

A man and a woman are dancing on a stage. The man is wearing a light blue shirt and trousers, and the woman is wearing a light blue, flowing dress. They are both smiling and holding hands. The background is a vibrant, colorful stage with purple and blue lights and a large, ornate structure.

# BBC Diversity Commissioning Code of Practice Progress Report 2021/22



# Welcome to the Diversity Commissioning Code of Practice Progress Report

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cover:

BBC One, *Strictly Come Dancing*, BBC Studios

below:

BBC Three, *Mood*, Bonafide Films



# Foreword



June Sarpong, BBC Director 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.”**

# Delivering diverse creative

# TALENT

**A**s the BBC celebrates its centenary year, it continues to broadcast the best diverse and inclusive content across the UK, on all BBC platforms and channels. We are committed to amplifying diverse voices and storytellers and commissioning from companies who embrace inclusion at their core. In this first year of our £112 million financial investment in diverse content, we have already seen £48 million committed to diverse portrayal, diverse production leadership and diverse company leadership.

Impact and value are important to the BBC and its audiences. The impact of inclusive content resonates with our audience because authentic portrayal uncovers nuances that give our programmes acute depth and insight. The movement of power and decision-making across the UK has resulted in a growth of new companies with exciting and fresh creative perspectives.

Remaining relevant, accessible and inclusive requires bold, creative choices. A digital-first BBC will further reflect how our content is used in a changing global media landscape and on-demand world. Attracting talent from a range of backgrounds and experiences ensures that the BBC has real impact and will continue to drive change across the wider broadcasting industry.

## June Sarpong

Director of Creative Diversity

# Overview

The power of inclusion celebrates diverse content for all our audiences. Now in its fourth year of reporting, the BBC's Diversity Commissioning Code of Practice focuses on inclusion and to set out our expectations and relationships with BBC content suppliers.

Our ask is that content made for the BBC accurately represents and authentically portrays diversity in all communities across the UK. By setting aside £112 million within our commissioning budget across three years, we can effectively measure our progress. This year is the first set of results tracking that investment.

The Code of Practice continues to provide us with an opportunity to analyse our commissioning decisions, the companies we use, portrayal and the impact on our audiences. Full details of the Diversity Commissioning Code of Practice can be found [here](#).

The BBC recognises that this past year has continued to be challenging for both content suppliers and commissioners due to Covid. Despite setbacks, our programme makers have delivered superb content for Television, Radio, Sport, Children's & Education.

Across all our output there has been a focus on authenticity and portrayal, on screen and on air as well as behind the camera and the microphone.

## Leading the industry

£44<sup>m\*</sup>

spent on diverse content for television

67

commissions on television

£4<sup>m</sup>

spent on diverse content for radio

90

commissions in radio

£2<sup>m</sup>

spent through the Diverse Talent Development Fund

## Telling authentic stories

146

programmes supported by the Diverse Talent Development Fund

149

writers supported through 11 Writersroom schemes

49.5%

women as a total of staff working for the BBC

16.4%

Black, Asian and Minority Ethnic as a total of staff working for the BBC

9.3%

disability as a total of staff working for the BBC

## Investing in a diverse workforce

45<sup>+</sup>

talent schemes, bursaries and targeted initiatives

2/3<sup>rds</sup>

of schemes with a diversity element

30

mid-career placements for disabled talent under the Elevate scheme

20%

diversity on production teams asked of suppliers

25%

new target for socio-economic diversity across the BBC

\* as defined by meeting 2/3 qualifying criteria, more detail on page 7.



# Overview continued

Authentic on screen portrayal coupled with a diverse production team led to a very inclusive series of **Strictly Come Dancing**. The final programme had one of its biggest audiences and there was a high level of audience appreciation across the series. **Strictly** has been praised for embracing diversity and inclusion in a way that connected with so many. The **Strictly** story can be found [here](#).

Off screen and off air there has been an increase in diverse hiring within production teams from our independent suppliers. The BBC has been commissioning from a wider diverse indie supply base. Over 42% of the **Small Indie Fund** companies are diverse owned.

TV production companies effectively engage with our commissioners at pitch meetings and discuss at point of commission how they will achieve a new target of 20% diversity within their editorial and production teams.



BBC One, *Uprising*, Rogan Productions

Our data shows that we still have work to do to ensure underrepresented groups – disabled, Black, Asian and Minority Ethnic and those from working-class backgrounds – are represented in producing and making our content. These voices are important to us.

Amplifying disabled voices, especially those with television production experience, led to the relaunch of **Elevate** in January 2022. **Elevate** is supported by both the BBC and our production suppliers. The focus on opportunities for mid to senior disabled programme makers ensures that this intervention has the most impact. Read about **Elevate** [here](#).

Radio is currently working towards its Diversity Commissioning Commitments, matching new commissions that meet qualifying diversity criteria against a three-year, £12 million target. From national to local radio to BBC Sounds, radio has the power of inclusivity – connecting diverse audiences across the UK. BBC Sounds created **Audio Lab** – a nine-month programme which enables Audio Lab Creatives to present innovative ideas and fresh perspectives to audiences across the UK and around the world. You can read more about it [here](#).

