



**BBC Diversity
Commissioning
Code of Practice
Progress Report 2020/21**

Welcome to the
**BBC Diversity
Commissioning
Code of Practice
Report 2020/21**



*BBC One, I May Destroy You: Various Artists.
Paapa Essiedu nominated BAFTA Best Actor,
Michaela Coel winner BAFTA Director, Writer
and Actress and Weruche Opia nominated BAFTA
Best Supporting Actress*

**Our aim is to focus on being
more rather than less BBC.
More distinctive. More committed
to our unique mission.**

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Foreword

The BBC is here to provide great value to all of our audiences. We create bold and distinctive content that seeks to reflect a diverse range of voices from local communities and appeal to both UK and global audiences.

The BBC continues to make bold creative choices which benefit and reflect all 4 Nations of the UK; launching a series of daily educational programmes that allowed children to study whilst schools were closed, Children in Need match-funded the £10 million pledge made by Stormzy to tackle racial inequality in the UK and, more recently, the BBC's biggest transformation plan in decades, which will move power and decision-making across the UK, putting portrayal and representation at the heart of our offer.

The commitment to diversity and inclusion has never been stronger. At the very top of the organisation the message is clear: the ambition is to create an organisation which reflects more accurately the society we serve.

We're putting inclusion and accessibility at the heart of everything that we do; it's not just about the future of the BBC, it's about the impact we make in the communities of the audiences we serve across the UK and in the creative industry at large. This report demonstrates how we have made progress towards that ambition this year.

Miranda Wayland

Head of Creative Diversity



We know that having diverse creative talent, from a wide range of backgrounds, brings fresh perspectives, unique insights, expertise and experience. This talent is also key to our creative innovation and enables us to continue making world class content that has mass appeal.

£112m

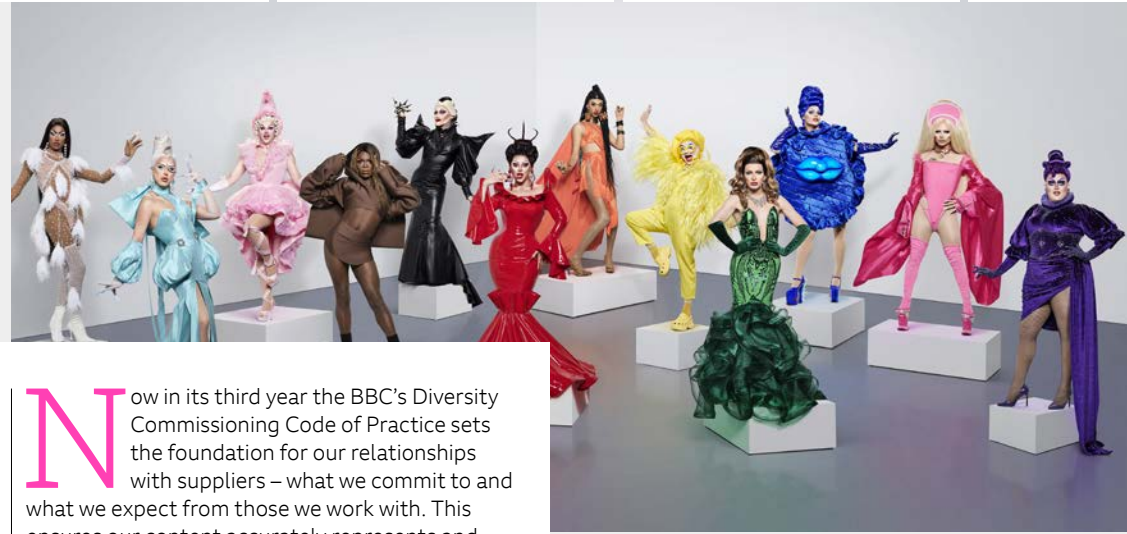
Creative Diversity investment

Introduction

Diversity and inclusion is a creative imperative at the BBC; it ensures we remain relevant to all.

Now in its third year the BBC's Diversity Commissioning Code of Practice sets the foundation for our relationships with suppliers – what we commit to and what we expect from those we work with. This ensures our content accurately represents and authentically portrays the diverse communities of the whole of the UK. Full details of the Diversity Commissioning Code of Practice can be obtained [here](#). The Code continues to provide us with an opportunity to analyse our effectiveness and impact. We are able to assess progress and identify any key areas for improvement. This approach has enabled us to be bolder and more ambitious in achieving greater representation across all of our output and take active steps towards meaningful change.

*BBC Three, Famalam:
BBC Studios, RTS Award
for Female Performance
In A Comedy for
Gbemisola Ikumelo*



*BBC Three, RuPaul's Drag Race UK:
World of Wonder*



BBC One, Three Families: Studio Lambert



Overview

This report sets out our achievements and learnings during 2020/21, and how we have continued to drive the Diversity & Inclusion agenda during an unprecedented pandemic.

A year in which productions were massively disrupted, talent were unable to work, and safety considerations impacted who could be on set and where people could travel.



BBC Three, Eating with my Ex: Shotglass Media

Throughout this report, we will outline how the BBC complies with the Code, and highlight illustrative examples and case studies that evidence the breadth of approach our commissioning teams, and our suppliers, have taken to implement the principles it contains.

More detail on how we work can be found on the BBC's Commissioning [website](https://www.bbc.co.uk/creativitydiversity/reports). Previous reports can be found at: <https://www.bbc.co.uk/creativitydiversity/reports>.

A status summary against all Code commitments can be found on [p30](#).

The Code 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

BBC Two, Manctopia: Billion Pound Property Boom: Minnow Films



Section 1:

Leading by example



BBC, *The Grand Party Hotel*:
Spun Gold TV

£100^m

TV commissioning spend

£12^m

Radio commissioning spend

Last year the BBC announced the biggest Creative Diversity investment in the industry.

The investment is designed to accelerate the pace of change to increase diversity and inclusion both on-screen, on-air and within production teams. We have put measures in place internally to drive this commitment and communicated with suppliers about what it means, and how they can contribute.

We have hardwired diversity into our leadership objectives and our commissioning teams.



[See how we are measuring our progress](#)

Leading by example *continued*

In 20/21 the BBC introduced diversity & inclusion as one of the key indicators of its **Senior Leadership index** – meaning internal performance of content divisions and commissioning teams includes progress against these objectives.

In addition it set new internal diversity targets for all its teams to meet within 5 years– which set a bar for the industry and demonstrates our own commitment to change. These targets are higher than we are asking of our suppliers – and mean the decision makers of the future will be more representative of the audiences they serve.

This demonstrates we are looking at our own commissioning workforce, processes, decision-making and culture to deliver our objectives, as well as working with others to support that.

Our **TV Assistant Commissioner development programme** is now in its third year, and has enabled us to attract and nurture talent from under-represented backgrounds within the BBC's commissioning teams. We now have strong representation across our genres – with more work to do at the senior level over time. All 6 ACs in our 2019-21 intake are still working in commissioning.

In 20/21 we introduced **Creative Diversity & Inclusion Panels** within our content areas to support the business to achieve our Diversity commitments authentically and to provide insight as to what will have most impact. The panels bring their lived experience to help shape and inform business and commissioning discussions inform best practice and champion changes to our culture from the inside.

The panels include representatives from each genre or network and across the groups they represent the following backgrounds and experience:

- Lower socio-economic background
- Those living with a disability
- Black, Asian & Minority ethnic backgrounds

BBC Diversity Targets

50^{0%}

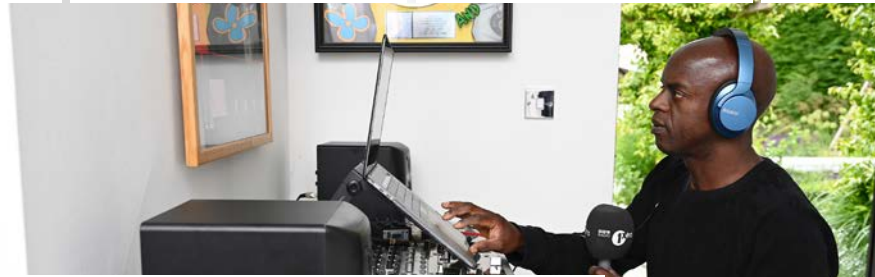
Female

20^{0%}

Black, Asian and
Minority Ethnic

12^{0%}

Disabled



Trevor Nelson, BBC Radio 1
Xtra presenter: BBC

“If you are a leader at the BBC and looking to secure a new role we will look at your overall team engagement scores; how you improved the diversity of your team; and how you created an environment where we treat everyone fairly and equally, no exceptions.”

