual on and off-screen diversity: 1 April 2019 to 31 March 2020
Data provided from contributions by individuals who have a role in eligible programmes.

	Actual off-screen	Actual on-screen	Perceived on-screen
Female	54.7%	55.7%	46.2%
BAME	9.8%	26.8%	23.0%
Disabled	5.8%	8.4%	5.2%
LGB	12.1%	11.5%	6.1%
Transgender	0.2%	0.4%	0.1%
Number of contributions*	220,358	78,576	480,696
% for whom diversity characteristics were determined	-	-	89.3%

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



Ready Steady Cook – BBC One

Reporting diversity in television via Diamond and working with independent producers

The *Diamond* initiative’s purpose is to track diversity within the TV industry, with the aim of enabling targeted activity to improve outcomes. Over 75% of BBC related contributor information was entered into Diamond between July 2018-2019.

As this year’s Diamond report noted, the BBC’s on-screen diverse representation is industry leading, with on-screen contributions by BAME (26.6%), female (55.8%) and disabled (9.4%) people at higher levels than those of other broadcasters. We are proud of the strong progress that the BBC has made in this area, and we will now turn more of our focus to diversity among off-screen talent where more work is needed. This will be underpinned by the *Creative Diversity Commitment* announced in June 2020 which sets a mandatory 20% target for diverse off-screen talent in all new network commissions from April 2021.

The BBC’s commissioning website is regularly updated and provides information about completing the forms and best practice including links to further guidance for suppliers on the Creative Diversity Network and BBC Academy websites. The *Diversity and inclusion commissioning guidelines* offer suppliers advice about ways they can improve representation in their content and behind the scenes.

In addition, our *Indie Delivery team* are proactive in encouraging suppliers to submit their Diamond returns and ensuring that on and off-screen contributor email addresses are added to the Perceived and Actual forms. Forms containing less than 80% of email addresses are returned to the supplier for review. Any issues are fed back to the business and conversations are taken up with producers not complying with our expectations.

Meetings have been held with high volume group suppliers (Endemol Shine, All3Media, Fremantle, ITV Studios) and BBC Studios. Response rates and performance of individual companies or labels are discussed with the parent group to identify best practice and where action may need to be taken.

We spoke to several producers who were performing well in Diamond to identify best practice. We shared these learnings on our website and promoted to all companies working with us.

Tracking the diversity of the audio workforce

The measurement of audio workforce diversity remains challenging as there is no radio equivalent of the Diamond reporting process. In addition, the number of people involved in producing radio is smaller than for TV, which can be an obstacle to gathering robust data samples. There has been progress, though, with over 120 BBC Network Radio and World Service programmes participating in the BBC’s *50:50 Project* which promotes gender balance. BBC Radio is now at the pilot stage of extending this initiative to monitor progress in increasing ethnic diversity and the number of disabled contributors.

Results 2020

BBC's Academy Digital Cities



Results 2020 *continued*



Strictly Come Dancing
– BBC One



Learnings & Next Steps

The first two years of the Code of Practice have given the BBC the opportunity to embed diversity within its commissioning procedures. Over the next year, we know that it's critical that everyone at the BBC dedicates energy and drive to delivering a step-change in outputs – on-screen and behind the scenes – that are more diverse and inclusive than ever. One driver of this will be the BBC's new multi-year *Diversity & Inclusion Strategy* from 2021 onwards.

We are proud that the on-screen diversity of the BBC's content is a leading example among the UK's broadcasters. Over the next year, we will be growing our on-screen diverse story-telling and talent to ensure that we meet our new £100 million diverse content target over three years. Across the BBC, the next year will be pivotal in terms of improving the balance of on-screen contributions from disabled and BAME people as the *50:50 Project* is extended beyond gender. While continuing to build on our progress in this area, the BBC needs to dedicate greater effort to working with our partners across the industry to improve diversity off-screen.