BBC programmes continues to reflect the lives of our audiences across the UK. This includes historical reflection of contemporary Britain with the BAFTA-award-winning **Uprising** directed by Steve McQueen, and the world of make-up artists in BBC Three's **Glow Up**. Now in its fourth series, you can read about it [here](#).



BBC Sport, *Tokyo 2020 Olympics*

Across genres, BBC Television has commissioned a diverse range of shows that portray characters and stories that are authentic, entertaining and challenging – from Drama these include **You Don't Know Me**, **Mood** and **Ralph and Katie**, from Comedy **Dreaming Whilst Black** and **Jerk** and from Factual, titles have included **Why is Covid Killing People of Colour?** and **Ellie Simmonds: A World Without Dwarfism?**

BBC Sport has provided prime time coverage of the **Women's Super League**, with the final bringing a new audience to sport and women's football. BBC Sport continues to support diverse initiatives aimed at new voices and talent.

Children's & Education has always been at the forefront of commissioning diverse programmes, especially for on screen talent and diverse representation. Off screen, Children's has supported placements on titles including **Jojo & Gran Gran**, **Gym Stars**, **Operation Ouch!** and **Toddler Club**.

We applaud the breadth and depth of our content on TV, Radio, Sport, Childrens & Education and believe those programmes connect with and reflect our audience. We are leading the way in changing the industry, working towards diversity to be business as usual.

# Overview continued

## What we have done

- Set up a new hub of production in Newcastle, drawing on stories of those living in the North East. It is attracting new and local production companies and talent that represents the region. Recent commissions include new Daytime series, **Robson Green's Dirty Weekends**.
- Published new research from the Sir Lenny Henry Centre for Media Diversity exploring the use of racial language in broadcasting. B.A.M.E.: A report on the use of the term and responses to it – terminology review for the BBC and Creative Industries has influenced our use of language around Black, Asian and Minority Ethnic groups. We want to ensure the work we do benefits the wider industry.
- Brokered relationships with diverse organisations to assist suppliers in hiring diverse talent. The **iHub** will be launched later this year, a one-stop information hub bringing together information for productions, for indies and for talent.
- The re-launch of the BBC Elevate scheme and the launch of the BBC Disability Passport has led, in part, to the hiring of three disability leads who bring their expertise across BBC Content.
- Put in place new End of Production report, which all suppliers must complete post-transmission, to capture the diversity data for each production.

## Leadership\*:

47.5%

Women

13.1%

Black, Asian and  
Minority Ethnic

7.9%

Disability

Source: BBC Workforce,  
Mar-22

\* Bands E+



## Accountability

Setting out our achievements and learnings during 2021/22, we have begun measuring the impact of our spend.

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. A diverse workforce makes for better content
5. Measurement

More detail on how we work can be found on the BBC's Commissioning website. Previous reports can be found [here](#).

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

top:

BBC Three, Jerk, Roughcut TV

bottom:

BBC Three, RuPaul's Drag Race, World of Wonder



## Chapter 1:

# Television

# 1

The BBC must use its position in the industry to lead change – setting an example and supporting industry-wide initiatives. We must ensure our programmes set the standard for representation and authentic portrayal, both on and off screen, and across all forms of diversity. Within Entertainment, Drama, Comedy, Sport and Factual we have made delivering diversity integral to our commissioning systems and at the heart of our relationships with our suppliers – from development, to commissioning, production and transmission.

BBC Diamond Data for the 2021/22 Financial Year  
*Perceived on air diversity*

## 47%

female representation

## 27%

Black and Minority Ethnic representation

## 5%

disabled representation

*right:*  
BBC Three, *Meet the Khans*,  
Chatterbox Media



# Television

## Leading by example

### Prioritising diversity through all our commissioning

We discuss diversity in conversations with suppliers and record those in our commissioning specifications, which we review through the production. We have clear diversity targets for on screen and off screen representation. This year we have introduced a new End of Production report to ensure we have a record of what the final delivery of a production was, measured against the diversity agreements at the beginning of that production and against our own targets. We have also introduced a new Company Leadership Questionnaire to have a consistent definition of a diverse-led company.

Within television we have committed to spend £100 million over three years on diverse content. We have spent over £44 million of this to date.

### Programmes must meet two of the following criteria to count towards the commitment:

1. Diverse stories and portrayal on screen – assessed by the relevant commissioner with advice from the Creative Diversity Unit
2. Diverse production leadership – verified by supplier in the End of Production report
3. Diverse company leadership – verified by supplier via the Company Leadership Questionnaire

## In 2021/22

£44m

spent on diverse content

67

qualifying programmes

Of those programmes that qualified

75%

met the company leadership criteria

There is more we want to do to understand this spending and plans are in place to continue to monitor these commissions and to make sure it supports meaningful change across the industry.

	Programmes
Qualifying (meets at least 2 of the 3 criteria)	67
Portrayal criteria met	65
Production leadership criteria met	25
Company leadership criteria met	49

A total of 48 independent production companies qualified under the criteria, of which 10% had not previously been commissioned by the BBC. Of the 67 programmes that qualified, all were transmitted in 2021/22 – some were commissioned in previous years. This includes spending in the Nations and Regions, more details of which can be found [here](#).