Tim Davie, Director-General

“Now is the time that diversity needs to be hardwired into the corporation, including the senior commissioning team.”

BBC Chief Content Officer Charlotte Moore,
Edinburgh TV Festival



BBC One, Doctor Who: BBC Studios
Part of: BBC Drama Series & Serials
production trainee scheme

Leading by example *continued*

Our £112m Commissioning Commitment

This financial commitment across TV and Radio gives clear commissioning focus to ensure we are looking for, developing and choosing programmes that represent all audiences across the UK.

Monitoring our progress against this ensures we are holding ourselves to account to deliver change, and are transparent with the sector about how we are doing that. The investment applies to content which plays out between April 21 and March 2024. We will report progress against transmission along with other targets, but also track developments and commissioning decisions earlier in the creative pipeline.

In 2020/21 we developed the definitions for the content that would count towards the commitment, working with the Creative Diversity & Inclusion Panels.

Once the definitions were in draft form we consulted the Lenny Henry Centre for Media Diversity at Birmingham City University, along with PACT, Ofcom, Unions, diverse-led indies & talent partners to strengthen them further, and communicated them to the sector in briefings led by Charlotte Moore, the BBC's Chief Content Officer with senior Commissioning leaders from TV and Radio.

£112m Criteria

1. Diverse stories and portrayal on-screen

Representing all audiences across the UK. Includes all protected characteristics and social class.

To be considered diverse content a programme must comply with at least two of the following on-screen measures

- Landmark portrayal
- Incidental and integrated portrayal
- Diverse on-screen talent

2. Diverse production leadership

Senior off-screen decision-makers involved in shaping and making the programme.

We have identified key roles for both scripted and unscripted where we would like to see greater representation.

3. Diverse company leadership

Senior roles involved in shaping creative or operational strategy within the production company. The BBC is committed to ensuring our impact is effective and brings about meaningful change.

To qualify for criteria 2 and 3, at least two individuals in senior decision-making roles must come from one of the following under-represented groups:

- Those from black, Asian and minority ethnic (BAME) backgrounds
- Those with lived experience of a disability
- Those from lower-income backgrounds – to achieve socio-economic diversity (SED)

Further definitions of each criteria and measure can be found on the BBC's Commissioning & Creative Diversity websites.

BBC One, Katie Price Harvey & Me: Minnow Films

550

Producers
TV Diversity Definitions
Briefing

70

Producers
Radio Diversity
Definitions Briefing



*BBC Three, In My Skin:
Expectation Entertainment*

Leading by example *continued*



BBC Two, Climate Change on the Frontline, Ade Adepitan, BBC Studios.

Our ask of producers

To support the need to improve representation off-screen in TV and Radio we have introduced **new targets for producers** working with us to accelerate progress.

For all new commissions from April 2021 we are asking companies to commit to at least 20% of their production team being from the following under-represented groups:

- Those from black, Asian and minority ethnic (BAME) backgrounds
- Those with lived experience of a disability
- Those from lower-income backgrounds – to achieve socio-economic diversity (SED)

We ask that the 20% is made up of at least two of these three under-represented groups.

The WHOLE production team from runner to executive producer, craft roles and post production are included in the 20%. We encourage producers to build these plans into their pitch from the start, and discuss how they plan to achieve it as part of the commissioning conversation, and ask them to report progress during production



In Radio, where production teams are typically smaller and with less market movement, we hope to achieve 20% diverse representation for independent suppliers with 10 or more staff, to be reviewed in April 2024.

Our dedicated Creative Diversity team are available to support producers as to how they can achieve this target, and we have worked with partners to provide resources to help them directly.

Hardwiring diversity within commissioning

In 20/21, we updated our reporting and business systems to be able to monitor and report against our new £112m commissioning commitment. Although a voluntary target, this follows the same robust process and governance as our regulatory commitments.

We have also built in a **leadership self-declaration** form to our Pitch registration process to be able to identify companies who meet our diverse-led criteria. This has been sent to all existing suppliers as a one off exercise to inform our reporting and monitoring.

As in previous reports, our Commissioners continued to engage in active conversations about representation, portrayal and diversity, both on- and off-air, as part of defining the commissioning specification.

BBC Two, Being Frank: The Frank Gardner Story: Curious Films Ltd

Before the programme is greenlit the commissioner and producer identify gaps and opportunities in the production plan and agree appropriate interventions. These are bespoke to each production – and are captured on the commissioning specification – with more detail on the greenlight documentation as necessary. The production lead who signs the commissioning specification is accountable for delivery. Examples of outcomes of these conversations include:

Chloe created opportunities for two emerging directors to work across both blocks and gain a credit.

The A Word supported an emerging director to step up and deliver one episode plus 6 funded trainees.

Glow Up supported 2 people to step up into their first time SP roles.

Sparks: Teen Monologue; A theatre director with neurodiversity mentored by experienced director to gain first TV credit enabling a permanent move into the industry.

Angels of the North promoted an Assistant Producer from Newcastle to be a Director on series 3.

We updated our commissioning specifications this year to include our requirement for companies to achieve 20% diversity in their production teams, as well as strengthen our requirements around Diamond compliance. We also updated our progress report templates to include updates on these requirements ahead of payment stages during production.



Case study:

Scotland: Rad TV trainee programme

As part of our partnership with the training provider TRC in Glasgow, the BBC co-funds the rad programme to support diversity at entry level across the independent sector.

The programme involves placing 12 people from under-represented backgrounds with Scottish indies including Firecracker Films, Raise the Roof Productions, Hopscotch Films, IWC, Mentorn, Two Rivers, BBC Studios, Hello Halo and Red Sky.

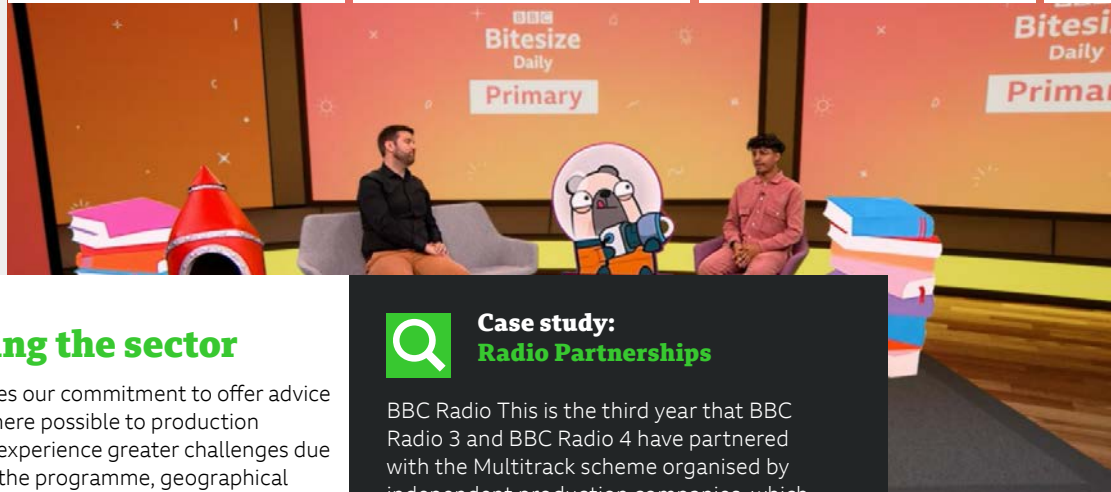
Each trainee gets a fully paid eight-month placement with one of the companies, plus training and support provided by TRC. Applications increased by 41% since 2019, with a 59% boost from black, Asian and minority ethnic applicants and 58% from those with a disability.

This years intake were recruited into the following roles:

- Researcher
- Edit Assistant
- Production Assistant

The programme is funded by Screen Scotland, BBC Nations, BBC Scotland and Channel 4, and helps Scottish companies to fulfil their Code of Practice commitments.

Leading by example *continued*



50:50 The Equality Project

The Equality Project began as a grassroots initiative in the BBC's newsroom in 2017.

It now involves 670 BBC teams and more than 100 partner organisations in 26 countries – all working towards one goal: equal representation of women and men in content.