As part of the delivery of our *Creative Diversity Commitment* from April 2021, the BBC will need to develop clear definitions and put actions in place to support the sector. We will do this by building a commitment for production teams to achieve mandatory 20% diversity targets across their teams into commissioning specifications; broadening conversations on diversity beyond a focus on senior talent at the point of commissioning; and continuing the use of the £2 million *Diversity Fund* to strategically invest in projects which broaden the diverse talent pool available to the sector or which allow existing diverse talent to strengthen their skills or experience.

In last year's annual progress report, we said that we needed to do more in audio. The implementation of diversity-focused commissioning policies and processes within audio is a key development that has taken place at the BBC in 2019/20. BBC Radio & Music has 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 is committing £12 million of its existing commissioning budget over the next three years specifically towards diverse and inclusive content. This covers new programming commissioned by network radio and BBC Sounds from 2021/22, and is open to both in-house and independent production companies to compete for. BBC Radio will also invest in creating more opportunities for emerging, diverse audio talent, such as the launch of a new route in for creators outside of the existing commissioning structure.

We want the BBC to be diverse and inclusive not just because it's the right thing to do, but because it will act as a springboard for great content – new ideas come from people with a range of different backgrounds, who bring a diversity of ideas and perspectives, and can explore them in a trusting environment. That's the culture we want to build at the BBC and across the industry.

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.

The tables below indicate our progress based on what we have been able to evidence or demonstrate for ourselves and the producers we work with.

What we said we'd do:	Progress
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.	● →

Green action has been fully implemented across the BBC and with the producers we work with.

Amber progress has been made the action has not been fully implemented across the BBC and with producers we work with.

Red action has not yet been implemented.

What we expect from the producers we work with	Progress
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.	● →

Principle 1:
Lead by example *continued*

The tables below indicate our progress based on what we have been able to evidence or demonstrate for ourselves and the producers we work with.

What we expect from the producers we work with:	Progress
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.	● →

Green action has been fully implemented across the BBC and with the producers we work with.
Amber progress has been made the action has not been fully implemented across the BBC and with producers we work with.
Red action has not yet been implemented.

	Progress
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.

The tables below indicate our progress based on what we have been able to evidence or demonstrate for ourselves and the producers we work with.

What we said we’d do:	Progress
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.	● →

Green action has been fully implemented across the BBC and with the producers we work with.

Amber progress has been made the action has not been fully implemented across the BBC and with producers we work with.




Red action has not yet been implemented.

What we expect from the producers we work with:	Progress
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.




The tables below indicate our progress based on what we have been able to evidence or demonstrate for ourselves and the producers we work with.

What we said we'd do:	Progress
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.	 →

Green action has been fully implemented across the BBC and with the producers we work with.

Amber progress has been made the action has not been fully implemented across the BBC and with producers we work with.

Red action has not yet been implemented.

What we expect from the producers we work with:	Progress
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.	 ↓

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.

The tables below indicate our progress based on what we have been able to evidence or demonstrate for ourselves and the producers we work with.

What we said we'd do:	Progress
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 .	● →

Green action has been fully implemented across the BBC and with the producers we work with.

Amber progress has been made the action has not been fully implemented across the BBC and with producers we work with.

Red action has not yet been implemented.

What we expect from the producers we work with:	Progress
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.	● →
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.	● →

Principle 4:

A diverse workforce makes better content *continued*

The tables below indicate our progress based on what we have been able to evidence or demonstrate for ourselves and the producers we work with.

What we expect from the producers we work with: **Progress**

We expect all content makers to support junior talent from across the spectrum by having:	
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.	● →

Green action has been fully implemented across the BBC and with the producers we work with.
Amber progress has been made the action has not been fully implemented across the BBC and with producers we work with.
Red action has not yet been implemented.

Progress

c. Ensure that the abilities advertised are true requirements of the role and are not an unnecessary barrier to participation from any particular group.	● →
d. Job opportunities should be advertised using a variety of methods so that they can be seen by the widest group possible.	●
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:

The tables below indicate our progress based on what we have been able to evidence or demonstrate for ourselves and the producers we work with.

Activity	Progress
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.	● →

Green action has been fully implemented across the BBC and with the producers we work with.

Amber progress has been made the action has not been fully implemented across the BBC and with producers we work with.

Red action has not yet been implemented.

	Progress
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.	● →



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