### Improving representation behind the camera

We have taken positive action to shape initiatives to increase off screen diversity across all genres – and across the UK, from entry-level roles through to Senior Producers, Directors and Writers. In 2021/22 BBC TV invested in more than 45 talent and skills development schemes, 75% of which had a diversity focus or target – and over 60% of which were outside London.

People from working-class backgrounds are under-represented in television and radio. This year the BBC has challenged itself and its suppliers to do more to support socio-economic diversity (SED) – including by setting a new target of 25% of our workforce coming from lower socio-economic groups, the first media organisation to do so.



BBC One, Jay Blades, Learning to Read at 51, Hungry Bear Media

We are the only media organisation that ranks in the top 75 of the Social Mobility Foundation's social mobility index, at 31.

We are currently developing a mechanism to measure SED participation in our television production via Soundmouse, the company behind the Silvermouse production reporting software (including the Diamond Diversity Monitoring Form). This system should be available from autumn 2022.



# Television continued



BBC Three, *Glow Up*, *Wall to Wall*

Socio-economic diversity uses three metrics: parental occupation, type of school attended and eligibility for free school meals when at school, in line with the advice of the Social Mobility Commission.

This year we have set up an Apprentices hub pilot in Birmingham. We have also partnered with Channel 4 and TRC to extend the RAD diverse researcher scheme to Wales, to increase opportunities for under-represented talent across the nations. As a co-founder of the Screenskills Unscripted Fund, we have asked for 100% of our contribution to be spent in the Nations and English regions to increase the diversity of perspectives coming into the industry and strengthening the talent pipeline across the UK.

## The power of inclusion

Across all genres, BBC Three has exemplified the power of inclusion in commissioning this year. Over the last 12 months, BBC Three has commissioned programmes from a large range of diverse-led indies – from the BAFTA-award-winning comedy **Dreaming Whilst Black** from Big Deal, to **Meet the Khans** from Chatterbox and **£100k Brickies** from Button Down Productions. On **Glow Up**, made by Wall to Wall, diversity was vital to the success of the programme. 40% of the contestants were from black and ethnically diverse backgrounds and over half were LGBTQ+. Diversity extended to the wider cast of models and guest judges and pronouns were included in the contestants' introductions. Off screen, extra funding supported production talent – of the 85-strong team, 27% were from non-white or SED backgrounds or were living with disabilities. These roles included Series Producers and Senior Producer roles.

## Case Study: BBC Elevate – Supporting mid-level disabled talent



BBC Elevate supports the careers of mid-level deaf, disabled and/or neurodivergent TV production talent who have faced barriers within the industry. This year it was relaunched, and now supports 30 placements with six-to-12-month placements within production companies, with tailored training, coaching and mentoring, and support for the company. We fund a substantial part of the salary and support the process of reasonable adjustments within the placement company. Elevate talent will be matched on a range of programmes including in Factual, Drama, Daytime, Comedy, Sport and Children's.



Hannah Rice, *Elevate Participant*, Assistant Producer on *The Wheel*



# Television continued

## Reflecting the whole of the UK

This year we have doubled the amount of co-commissioning between Network and Nations to increase portrayal across all four Nations. We have appointed seven new commissioning roles in the Nations and English regions, including four Drama Assistant Commissioners, our Head of New Writing in Salford, a Head of Documentaries based in Leeds, and a Daytime Commissioner based in the North East. These roles are rooted in their communities and are working with local talent and companies to discover the best ideas that reflect and connect with those areas. In the North East alone, this year we have commissioned six new programmes.



BBC Four, *Young Dancer*, BBC Studios

right:

BBC One, *Strictly Come Dancing*, BBC Studios

### Case Study: Celebrating diversity on screen – *Strictly Come Dancing*



The 2021 season of **Strictly Come Dancing** represented an important milestone for diversity at the BBC. The final showcased underrepresented groups – a same sex couple, and a disabled dancer. **EastEnders** actor Rose Ayling Ellis lifted the Glitterball and raised the profile of the deaf community, with British Sign Language (BSL) subsequently becoming a legally recognised language in the UK. There was a 4,000 per cent increase in the uptake of BSL classes. Across the programme there was considerable investment in access – which included live subtitles being improved within 24 hours of each transmission. Within the production team, additional funding supported access for researchers, hair and make-up artists and costume dressers. The programme won the RTS Programme Awards Judges Award for its impact on diversity and inclusion as well as the BAFTA TV Moment of the Year.

**“We are so proud of the new ground broken by the *Strictly Come Dancing* team in the 2021 series. Diversity and inclusivity have always been at the very heart of the show.”**

**Sarah James**  
Executive Producer BBC Studios





# Television continued



BBC One, *The Girl Before*, 42 M&P

## Authentic portrayal

Portraying communities in a knowledgeable and genuine way is vital. That requires a range of experiences within commissioning and creative roles. The Creative Diversity Unit works with television genres to support representation and authentic portrayal.