In February 2021, BBC Audiences conducted a survey of 2,000 BBC Online users, including BBC Online, BBC iPlayer and BBC Sounds. Results showed that:

- 62% noticed more women in content
- 44% of 16 to 34 years olds enjoy content more
- 58% of women aged 16 to 34 consume more content

The responses demonstrate the increasing value of fair representation in BBC output as a result of our action.

In October, the BBC announced that 50:50 monitoring would be extended to include disability and/or ethnicity representation. Close to 220 teams have now committed to doing this. Of those who have been consistently collecting data, 51% have seen an improvement in representation. The BBC will publish more data in 2022.

670

teams signed to 50/50

62%

online users noticed more women in content

Supporting the sector

The Code outlines our commitment to offer advice and guidance where possible to production companies that experience greater challenges due to the nature of the programme, geographical location and/or access.

In 2020, we strengthened our Creative Diversity team by appointing three new roles across TV to bring expertise, contacts and insights to support commissioners, suppliers and diverse talent. During the first six months, they engaged and supported more than 150 production companies.

We introduced tailored audience masterclasses to give insight and context to our commitments and content – each one focused on a specific under-represented audience group (BAME, Socio-economic & disability). These were well attended, led by a senior commissioner, and all included a Q and A.

3

Diversity Masterclasses

890

producers attended



Case study: Radio Partnerships

BBC Radio This is the third year that BBC Radio 3 and BBC Radio 4 have partnered with the Multitrack scheme organised by independent production companies, which provides fellowships for new and diverse talent in radio production.

Radio 4 has committed to taking three 28-minute documentaries from Multitrack Fellows in 2021/22. Radio 3 will commission editions from Multitrack Fellows of its high-profile strand, The Essay.

Radio 3 is also working in partnership with the Arts and Humanities Research Council (AHRC) on a scheme to shine a light on marginalised composers and musical genres. Seven music researchers will uncover the stories of seven composers who have been historically overlooked.

The Scheme aims to reveal more about the lives and work of composers who have not had the recognition their work deserves. It also seeks to expand the breadth of what is acknowledged as belonging to the classical music canon.

Lockdown Learning, Bitesize Daily Primary: BBC Education



CBBC, My Mum Tracy Beaker: BBC Children's In-house Production

Leading by example *continued*



Diversity funds

All our TV and Radio Commissioning teams have funds to support talent development beyond what can be achieved within usual production budgets.

Now in its fifth year TV's £2 million Diversity Fund is ringfenced investment targeting both on- and off-screen talent, to help drive greater representation across BBC productions and support sustainable access to diverse talent across the wider industry. In 2020/21 we prioritised the development of off-screen talent in line with our Diamond returns. Nearly 90% of the fund was invested in off-screen interventions – significantly improving diverse representation and career progression behind the camera. A third of the fund was spent in Factual, including our disability scheme **Elevate** which is working with 36 disabled talent to support career opportunities via placements on BBC productions. In total we supported more than 160 productions.

A summary of projects funded by the TV Diversity fund can be found in the [BBC's Commissioning Supply report](#) – and funded projects are contained throughout this report across all chapters.

BBC One, *Ghosts*:
Monumental Television

Small Indie Fund

Our £1 million Small Indie Fund supports talented small producers who can deliver to our strategy and have the potential to grow.

In 20/21 a quarter of the companies on our small indie fund were diverse-led and in total they received more than £500k of funding to support their growth.

Two thirds of the companies on the fund were based in the Nations and Regions.

Each company received a commissioning mentor, targeted development opportunities and those who received strategic support- had a bespoke investment package tailored to their needs.

Commissions which have resulted from this support include: *Beauty and the Bleach* from Cardiff Productions and *Statue Wars*, from Uplands, which followed Marvin Rees the Mayor of Bristol through a turbulent year in the city. Both commissions were for BBC Two.

The diverse-led companies we supported also received more than £60k from the TV Diversity Fund to support talent development from under-represented groups and over £160k was invested in ideas development (over and above either of the funds).

£2^m

TV Diversity Fund

£500^k

Radio Diversity Fund

£300^k

Children's Diversity Fund

160

productions supported by TV Diversity Fund

Working in Partnership

The BBC has continued to work with our key sector partners to further support and drive progress towards our commitments in the Code.

During the first peak of the pandemic and weeks before the tragic death of George Floyd, the BBC with Channel 4, ITV and BFI sponsored a series of **free live career talks** and Q&As for the TV Collective which provided a platform to unpick some of the challenges faced by many black, Asian and minority ethnic workers in the industry. This has informed our response and actions.

“The BBC levelled up its support and became one of our key allies even before the tragic events of George Floyd. This helped us to continue to spotlight talent and create paid opportunities.”

Simone Pennant MBE, Founder,
The TV Collective

BBC Two, *Statue Wars: One Summer in Bristol: Uplands Television supported by small indie fund.*



Leading by example *continued*



*Cbeebies, JoJo and Gran Gran:
BBC Children's in-house Production*

In 2020/21 BBC funding also contributed to the following

NFTS: Our new Pan BBC partnership includes funding for **20 diverse scholars** to enable diverse students from low-income backgrounds to benefit from the internationally renowned teaching at the school and to strengthen the off-screen diversity pipeline available to the sector.

Screenskills: Through its partnership the BBC has contributed to a broad range of mental health and diversity and inclusion sessions run by the training charity.

These include BBC's Creative Diversity Compliance, Equality and Diversity Essentials; Mental Fitness for TV; Suicide Awareness and Prevention; Understanding Neurodiversity; Unconscious Bias, Working with Disabled Talent and Understanding White Privilege.

PACT: The BBC co-funds a Pact diversity adviser to provide independent production companies with specialised support to deliver on diversity and inclusion goals, including broadcaster targets.

This year the Pact Diversity project held **19 workshops** and seminars which were designed to support the BBC's code of practice and commitments. delivered to more than 870 suppliers online. Working together we developed a robust 'Equal Opportunities Monitoring' form that gives production companies an opportunity to assess their progress.

Children in Need: A BBC Radio 1Xtra partnered with Children in Need to pledge £10 million to fund programmes to support young black talent to achieve their full potential.

BBC Radio 1Xtra has also signed up to the Equality in [Audio Pact](#) which aligns to the core principles of the Code of Practice.

Women in Film & TV: The BBC has contributed financially to WFTV's Four Nation's Mentoring Scheme – a scheme with a focus on leadership skills for mid-career women from across the industry. We also annually sponsor the 'BBC News and Factual Award', at the annual awards ceremony in December. This year due to the cancellation of the awards that contribution is sponsoring the WFTV online events programme 2021.

“I have received a lot of support from many great people at the BBC who have become part of my network and are willing to help me progress. I received a brilliant mentor, Rachel Wright, who is the Head of Production at BBC Sport and she has offered me ongoing mentorship as well as an opportunity to work at the Tokyo 2021 Olympics!”

Aaliyah Yaqub: Production Management Student, NFTS

“I grew up on a council estate in Yorkshire. This industry always seemed set aside for those privileged enough to afford it or with contacts. But when I gained a BBC scholarship, I knew first hand that the industry had shifted. Without the scholarship, I would never be able to pay my fees and I have an amazing BBC mentor Tom Lazenby (Head of Development, BBC Drama Commissioning) who has helped me incredibly with networking and finding work opportunities.”

Summer Grieve Knight, Script Development Student, NFTS

“The Partnership has also allowed us to widen access by offering BSL interpreters for the deaf community.”

Seetha Kumar, CEO Screenskills

870⁺

Independent producers attended PACT diversity workshops

£10^m

CIN pledge to support young black talent

20

Diverse BBS Scholars NFTS

£400^k

BBC Investment in Screenskills training



Section 2:

Authentic portrayal

200⁺

New Writing talent

65

Awards nominations for diverse BBC talent



BBC Two, *Live At The Apollo*, *Access All Areas*:
Open Mike Productions



Our audiences want to see their lives, communities and experiences authentically portrayed across our programmes. BBC commissioning delivers a rich and thought-provoking mix of content with appeal to everyone, ensuring that the UK's diverse communities and under-represented groups accurately see themselves portrayed on-screen, on-air and online. We do this by discovering, developing and showcasing voices from a broad range of backgrounds, locations and beliefs.



[See how we are measuring our progress](#)

Authentic portrayal *continued*



Scotland Women's national football team

Investing in diverse on-screen portrayal

The BBC actively seeks new on-screen talent, invests in the future pipeline, and supports interventions to improve authenticity and representation.