In 2021/22, 21% of our Commissioners came from diverse backgrounds. This is the second successful year of the Content Diversity and Inclusion Panel. Made up of Commissioners who are all from an underrepresented background, and are ambassadors for diversity in content. It advises and informs our diversity strategy, including supporting more diverse story-telling and portrayal on screen. This has included listening sessions with contributors, to understand their experiences within the industry.

## Working with diverse creatives

Drama commissioning teams champion diverse stories, writing and talent. This year that has included series from Theresa Ikoko (**Grime Kids**, **House of Redeeming Love** and **Wahala**), and working with Candice Carty Williams on **Champion**, which is currently in production. Ex-Police Officer Tony Schumacher wrote **The Responder**, a high profile series about policing in Liverpool – having originally come through the Northern Voices Writersroom scheme two years ago.

Achieving authenticity also means building the right production team. For example, the drama **The Girl Before** started as a book, in which the characters were written as white. When Gugu Mbatha-Raw was cast in the lead role, a Black female writer, Marissa LeStrade, was hired to help re-write the script to ensure that representation was authentic.

In Entertainment too, shows must be authentic to resonate with audiences.

For example, **Angels of the North**, set in a Gateshead hair salon and a Newcastle tattoo parlour, focused on these business after the pandemic. Now on its fourth series, it has extra funding to support training placements for people starting their broadcasting careers in the North East of England.

# 15

PACT D&I sessions delivered to

# 369

attendees

In the last year Factual programming has had an emphasis on diverse storytelling. One example was **Why is Covid Killing People of Colour?** which looked at the disproportionate impact of the pandemic on people of colour and revealed the bigger issue of deprivation amongst ethnic minorities and institutional racism in healthcare in Britain. It was presented by David Harewood and three out of the five on the production team were Black, including the Producer, AP and Researcher.

**“A truly remarkable group of people from all different departments and walks of life. The most surprising thing for me though was the common ground we shared from experiences we’d all been a part of throughout our careers.”**

**Paddy McGuinness on his experience of speaking at the Content Diversity and Inclusion panel**



BBC Content Diversity and Inclusion Panel

# Television continued

## Case Study:

### Lived experience, on and off camera – A World Without Dwarfism?

The original idea came from Flicker Productions, a small indie committed to telling diverse stories. They wanted to investigate a new drug developed to treat children with Achondroplasia, the most common form of dwarfism. Ellie Simmonds wanted to present it – and it was vital to have a director with lived experience of disability. Others in the production had seen or unseen disabilities – including a Producer, an Assistant Producer and a Researcher.



BBC One, Ellie Simmonds, A World Without Dwarfism, Flicker Productions

Comedy commissioners work hard to achieve authentic portrayal – including on the high-profile programmes PRU, based on a Pupil Referral Unit and made by Fully Focused, Adjani Salmon's **Dreaming Whilst Black**, made by Big Deal Films, and **Jerk**, written and starring Tim Renkow, and produced by Roughcut TV and Primal Media.

Commissions have been used as training opportunities – including an Elevate Assistant Producer on **Two Doors Down**, a Camera Trainee and Wardrobe Assistant on **Here We Go**, and a Location Trainee and Production Trainee on the BAFTA-award-winning **In My Skin**. The New Comedy Awards and Comedy Festival 2022 was held in Newcastle, and will be held in a different location around the country every year.

The Felix Dexter Bursary addresses the underrepresentation of Black and Minority Ethnic voices in comedy. It gives a writer the chance to write comedy full time over six months, whilst immersed in comedy production. Writer Tiwa Lade was the bursary recipient this year – and she has now received her first writing credit for **The Now Show** and has since been commissioned to write an episode of CBBC's **Phoenix Park**.

**“On the Dreaming Whilst Black pilot the BBC encouraged our vision of delivering a truly authentic show. They worked to identify diverse heads of department to ensure people of colour were in positions of power. We are proud that 80% of the crew on the pilot came from diverse backgrounds.”**

**Dhanny Joshi**  
Managing Director,  
Big Deal Films



BBC Three, Dreaming Whilst Black, Big Deal Films

## Writersroom schemes 2021/22

11

schemes

149

writers supported

33%

from ethnically diverse backgrounds

7

locations, including new schemes in the North East, Coventry, Cornwall and Northern Ireland

81%

are from outside London

28%

from lower socio-economic groups

56%

are women

25%

have a disability



# Television continued

## Casting should be open and fair

Across all of Television we have worked to eliminate barriers during casting – to ensure we provide equal opportunities to the broadest range of talent. We set that expectation in our commissioning specifications, and expect castings to take place in fully accessible locations and cast the net as wide as possible. This has been a key priority for Drama.

- **Grime Kids** – inclusive casting included advertising on Twitter.
- **Ralph & Katie** – open casting meant being willing to provide actors with additional support. This drama was cast with two lead actors with Down's syndrome and the production team used a Creative Consultant to support them in giving their best performance and advocate for them.
- **Waterloo Road** – the casting process involved outreach to schools in the greater Manchester areas. Some of the cast were new to acting.

In Entertainment too we are increasingly using diverse casting producers. Online casting sessions continues, which reduces the need for travel. **The Wheel** is a new inclusive format that allows disabled contestants to participate equally.

4

inclusive casting seminars held for suppliers

47

individuals attended

100

Meetings between production companies and the Creative Diversity Unit

### Case Study:

#### Diversity and representation running through productions – Mood

Mood was a music-based drama from Nicôle Lecky based on her play, Superhoe. It follows a mixed-race East Londoner as she navigates the complexities of class, poverty, racism and sex work.

In addition to performing the central role in the drama, Nicôle Lecky wrote and produced it, and wrote and performed the original music. The show had two female Directors, and a first-time Producer.

Inspired by the diverse, working-class community that Lecky grew up in, the production worked to ensure that diversity on screen authentically represented the characters' reality, including some in their first television roles.

### Case Study:

#### New casting in returning series – Antiques Roadshow

Antiques Roadshow wanted to find new diverse talent and identified a dozen new Art & Antiques specialists, for the new series. The objects chosen to feature on the programme are always from a variety of cultures, to reflect the multi-layered history of Britain. The production team work to ensure they are appraised on screen by specialists with expertise and empathy.

### Case Study:

#### Championing disability – Then Barbara Met Alan

The drama told the civil rights love story between Barbara Lisicki and Alan Holdsworth – who went on to lead a campaign of direct action that ultimately led to the passing of the 1995 Disability Discrimination Act. It was written by Jack Thorne and Genevieve Barr, who is herself deaf. The lead roles were played by disabled actors Ruth Madeley and Alan Holdsworth and the production comprised of 17 disabled actors and 55 disabled supporting actors. Half the senior editorial team had a disability including in the key roles of Producer, (Bryony Arnold) and Co-Director. Bryony Arnold worked closely with disabled talent groups to fill other posts.

**“The BBC supported us in assembling the largest team of disabled people ever on a UK production, and I cannot overstate the positive impact of having so much lived experience of disability, both in front of, and behind, the camera.”**

**Richard Bond**

Managing Director,  
Dragon Fly Film and Television



BBC Two, Then Barbara Met Alan, Dragonfly Film and Television

# Television continued

## A diverse workforce makes for better content

We strive to achieve a truly diverse workforce – and we have a £2 million Diverse Talent Development Fund to help support this across all genres.

### Supporting off screen talent

Throughout the year, we have supported off screen diversity, including via:

- 20 bursaries for diverse scholars through the National Film and Television School.
- 10 female self-shooter placements, in a partnership with Channel 4 to train female Producer Directors in Leeds and Beaconsfield.

**“We are proud to work with the BBC, a founder member and investor in the Unscripted TV Skills Fund, on our shared mission of building a skilled and inclusive workforce in unscripted television, including expanding the number of people trained in off screen roles in the nations and English regions.”**

**Sarah Joyce,**

Head of Unscripted and Children's TV, Screenskills.

The BBC also funded Screenskills Unscripted training. This year the participants were:

- 30% from minority ethnic groups.
- 18% disabled.
- 37% from lower socio-economic backgrounds.
- 77% from outside London.

Within Drama, similar training schemes have operated, including:

- Across the last two series of **Shetland** there have been 12 trainees and a shadow director. Many of those trainees moved onto substantive roles on the second series.
- And on our continuing dramas we have supported 23 new writers largely through shadow writing schemes. On **EastEnders** the success rate of shadow writers then being commissioned to write full scripts for the show is 75%.
- The drama series **Chloe** supported two trainee director positions – one as a shadow, and one who obtained second unit shooting experience and a credit.

Drama runs a mentoring scheme for alumni of their schemes to maintain contact and support, and to share details with producers for future productions.

Within Entertainment, we have focused on creating a more diverse workforce on our returning programmes this year, with training and development opportunities for diverse candidates. One example of this is on

**The Apprentice**, where a diverse Series Producer shadowed the task producers to learn how to run the tasks.



BBC One, Extraordinary Portraits, Chatterbox Media

### Case Study: Recognising the power of diverse casting – Extraordinary Portraits

This Arts programme, hosted by Tinie Tempah, paired artists and subjects from across the UK. Subjects and sitters included those with disabilities and conditions including PTSD and anxiety, and an individual with autism. The programme producers were careful to consider SED diversity, as well as pairing subjects and artists who had experiences in common – including those who had been through the care system, those who are LGBTQ+ and those that shared a similar cultural heritage.

### The Diverse Talent Development Fund 2021/22

146

programmes supported by the Diverse Talent Development Fund

81%

of that spend was supporting off screen talent

81

suppliers accessed the Diversity Fund

£2m

spent

For all new commissions this year, the BBC has asked producers to commit to at least 20% of their workforce being from three underrepresented groups.

- Those from Black, Asian or Minority Ethnic backgrounds.
- Those with lived experience of a disability.
- Those from lower-income backgrounds – to achieve social economic diversity (SED).

After discussions with PACT, a new End of Production report is in place to monitor how far this has been achieved.