In 20/21 we showcased a number of new and established diverse on-screen talent who have gone on to win nominations or awards from peers in the industry. Michaela Coel's *I May Destroy You* introduced Paapa Essiedu as Kwame and Weruche Opia as struggling actor Terry, nominated for BAFTA Best Actor and winning Best Supporting Actress respectively.

At the same ceremony Malachi Kirby – won Best Supporting Actor for his role in Steve McQueen's *Small Axe* anthology and Rakie Ayola won Best Supporting Actress for her role as a grieving Mother in the moving single Drama *Anthony*. All of these performances were recognised for both their quality and authenticity.

At the RTS this year Robert Softly Gale was nominated in the breakthrough category for his performance in *Crip Tales*, and Young Filly was nominated for entertainment performance for BBC Three's *Hot Property*. With Marian Mohamed picking up best new factual emerging talent award at BAFTA craft for her direction of BBC Three's *Digga D* documentary.

Strictly Come Dancing in 2020 featured one of the most diverse line-ups in its history – featuring celebrities including Radio One DJ Clara Amfo, Presenter Ranvir Singh, Invictus Games medallist JJ Chalmers, and Olympic boxer Nicola Adams who made history choosing to dance in a same sex couple for the first time.

To ensure casting is authentic as possible we have supported interventions from our suppliers: For example, both Lime Pictures and ITV Studios hired diverse casting producers for their programme *There's Something About Manchester* and *University Challenge* to ensure we had greater and more authentic representation on screen. In both cases the teams created more diverse content on social media to appeal to a broad range of backgrounds and communities.

Mac TV who produced BBC ALBA's *Trusadh Sgeulachdan a' Ghlasaidh/ Life in Lockdown* changed their production techniques to improve authentic representation. Across six programmes 35 new faces made prominent contributions with user-generated content filmed on their mobile phones giving audiences insight into the contributors lives and emotions.

Authenticity on-air

Even within our demographically targeted audio content authenticity isn't overlooked and we ensure our audiences feel they are being reflected throughout all of our content.

Where It Begins aimed to provide three, eight week placements on Radio 1Xtra, this was challenging due to COVID but we were able to take on four freelancers, intermittently between June–November to help support the team on outreach projects.

Two of the freelancers came via the *Where It Begins* Intern Scheme, one freelancer was new talent to the BBC and all of were from a diverse background.

BBC Sounds Lab ran an initiative to increase diverse production companies pitching into their commissioning round to work on a special podcast that tells the story of a young black tennis player, Ora Washington. The commission was awarded to Stance Media, a diverse production company, which is new to the BBC.



Case study: BBC ALBA: 360

- 100% female guests
- 40–50% female crew
- 38% of studio guests openly LGBT
- 6% of feature guests are known to be disabled
- 4% of feature guests are Black, Asian Minority Ethnic (this figure reflects well against the 2–3%)

The show, which is dedicated to women in sport, attempts to redress the deficit of women's representation in sports media and value women for their various contributions to, and achievements in, sport and physical activity. Studio guests and programme features encompass testimony from a variety of backgrounds and perspectives and the platform provides women with an opportunity to reflect themselves and their sport in a positive light.

BBC One, *Small Axe*: Turbine Studios

Small Axe: BAFTA Best Supporting Actor for Malachi Kirby



Authentic portrayal *continued*

Authentic Writing talent

We are committed to seek out and develop writers from a wide variety of backgrounds and lived experiences who can tell compelling authentic stories which our audiences can relate to.

In partnership with production companies, the BBC Writersroom and BBC Comedy run more than **20 schemes and bursaries** – developing more than 200 writers with face-to-face development, as well as engaging with many hundreds more through online engagement and public outreach. A third of the scheme writers come from black, Asian and minority ethnic backgrounds and the Writers Access Group gives talented disabled writers the chance to expand their writing skills and to be offered opportunities in TV and radio at the BBC.

Amongst many other projects, we have recently announced [five new writers](#) who will be writing on the upcoming series of *Ralph and Katie* of which two, Amy Trigg and Lizzie Watson are on our

current Writers' Access Group and Annalisa Dinnella and Tom Wentworth attended many of the sessions for our inaugural group.

We also run Voices schemes in six different locations across the UK to ensure we are developing authentic stories from all 4 Nations. Five of these groups are fixed, but others are peripatetic enabling us to dynamically work in areas which have traditionally been hard to reach by standard methods.

BBC Writersroom has also supported other BBC departments' talent initiatives: for example, Find Me Funny with BBC Cymru Wales, *The Dumping Ground* Writers' Shadow Scheme with CBBC and the Alfred Bradley Bursary Award with Radio Drama North. In addition, we ran a project at the beginning of lockdown called 'Interconnected' – an open call out which received nearly 7,000 script returns. Eight of these were developed into short zoom films. A third of the writers were black, Asian and minority ethnic.

196

writers from diverse backgrounds engaged through New Voices 2020

17

New Voices writers achieved firm paid commissions

SCHEME	Total writers	BAME	Lower SED	Disability
TV Drama Writers' Programme 2020/21	11			
Scottish Drama Writers' Programme	7			
Drama Room 2020/21	20			
Comedy Room 2020/21	19			
Writers' Access Group 2020/21	13			
Belfast Voices 2020/21	10			
Cornish Voices 2020/21	16			
London Voices 2020/21	16			
Northern Voices 2020/21	16			
Scottish Voices 2020/21	31			
Welsh Voices 2019/20	16			
TOTAL	175	54	48	23



Case study: Children's New Voices programme 2020

New Voices, a partnership between BBC Writersroom, BBC Children's In-House Productions and Indie suppliers, is an immersive development programme that gives writers from under-represented groups the training and tools to kick-start a long-term writing career within the Children's industry.

The programme launched in November 2020 with a two-day virtual festival and welcomed applicants from under-represented ethnic backgrounds, writers with a disability and those from lower socio-economic backgrounds. Over 130 writers heard from industry experts on topics such as the development process and how to approach writing on existing shows, alongside practical craft sessions on writing comedy, animation and more.

Following the festival, the writers were invited to apply for a number of meaningful placements, mentorships and pitching opportunities on much-loved CBBC and CBeebies brands including *JoJo and Gran Gran*, as well as on new content such as *Tales from Malory Towers*, the new drama podcast produced by King Bert for BBC Sounds.

The programme has proved to be a highly successful initiative for welcoming diverse writing talent and many have had access to unparalleled opportunities with CBBC and CBeebies shows through New Voices.



Authentic portrayal *continued*



BBC Comedy

The **Felix Dexter Bursary** is an opportunity designed to find writers with a fresh point of view and the potential to help shape the future of comedy, whether in the BBC or elsewhere in the industry. It aims to make a positive intervention to address an under-representation in comedy production.

The bursary is open to black, Asian and other minority ethnic writers or writing duos who are aged 18 or over and we follow the careers of every participant.

We've seen continued success, with writers working on established shows such as: BBC Three's *Famalam*, *This Country*, *Mrs Brown's Boys* and BBC Radio 4's *Newsjack*. One of our writers made their Edinburgh Fringe Festival debut following their second year of the scheme. The third Felix Dexter Bursary was awarded to stand-up comedian Athena Kugblenu.

“The dedicated time to work on my pilot with the backing of BBC Comedy commissioning, and contacts across the industry, have developed my craft to a professional standard which has opened the door to working on a whole range of shows.”

Athena Kugblenu, Felix Dexter Bursary winner.

The **Caroline Aherne Bursary** was launched in memory of the comedy star and writer to support the development of new comedy talent from working class backgrounds. Now in its fourth year, it has proved a great springboard for talented writer/performers to bring new work to the screen.

Sophie Willan was named as the first winner of the Caroline Aherne Bursary in 2017. Her pilot *Alma's Not Normal* premiered on BBC Two in April 2020 and has now been commissioned as a full series.

Commissioning with authenticity in mind

We encourage producers to come to us with ideas that have diversity, authenticity and inclusion at their heart from the start. The conversation can then move quickly to how can we make it the best it can be – rather than what needs to change.

In October 2020, BBC Four aired *CripTales*, a dramatic monologue series which focused on the experiences and stories of disabled people, produced by BBC Studios.

In addition to being written, directed and acted by a range of people with disabilities, the series was curated by writer and actor Matt Fraser.