# Television continued

## The power of inclusion in Sport

Factoring in diversity on air is part of all Sports presentation plans, as exemplified in the summer Olympics, the winter Olympics and the coverage of the Women's Super League.

BBC Sport continues to run the New Voices commentary scheme. Three new prospective commentators from diverse backgrounds were selected, from over 800 applicants, for a 12-month training programme.

This year BBC Sport teamed up with the Black Collective of Media in Sport (BCOMS) to support a series of learning and development sessions for young people based in the North of England aiming to start a career in the sports media. The sessions ran across an eight-month period and many of the group have already gone on to begin their careers in the sports industry.

## Measurement to track our progress

Over the last year, the BBC has monitored its on and off screen diversity using the pan-broadcaster Diamond system. Across all genres this reflects who has made our television programmes off screen, and the range of talent that has appeared on screen.

Over the last two years we have been tracking data entry by suppliers – to monitor if our suppliers are providing the email addresses of all programme contributors. This is vital to understanding how far we are achieving our diversity targets, and we continue to engage with our suppliers to support this. Email entry compliance has improved, but there is still work to do.

## BBC Diamond Data for the 2021/22 Financial Year – representation achieved on and off screen

	Off screen	On screen
Female	54.5%	53.6%
Black, Asian and Minority Ethnic	10.5%	27.9%
Disabled	7.4%	8.9%
LGB	12.6%	12.9%
Transgender	0.2%	0.5%
Number of contributions*	260,254	78,493

\* An individual may make multiple contributions to a programme.



BBC Sport, Women's Super League

## Email compliance, for off screen talent

% of contributor emails inputted	Apr20-Mar21	Apr21-Mar22
90-100%	58%	60%
70-89%	22%	25%
50-69%	10%	6%
Below 50%	10%	9%

# 89%

of contributors' email addresses inputted 2021/22

Note that this is for off screen contributors.

## Case Study: Working with the industry: The BBC/Netflix Partnership

This year the BBC and Netflix have formed a partnership to co-develop and fund new, ambitious dramas created by deaf, disabled and neurodivergent writers and creators. The initiative is there to encourage agents and producers to proactively engage with creatives from the disabled community and to source, nurture and support development of the biggest, boldest scripted ideas that put disabled creatives at the heart of our respective output.

# 544

Producers and creatives attended the briefing sessions on the BBC/Netflix Partnership

## Case Study: Supporting the workforce: BBC Disability Passport

In 2022 the BBC launched a Disability Passport, which ensures anyone working at the organisation with a health condition, disability or long-term injury can get the right support and move easily between different roles. The Passport, a first for any major UK broadcaster, will aid employees in having sensitive conversations with their managers and help remove barriers to progression.

## Chapter 2:

# Children's

# 2

We are proud that diversity and representation has been deeply woven into the fabric of all our content at BBC Children's over the years.

We are committed to going further with high impact content that reflects and authentically portrays the diversity of the audience we serve.

BBC Diamond Data for the 2021/22 Financial Year

## 52%

female representation

## 37%

ethnicity representation

## 9%

disability representation

Cf. % perceived on screen diversity data in latest Diamond Fifth Cut report for all broadcasters: 46% female, 19% ethnicity, 4% disability representation

right:  
CBBC, Blue Peter, BBC Studios  
Kids & Family





# Children's

We are highly engaged in ensuring that our content represents the richness of cultures, backgrounds and diversity that makes the UK special.

There is a strong sense of responsibility to ensure that children from all communities are able to see themselves reflected and can access a platform to learn about society as a whole, building a more inclusive future for the next generation.

## Leading by example

Our commitment to diversity & inclusion has never been stronger.

We ensure content makers engage in dialogue with their commissioner early in the process, about representation and portrayal both on and off screen.

Diamond data shows that BBC Children's leads the way for on screen representation – but we still have work to do off screen.

We are determined to lead by example, setting our own internal workforce targets higher than what we ask of our suppliers and actively supporting off screen development by increasing our Diversity Fund investment to £300,000.

We strengthened our senior management team by appointing our first Head of Diversity & Inclusion for Children's & Education to bring framework and accountability to our deliverables as well as insights to support our diverse talent, Commissioning Editors and suppliers.

In 2021/22 we introduced a series of inclusion sessions with panellists from diverse backgrounds (e.g. disability, race, lower socio-economic backgrounds) sharing insights into their lived experiences on topics such as accessibility in the workplace, Diwali and the menopause, to champion changes to our culture from the inside.

## 9

Inclusion sessions held

## 750

attendees

## 26

panellists from diverse backgrounds

## Authentic portrayal

We recognise the impact that authentic portrayal can have, enabling us to connect with our young audience and be a positive catalyst for social change.

For example, **Jamie Johnson** Series 6 had a powerful storyline covering racism in football – a current and relevant topic, following events like Euro 2020. The production team took great care in ensuring authenticity, working closely with key individuals including an ex-football player with lived experience of racism both on and off the pitch. The show was widely applauded for highlighting the problem at grassroots level.