The BBC's recent documentary *Dark Matters: A History of the Afrofuture* explored the connection between sci-fi and black history and the way in which the genre has been seen to articulate the black experience. The BBC Natural History Unit's *Planet Defenders* was a CBBC commission which cast six young diverse talent as its presenters – as

well as being 66% female and 50% visually diverse, much of the filming took place in its contributors' communities in countries around the world.

For the 25th anniversary of the Disability Discrimination Act, we commissioned a run of drama programmes celebrating the work of disabled artists. They included *Bartholomew Abominations*, co-produced with Graeae Theatre, a drama company of people with disabilities, and *Connections*, three inter-connected monologues written and performed by disabled artists, on the experience of isolation in lockdown

We are constantly on the lookout for new diverse leadership and diverse talent. As part of our BBC England/BBC Three Northern Voices scheme we commissioned Leeds based diverse-led indie ClockWork, to make *No More: Bad Girl* which follows the Huddersfield presenter and producer Persephone Rizvi, looking at the friendships that shaped her in her hometown.

Shameless writer Danny Brocklehurst who has been the voice behind a number of northern working class Dramas was commissioned to work on *Ecstasy: The Battle of Rave*, working with a new up-and-coming writer on a podcast called 'Fight of the Century'. The diverse writer had come through the BBC Writersroom and approached us with the idea. We teamed them up with an established Indie and commissioned a podcast.

Athena Kugblenu,
Felix Dexter
Awardee 2020

BBC Two, *Alma's Not Normal*:
Expectation Entertainment Limited



Authentic portrayal *continued*



The Watches: BBC Studios

Providing a platform for authentic voices to be heard

Last year we launched CDX – Creative Diversity Xperience. CDX was an experience unlike any other, reimagined for online audiences and a first for the BBC, a first for the industry, and a first-hand experience for diverse audiences age of 16–34s.

Diverse colleagues and external content creators told stories that resonated with them, their local communities and lived experiences, using their authentic voices to bring the stories to life.

74% of the CDX team were from Black, Asian Minority Ethnic backgrounds and 12% had a disability, 60% were female, 8% from LGBTQ+ backgrounds and 10% aged under 35, came together to create over 6 hours of original content that was fully accessible with subtitles embedded across all programmes, attracting 36,000 new users to the BBC platform.

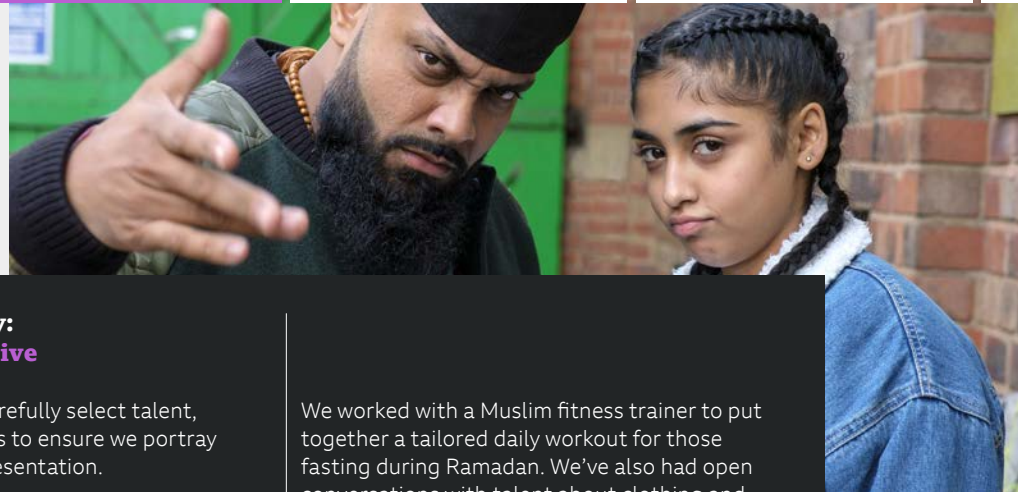
CDX created a platform for internal diverse talent to become more visible with senior leaders, helping to amplify their capability and talents, it enabled them to perfect their craft, gain new skills and grow confidence whilst developing and forming relationships with influential leaders and key stakeholders across the business.

We implemented an open and transparent process that attracted producers and content creators across the UK. Those who were less experienced were partnered with experienced producers and supported through the process. A number of colleagues were appointed to senior positions such as: Head of Radio 1Xtra, Head of Asian Network and BBC's first Race Lead

CBBC, Young, Black and British – Hear Us: A Newsround Special: BBC Children's In-house Production



Authentic portrayal *continued*



BBC Three, Man like Mobeen; Tiger Aspect Productions



Case study: Morning Live

At *Morning Live* we carefully select talent, presenters and guests to ensure we portray authentic on-air representation.

Examples of this are working with black, Asian and minority ethnic doctors, to talk about the slow uptake of the Covid-19 vaccine amongst the black, Asian and minority ethnic community, working with a black doctor and presenter to talk about black skin problems and engaging talent with different disabilities to discuss issues that are specific to them.

Disability topics we've covered with disabled presenters have included gardening when you have accessibility issues, exercising if you have low mobility, travelling when blind or partially sighted, dating whilst shielding, navigating a career and relationships when you have ADHD or autism and many more.

We had a great reception to a film we showed that highlighted how people without a voice were stripped of their regionality and class because of limited software. We then followed up the story of one contributor who has since worked with software programmers to find a working class, north east accent to represent his voice.

We worked with a Muslim fitness trainer to put together a tailored daily workout for those fasting during Ramadan. We've also had open conversations with talent about clothing and hair, and taken into consideration factors like the prep time for getting ready for a show when you have afro hair and we've actively encouraged our talent to wear what they feel comfortable in.

As a result we've created a much more authentic and relatable programme for our viewers and a much more inclusive environment for our team – both on-air and off-screen.

BBC One, Morning Live: BBC Studios



BBC Two, Alex Brooker: Disability and Me; Wonder Television



Section 3:

Casting should be open and fair



BBC One, *Sitting in Limbo*: Left Bank Pictures. BAFTA Best Single Drama



We take steps to ensure casting is open and fair to all, which includes regionality as well as accessibility, that is why we strongly encourage our programme makers to cast across all four Nations and from a wide range of diverse backgrounds and experiences.

One of the positive learnings from the pandemic was the breakdown of casting barriers as many screen tests and auditions were conducted over zoom.

As social distancing restrictions are lifted we will work closely with our suppliers to ensure these benefits are maintained.



[See how we are measuring our progress](#)

Casting should be open and fair *continued*



*CBeebies, Let's go for a Walk:
Hello Halo Productions*

We expect our suppliers to arrange castings in places with suitable accessibility, and additional measures have been taken this year for greater accessibility due to the pandemic with positive outcomes.

For example, BBC Children's In-House Productions ensures that wherever possible sets are purpose built and accessibility is considered from the outset. For example, on *Step Up To The Plate*, a competition format in which groups of children run a restaurant, the set was built to accommodate the needs of disabled contributors.

Ricky Wilson's *Art Jam* was filmed in a location with a mezzanine floor where some format points were filmed. When filming with a contributor who was a wheelchair user a new space was dressed on the ground floor to enable participation whilst still having the section feel like it was filmed on set.

When filming *Let's Go For a Walk* with a contributor with Down's Syndrome additional measures were taken to make her feel comfortable. For example, the production team designed a visual document to prepare the contributor which included pictures of the people she would meet on the day.

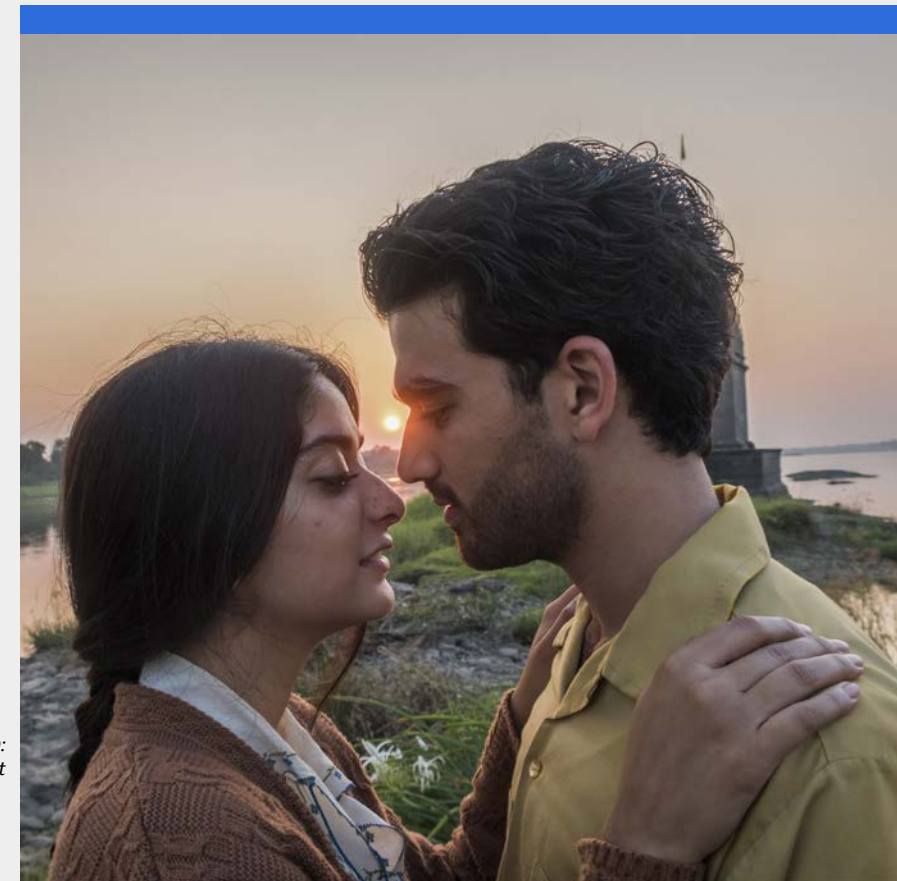
On high profile Dramas like *Pursuit of Love* and *His Dark Materials* we have effectively demonstrated colour blind casting. In the *Pursuit of Love* - two of the romantic interests are played by Shahzad Latif who is British-Asian and Assad Bouab who is French-Moroccan.

BBC Scotland Comedy series *Scot Squad* has an open casting policy. Each year it provides a number of emerging actors their first role on the BBC by reaching out to non-represented talent and casting the net wide. This year saw contributions from stand ups, wrestlers and reformed prisoners. Casting reaches to diverse communities including Black Asian Minority Ethnic, disabled and those from lower socio economic backgrounds.

Another BBC Scotland series *Word Up* was a new Black Asian Minority Ethnic led podcast project that actively sought production talent by reaching out to the Black Asian Minority Ethnic networks across Scotland leading to a 100% Black Asian Minority Ethnic presenting and production team: Two co-hosts, one male and one female. As Scotland is only 4% Black Asian Minority Ethnic, this was a very positive result from the production.

9

Inclusive casting workshops.
PACT Diversity partnership



*BBC One, A Suitable Boy:
Lookout Point*

Casting should be open and fair *continued*

We have committed to 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.

For BBC Three series *Step into the Ring*, made in Norfolk, BBC England took additional measures to ensure diverse authenticity onscreen, this approach ensured a cast of young people who attend a wrestling gym, were included and adjustments were made to facilitate some participants who had a range of disabilities, these included one individuals who had neurodiversity and another who was registered blind.

We facilitated travel and arranged suitably quiet spaces for interviews and supported the audition of a young person with Down's Syndrome.

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

International Women's Day 2021 was marked on BBC Radio 3 with a week of afternoon concerts from the BBC Orchestras & Choirs of music by women spanning 300 years, as a celebration of female creativity.

We have also expanded the remit of a team in BBC Wales to uncover and raise the profile of diverse composers, as well as gender diversity already under focus to highlight female composers.

Over 25% of composers commissioned for new musical works were from a diverse background in 20/21, including some completely new to Radio 3 through our 'Composer Postcards' commission during the Covid-19 lockdown.

Our suppliers are making a difference

During the pandemic, our programme makers have taken greater steps to be more inclusive which has resulted in the increase of disabled talent working on our programmes and coming through our auditions, this is due to the measures implemented around agile and flexible working that have benefited our talent and our shows.

Across BBC England they have encouraged all suppliers to make casting accessible for everyone. In BBC Scotland, online casting was used to support diverse talent. Casting via Zoom (or phone for homes where there weren't the facilities to video call) meant talent were not disadvantaged if they were unable to travel, couldn't afford to travel or had other physical accessibility requirements.

Elsewhere, Scripts have been provided in alternative formats eg. Voice recorded scripts or accompanying written scripts in a larger font to support a presenter with dyslexia. In this case the production team would also film pieces to camera in small chunks.

Within BBC Children's they also try and limit barriers to authentic casting. For example an actor with a cochlear implant was cast to play a character with a hearing impairment on *Mystic*. As the actress that was found was considerably younger than had been envisaged, the role was re-written to account for this rather than casting an actress without a hearing impairment.

We are learning the lessons from the pandemic and building in positive working practices for the future.

BBC One, Ambulance: Dragonfly Film and Television Productions, Diversity Fund trainee editor scheme in North West

BBC Three, Step into the Ring: BBC England In-house



Casting should be open and fair *continued*



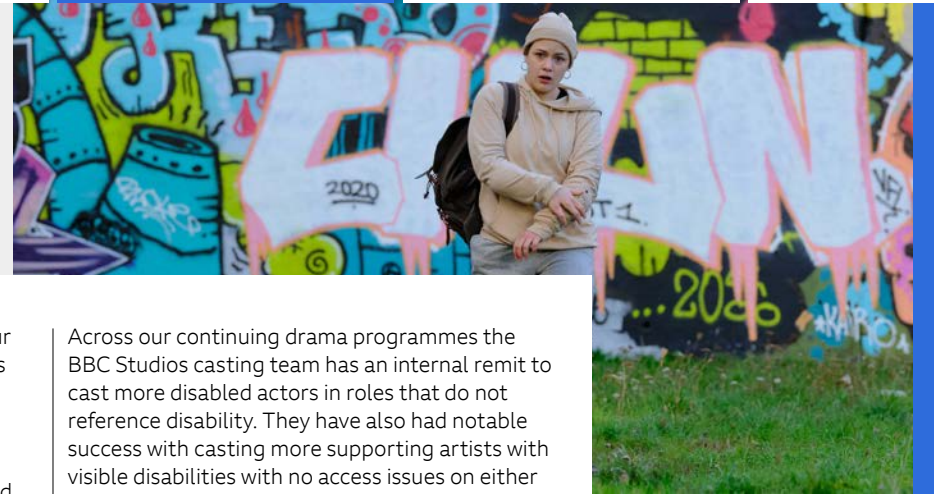
*BBC Two, Shetland:
ITV Studios / Silverprint*

In 2020/21 we continued conversations with our suppliers on how we can start to develop teams and stories with a particular focus in Radio.

A number of documentaries and series were commissioned offering fresh perspectives from musicians and writers with a diverse background. These include composer Errollyn Wallen on the Commonwealth's musical response to British classical influence, opera singer Peter Brathwaite on black portraiture and writer Colin Grant on the boundaries of black identity.

In spring 2020, BBC Radio 3 brought Winsome Pinnock's play *Rockets and Blue Lights* about the British slave trade onto radio when the lockdown terminated all stage productions. Radio 3 went on to win several awards for innovations in taking the play online.

Question of Sport made editorial adjustments to ensure that a partially sighted Paralympian contributor was able to fully participate in all rounds of the show, by reducing reliance on visual content.



BBC Three, The Break: BBC Studios. Episode writers Angela Clarke, William Barrington, Rob Kinsman, Annalisa Dinella and Lettie Precious part of Writers Access Group

Across our continuing drama programmes the BBC Studios casting team has an internal remit to cast more disabled actors in roles that do not reference disability. They have also had notable success with casting more supporting artists with visible disabilities with no access issues on either front.

Various initiatives during lockdown have included: working with socio-economic theatre company Cardboard Citizens to audition and cast individuals, Project Lockdown - auditioned all actors due to leave last summer from all drama schools via self-tape in light of Covid-19 restrictions and maintaining relationships with BBC training programme Class Act by casting individuals on *The Break*.

BBC One, His Dark Materials: Bad Wolf Limited



Section 4:

A diverse workforce makes for better content

*CBBC, Swashbuckle: Children's In-house Productions*

In the drive to attract and retain diverse creative talent we seek creative solutions to ensure we achieve that goal. Internally our job opportunities now include targeted advertising to support reaching new and more diverse talent. We also work closely with our producers to inspire and support innovative solutions to career development on our independent productions.