**Magic Hands: Black History Songs** was a ground-breaking series. It incorporated two of the most underrepresented audiences – the Black community and deaf community. The series featured, for the first time, four Black presenters who were also deaf and use sign language. It was also a directing debut for the first Black deaf female director who uses British Sign Language.

We are in our second year investing in the Writersroom collaboration with Children's, 'New Voices', which has led to unparalleled opportunities for diverse writing talent.



*CBeebies: Magic Hands Black History Songs, Flashing Lights Media*

# Children's continued

## Casting should be open and fair

Children's Commissioners work closely with suppliers to ensure casting is open and inclusive, supporting initiatives to reduce barriers and promote opportunity.

For **Horrible Histories** Series 9, the team increased representation in the core cast and portrayed more diverse stories which included an episode on British Black History. The production also cast ethnically diverse individuals into roles such as Dickens and Charles II, so that more of the audience could see themselves on screen.

BBC Studios Kids & Family has demonstrated across all titles (e.g. **Something Special**, **Dengineers**) that they ensure productions are fully accessible for cast and contributors of all ages. The **Blue Peter** team were adept in making the required adjustments to the studio and filming schedule, including to welcome an autistic competition winner, who has since blogged about her positive experience on set.

**Biff & Chip** Series 1 ensured on screen diverse representation through casting and investing time and effort in inclusive recruitment off screen. The team worked closely with the heads of departments (e.g. costume, production design, photography) engaging them early in the process. The team also liaised with local universities and actively used social media to advertise entry-level roles. A portion of the production budget was ring-fenced for the creation of new trainee roles. The initiatives contributed to a strong team of ethnically diverse and disabled writers, and a diverse crew and production team.

## A diverse workforce makes better content

Richness of background and experience behind the scenes is just as important as it is on screen if we are to reflect the diversity of people in the UK. We are committed to working with suppliers to support progression and retention of diverse talent.

In 2021 we held our first diversity & inclusion themed webinar open to all our suppliers to share best practice on inclusive, accessible recruitment.

# 250

producers attended D&I webinar on inclusive recruitment

**New Voices** is an immersive development programme created by BBC Writersroom in partnership with BBC Children's to give underrepresented writers the opportunity to start a long-term writing career, with unparalleled access to CBBC and CBeebies shows.

### New Voices Writers Programme

# 197

writers from diverse backgrounds engaged through New Voices

# 40

New Voices writers achieved paid commissions

right:  
CBeebies Jojo & Gran Gran,  
BBC Studios Kids & Family

### Case Study: Children's & Education Diversity Fund

To turn intention into action, we significantly expanded the Children's & Education diversity fund and created a framework to monitor its impact.

The fund exists to support development opportunities for underrepresented off screen talent and it can be accessed for a range of roles.

Examples of funded placements include:

- A talented creative Black animator to gain training and experience as an animation series director.
  - A new East Asian Writer to gain mentoring to take up a Senior Writer role on a new production.
- We have been able to support 30 placements in 2021/22 across titles such as **Jojo & Gran Gran**, **Gym Stars**, **Operation Ouch!** and **Toddler Club**.

# £300k

Children's & Education Diversity Fund

# 30

placements funded in 2021/22





## Chapter 3:

# Radio

# 3

BBC Radio is increasingly reflecting modern Britain in all its cultural, social and geographical richness. And we continue our focus on equal opportunity for all ethnicities and those with disabilities. More of our output is being made across the UK, resulting in a greater range of voices and perspectives being heard on air and in our online content.

## £4<sup>m</sup>

spent in 2021/22 on diverse radio content

## £250<sup>k</sup>

new annual commitment to back independent production companies across the UK

## 95%

*Where it Begins* interns from the past four years still in production roles in the industry

Audio Lab Creative, Hamza Salmi



# Radio

## Leading by example

The Indie Development Fund was launched in November 2021. Worth £250,000 each year, the fund is boosting the development capacity of the sector and accelerating the growth of diverse indies, their thinking and topics, and to help put them in a position to win BBC commissions.

And one year since the launch of our Diversity Commissioning Commitments, productions worth just over £4 million successfully met the qualifying criteria to be counted against the £12 million, three-year target. That represents 90 commissions delivering 2,666 hours of content.

BBC Radio Commissioners lead by example, ensuring that proposals include diversity engagement plans, both on air and off air.

**Radio 1** and **Radio 2** give a weighting of 20% to this, embracing both on air and off air diversity. And **5 Live's** ongoing relationships with suppliers ensures they deliver their diversity commitments during the life of the commission.

### Recipients of the Indie Development Fund

15

indies

7

diverse owned

11

out of London

5 Live will continue to review its schedules, talent and on air contributors to reflect the diversity of the UK and has committed to expand its Presenter Development Scheme to include disability and socio-economic background, as well as ethnicity and gender.

## Supporting new talent

Alongside Radio 1's long-standing 'Where it Begins' internship scheme, the Asian Network launched a new programme developing new talent in Birmingham. It has a diverse range of participants: 62% identified as female; 87% as African, Caribbean or Asian heritage; and 12.5% as disabled.

All our schemes work with in-house and indie production companies, which results in more opportunities once their placement ends. In the last four years, 95% of former 'Where it Begins' interns are still in production roles, with 90% working for the BBC either in-house or on indie-produced BBC commissions.