We track progress across our off-screen targets and actively encourage compliance on industry monitoring tools.



[See how we are measuring our progress](#)

BBC One, Nadiya's Americian Adventure: Wall to Wall Media

A diverse workforce makes for better content *continued*

What we are doing ourselves

As set out in Chapter 1 the BBC has set clear and transparent goals about its diverse transformation plan – and we are publicly reporting our progress.

All staff and leadership: 31 March 2021

WORKFORCE	Mar-21	Target
Women (all staff)	48.6%	50.0%
Women (leadership)*	46.1%	50.0%
BAME (all staff)	15.9%	20.0%
BAME (leadership)*	12.6%	20.0%
Disability (all staff)	9.0%	12.0%
Disability (leadership)*	8.2%	12.0%

* BBC Leadership relates to those individuals who are at 'Band E' and above.

The BBC has implemented best practice approaches in our employment policies, including all apprenticeships being paid positions, and unpaid work experience placements are limited to 2 weeks, except where the individual may benefit from additional time to get the same level of experience as their peers.

We are also running and following through on a number of talent development and recruitment programmes for example:

The **News Development** team offer ongoing support to over 200 people who have been on their development programmes (Women in Leadership, News Development Programme, Women in Tech, Extend in Leadership etc). There is a minimum 75% success rate of participants moving into new roles after a year of completing the development programmes so there are clear and tangible outcomes to investing in the talent pipeline. Our programmes all include access to senior leadership and have mentoring/sponsoring/coaching built in.

BBC Children's and Education have introduced video and visual content to their job vacancies to ensure adverts engage the widest possible audience.

It advertises roles in a variety of ways to attract the widest pool of candidates, including on Twitter, LinkedIn and on relevant Facebook groups and increasingly, the application process is utilising inclusive hiring techniques to identify

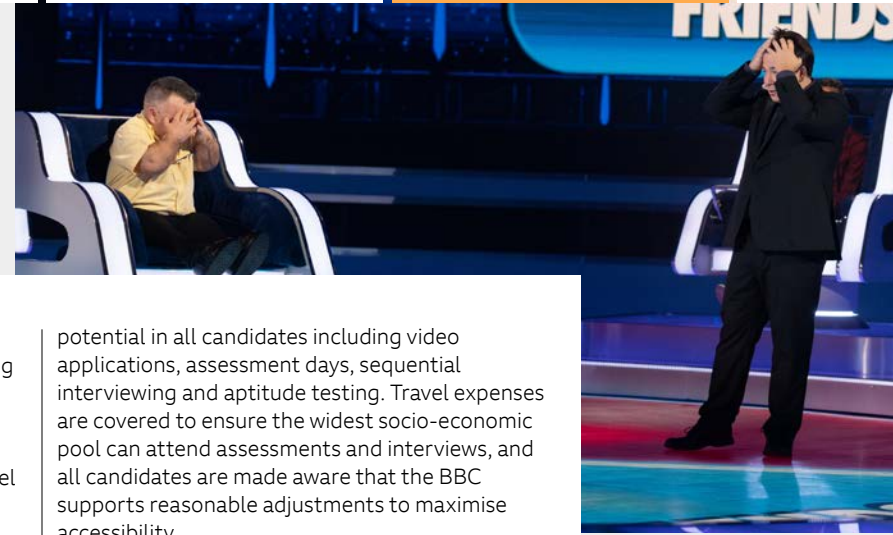
potential in all candidates including video applications, assessment days, sequential interviewing and aptitude testing. Travel expenses are covered to ensure the widest socio-economic pool can attend assessments and interviews, and all candidates are made aware that the BBC supports reasonable adjustments to maximise accessibility.

The **Radio 1Xtra** Inspire ME Masterclasses - Instagram Lives launched in April/May 2020, using the social media platform to engage with diverse audiences.

The programme includes weekly Instagram 'lives' hosted by Radio 1Xtra presenters providing insight and advice on a range of different industries, which have included music, podcasting and radio.

The masterclasses were made available on Instagram TV and had around 36,000 views,

The programme is underpinned by the 1Xtra Inspire ME Forum, launched in June-October 2020, these online sessions that were launched as a result of Black Live Matter and the pandemic.



BBC One, *The Wheel* final: Hungry McBear



BBC Three, *Glow Up*, Ophelia: Wall to Wall Media



BBC Three, *Meet the Khans*: Big in Bolton: Objective Media Group Production

A diverse workforce makes for better content *continued*



CBBC, *Our School: TwoFour*

Our suppliers are making a difference

Within Drama, landmark programmes such as *Small Axe*, made by Turbine Studios, worked with us to deliver an ambitious programme of both stepping up and trainee roles on the production, from entry to senior posts. 15 placements were co-funded by BBC Drama and Amazon. On *May Destroy You* we worked with Various Artists to support 5 trainees across the production, and on *Anthony* we supported a further 5.

BBC Drama is also working in partnership with Screen Scotland and Silverprint to deliver an ambitious trainee scheme across Series 6 and 7 of *Shetland* (made by ITV Studios) supporting roles across both editorial and crew; entry, mid and senior level.

In addition BBC Drama are working with Dancing Ledge Productions to deliver an ambitious director mentoring programme, as part of which mentees will undertake 2nd unit work; on this programme Tom Shankland's mentee director has just accompanied him to Morocco for the shoot on Kudos' *SAS Rogue Heroes*.

To provide ongoing support to those new to the industry BBC Drama had also partnered with the TriForce Network/DANDI to set up mentors for alumni from a number of initiatives. Parti Productions' New Talent writer initiative focused on supporting up-and-coming and new Asian writers moving into TV for the first time, four writers identified and are in the process of delivering an episode one script for a potential BBC Three show.

On the series *Life After Life* we supported a script editor, trainee costume and directors' assistants to step up, whilst across Factual, Entertainment and Daytime, on *Eating with my Ex*. A diverse LGBT talent is a casting producer so that diverse dating stories can be told in terms of the LGBT/ pan-sexual experience.

In BBC Studios the extent to which a production is reflective of the BBC's Diversity Plan and BBC Studios Inclusion Rider is now front and centre of our recruitment/resourcing process. How this is addressed by each production label may vary but recent initiatives include:

- The introduction of Diversity Start Up meetings;
- An increase in the intake of talent from entry level schemes such as Creative Access as well as those which offer opportunities for more experienced talent;
- Increased funding for senior diverse appointments; and
- A commitment towards diverse and reverse mentoring including a mentoring partnership with ScreenSkills aimed at Assistant Producers and Script Editors from under-represented backgrounds.

Over time we expect each of these will positively impact the network of diverse talent open to working with BBC Studios Productions, allowing them to more fully support the BBC in delivering to its Diversity Plan.

Meaningful measurement

In TV we track our off-screen progress through Diamond. We intend to replicate this in Radio in the near future.

For Diamond data to be truly impactful it needs everyone involved in making our shows to contribute – whether on or off screen – so we can hold a mirror up to ourselves and see if we are achieving our goals. Where we are, we can build on what's worked, and where we are not, we can target time and resources to drive change.

In 2020/21 we took steps to increase our ability to track progress effectively – by setting clear goals for suppliers about data entry. Analysis showed us that the volume of email addresses entered into Diamond was not matching the list of contributors also delivered for a programme. We wrote to all our suppliers outlining their performance – and set out our clear expectation that all suppliers should achieve 90-100% of contributor entry.

Email entry compliance has improved across the year but there is still work to do. For those that were already achieving 90-100% compliance we asked them to target progress on volume of Diamond responses returned.

Email compliance

	Autumn 2020	Spring 2021
90-100%	25%	58%
70-89%	26%	22%
50-69%	24%	10%
Below 50%	25%	10%

Our ability to track progress is aligned to industry engagement with Diamond. We are pleased to see positive progress this year – but will continue to engage with producers on a regular basis to share information and best practice to support uptake.



BBC One, *The Wall*, Alex Brooker: Remarkable Television



BBC, Liverpool FC: The 30-Year Wait: BBC Sport

Measurement



BBC One, Dear NHS Superstars: Mighty Productions (Scotland) Limited

BBC's Academy Digital Cities



Measurement *continued*

1 April 2020 to 31 March 2021

	Actual off-screen	Actual on-screen
Female	55.0%	54.8%
BAME	10.4%	26.5%
Disabled	7.0%	8.2%
LGBT	11.9%	12.0%
Transgender	0.3%	0.5%
Number of contributions*	230,582	73,878

	Perceived on-screen
Female	46.7%
BAME	23.5%
Disabled	5.9%
LGBT	6.8%
Transgender	0.1%
Number of contributions*	431,255
% for whom diversity characteristics were determined	89.3%

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

We continue to perform well in the Social Mobility Foundation Employer Index with us placed at 21st in the top 75 employers in the UK for the 2020 Index, and the only broadcaster in that list. This was an increase in ranking from our position in 2019 where we placed 38th. The Stonewall Workplace Equality Index placed us at 127th in 2020, an improvement from the 2019 Index when we placed 240th. In the 2020 Index Sky placed 28th and Channel 4 placed 35th in the Top 100 employers list. Our target is to achieve top 100 placing in this year's Index.

In 2020 Diamond data showed we were the best broadcaster for on-screen representation – but still had work to do off-screen. So the current focus of our Diversity Fund is to support producers to develop a stronger range and higher volume of off-screen talent from our three key under-represented groups: those from black, Asian or ethnic minority backgrounds, those with a lived experience of a disability, and those from low income backgrounds.

Radio and Music uses monthly reports to examine the patterns of staff diversity within and between different Network and production teams, and how these are changing over time (e.g. in response to actions we are taking). For example, with input from this data, the BBC Orchestras have initiated a project to address diversity gaps in their teams and the reasons behind them.



BBC One, Strictly Come Dancing Judges: BBC Studios

BBC One, Ready Steady Cook: Remarkable Television



Measurement *continued*



BBC Three, My Mate's a Muslim: Gold Wala Limited

As part of the Modernising *BBC News* plans and the News D&I Commitments, the new Commissioning Group prioritises, monitors and audits diversity of content and our commitment to editorial diversity is at the heart of the new commissioning process. One example is the new collaborative approach to the Disability Discrimination Act coverage during November 2020.

We carry out consulting on geo-demographic data (via BBC Marketing & Audiences) to authentically reflect types of housing, jobs, mix of class, age, ethnicity etc and we monitor which high profile editorial roles in News are occupied by men and women. Of our nine most high profile news programmes (*News at Six*, *News at Ten*, *Newsnight*, *Today*, *Panorama*, *Question Time*, *Breakfast*, *Newsbeat*, *PM* and *World at One*), six are currently edited by women, compared to only one a few years ago.

Learning and next steps

We are proud of the progress made by our programme makers and in-house productions, especially against the backdrop of what has been a truly challenging year due to Covid-19. We are encouraged to see that many of the requirements we outlined have consistently been maintained for three years.

This year we have made a substantial investment to help drive this agenda forward as we recognise the rate of progress has not been as swift as we would like. We are committed to ensuring our interventions are effective and able to bring about long-term change and we will be working with the Sir Lenny Henry Centre for Media Diversity to provide an independent analysis of our progress, assess the effectiveness of the financial investment and share key learnings with the wider industry to support others in their diversity journey.

BBC Three, The Rap Game UK: Naked Entertainment





*BBC Four, Art of Persia:
BBC Studios Scotland*

Holding ourselves to account

We recognise there are areas in which we can do more to strengthen our position, not only as a broadcaster but with our in-house production teams and external suppliers. Whilst we implemented a robust and structured framework to capture and evidence compliance with the Code, there remains challenges and gaps. We have identified key areas that we will be addressing:

1. We need to accelerate progress to have all business documentation online to be able to better track progress between commission and execution.
2. We need to lean-in to support smaller production companies and those based across the UK where there are additional barriers to identifying and attracting diverse talent due to regional representation.

3. Whilst we have seen a growth in completion rates of Diamond data this continues to be an ongoing challenge for the BBC and the wider industry at large. We have implemented measures that are within our control. However completion of this information remains low and we will be focusing our efforts this year to address this issue, along with working with industry partners to build socio-economic Diversity into Diamond.

Ensuring we are holding ourselves and suppliers accountable is a key requirement of the Code. In 21/22 we will resolve these issues where we can and report fully at year end.

Holding our suppliers to account

Our relationship with our suppliers is built on trust and transparency; we work in partnership with producers and many of them bring innovative ideas and new talent to our commissioning teams. We are clear about our expectations, monitor progress and raise issues of under-performance when they arise, as we have done with Diamond email-entry compliance. We ensure producers have visibility of their Diamond out-turns and share best practice where improvement is needed. Commissions are often put on hold until we are satisfied we can deliver our commitments.

As a broadcaster we know we have the ability to cease commissioning from those who continuously fail to meet the requirements of the Code and whilst this is a measure we do not wish to implement, we are open to taking appropriate action where necessary.

1. We will continue to monitor and review progress, share data with suppliers and have difficult conversations where they are needed.
2. If the situation persists this will be recorded and flagged with the commissioner for them to intervene.
3. We will consider what, if any, proportionate measures are required to further evidence compliance from suppliers



*BBC Three, Defending Digga D:
Lambent Productions. Director
Marian Mohamed awarded BAFTA
Best New Factual Emerging Talent*

Principle 1: Leading by example

In our 2018 Diversity Commissioning Code of Practice we set 46 commitments for ourselves and our expectations of the producers we work with. We have consistently achieved 30 of those. In this year's report we have focused on the 16 commitments where we have outstanding actions or room for improvement. For the commitments that have been consistently achieved over the past two to three years, details can be found in [previous reports](#).

On some of our amber status commitments – the processes and actions have all been put in place, and our priority for 21/22 is to digitise our commissioning specification to improve how we track consistency of application across all commissions and divisions.

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

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 said we'd do: 19/20 20/21

In 2018 we set ourselves 7 commitments related to 'Leading by example'. All of these have been achieved consistently for three years.



What we expect from the producers we work with 19/20 20/21

In 2018 we set 11 commitments regarding our expectations from the producers we work with related to 'Leading by example'. 8 of these objectives have been achieved, with progress still to be made on the 3 below.

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 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.  

What we expect from the producers we work with 19/20 20/21

Where producers continually fail to meet expectations or do not engage with the code, the BBC will take appropriate action.  

Next steps:

The planned automation of our comms spec will aid capture, tracking, and analysis, to inform our oversight of compliance. We will continue to engage with suppliers and will take appropriate action if necessary.

Principle 2: Authentic portrayal

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

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 said we'd do: 19/20 20/21

In 2018 we set ourselves 4 commitments related to 'Authentic portrayal'. Of these 3 have been achieved consistently and 1 is still in progress.

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.



What we expect from the producers we work with 19/20 20/21

In 2018 we set 5 commitments regarding our expectations from the producers we work with related to 'Authentic portrayal'. 3 of these objectives have been achieved, with progress still to be made on the 2 below.

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



Next steps:

The planned automation of our comms spec will aid capture, tracking, analysis and engagement with in-house teams and independent producers.

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

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 said we'd do: 19/20 20/21

In 2018 we set ourselves 3 commitments related to 'Open and fair casting'. All of these have been achieved consistently.

What we expect from the producers we work with 19/20 20/21

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. ● ●

Next steps:

We will include location & set accessibility as a specific question in our commissioning specification, in the same way as casting. We will need the specification to be automated to track progress effectively.

Principle 4: A diverse workforce makes for 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 following tables indicate our progress based on what we have been able to evidence or demonstrate for ourselves and the producers we work with.

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 said we'd do: 19/20 20/21

In 2018 we set ourselves 4 commitments related to 'A diverse workforce'. All of these have been achieved consistently.

What we expect from the producers we work with 19/20 20/21

In 2018 we set 5 commitments regarding our expectations from the producers we work with related to 'A diverse workforce'. 1 of these objectives has been achieved, with progress still to be made on the 4 below.

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.

What we expect from the producers we work with 19/20 20/21

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

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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. ● ●

Next steps:

We will introduce a check-in point on internships and paid placements on delivery, as well as in the commissioning specification as we do now. When we have automated business systems we will be able to assess compliance more effectively.

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. **19/20 20/21**

In 2018 we set ourselves and our production partners 6 commitments related to 'Measurement'. 4 of these have been achieved consistently, with the 2 below still in progress.

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.



Next Steps

The planned automation of our comms spec will aid capture, tracking, analysis and engagement with in-house teams and independent producers.

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

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



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