	Placements since 2014	Last 4 years	2021/22 wave
Still working in production	92%	95%	100%
Still working in or for the BBC (inc via indies)	63%	90%	87.5%

BBC Audio's major returning drama series about Black British history **Faith, Hope & Glory**, (Radio 4 commission), is working with two Black Directors and the writing team are Black. BBC Radio Drama works widely with diverse writers. Opportunities in the team are advertised in ways aimed at attracting the attention of a wide and diverse pool of applicants.



Dr. Maiko Kawabata, (L) and Christopher Dingle (R), two of the seven Radio 3/AHRC music researchers

## Uncovering diversity in classical music

**Radio 3** continued to partner with the Arts and Humanities Research Council, funding seven Researchers to expand the classical music canon. **The BBC Philharmonic** broadcast works by neglected composers, including Margaret Bonds and Ali Osman. And those concerts had companion podcasts, hosted by Christienna Fryar, about the lives of those composers.

## Measurement

BBC Radio is committed to measuring representation and diversity on air. 170 teams have signed up to the **50:50 challenge**, measuring 200 data sets. 67 datasets met the target to have 50% female contributors. 65 datasets have committed to monitor disability and ethnicity. A new tool to track this is being introduced, to better analyse progress. We have also begun work with Soundmouse to develop a measurement system for Radio equivalent to the Creative Diversity Network's TV-focused **'Project Diamond'**.



Dr Christienna Fryar, New Generation Thinker



# Radio continued

## Case Study:

### BBC Sounds Audio Lab

Launched in July 2021, BBC Sounds Audio Lab is accelerating the development of emerging audio creatives, with a particular focus on underrepresented groups and talent. Supporting producers to develop their ideas and lead the production process, Audio Lab provides intensive professional support and practical training in collaboration with BBC Academy, BBC Audio and leading experts from the podcast industry.

Hamza Salmi is one of our seven creatives. He is a second generation immigrant and identifies as working class. He says Audio Lab crucially offered him the opportunity to realise his niche idea, then back him with funding, training and a platform for his voice.

“Audio Lab came at a time I’d become accustomed to dead ends and non-responses from commissioners and production companies. It’s a crucial bridge for podcasters and audio creatives who lack production company backing (despite having production and storytelling experience) and the connections to make informal pitches.”

At the end of a nine-month programme, Hamza and the six other Audio Lab creators will each deliver a podcast series, spotlighting new talent; innovative ideas and fresh perspectives for audiences across the UK and around the world.

BBC Sounds Audio Lab also believes the most impactful diversity and inclusion must be equitable.

5

masterclasses with diverse panels

1,300

virtual attendees over the event series

Therefore, we support podcasters on our programme to retain their IP in order to continue developing their titles in the future, beyond the BBC.

### Audio Lab Masterclasses:

1. They said what?! How to be a great interviewer – top tips for getting the most out of your interviewee
2. Where Audio Becomes Art: Bringing Your Story to Life Through Sound – turning raw dialogue into an immersive audio experience
3. Podcasting Beyond the Conversation: Different Ways to Tell a Story – how to

develop different formats, including monologue, documentary and investigative techniques

4. You’re On Mute! Tech-ing Your Podcasts Remotely – what Covid taught us about the dos and don’ts of podcasting remotely, as well as the best kit and software you can use, whatever your budget
5. Breaking Stereotypes and finding your Podcast Voice – bringing your authentic self to the mic and using your platform to tell overlooked stories from different perspectives



BBC Sounds Audio Lab Creatives: (L to R) Jade Scott, Adam Zmith, Hamza Salmi, JN Benjamin, Hanna Adan, Talia Randall and Tommy Dixon

## Chapter 4:

# Nations and Regions

# 4

BBC Nations commissions content which delivers on on screen and on air diversity and inclusion. We are the front door to the BBC in towns, cities and rural England, Northern Ireland, Scotland and Wales. Diversity and inclusion is integral to our relationships with industry suppliers and the communities we serve and represent.

## £5m

spent on diverse content over the last year

## 26

commissions, met the qualifying criteria for diverse content

## 20%

target for diversity within production teams

*BBC Three & BBC Northern Ireland\*,  
Stitch, Please! Waddell Media –  
(\*commissioned as part of the youth content  
development partnership with NI Screen)*





# Nations and Regions

## Leading by example

### Commissioning diversity

Working with network television, BBC Nations have doubled the amount of co-commissions we deliver. Each nation has at least one member of their Commissioning team from an underrepresented group.

Since September 2021 we have asked our suppliers to use production teams with 20% of talent coming from underrepresented groups. This applies across Drama, Comedy, Factual, Factual Entertainment, Entertainment and Current Affairs.

### Authentic portrayal

#### Investing in diversity

BBC Nations has committed to spend at least £12 million over the next three years on diverse content, based on the [qualifying criteria](#).

Over the last year we have spent £5 million, with 15 independent production companies, across England, Scotland, Wales and Northern Ireland. Of the 26 programmes that qualified, all were transmitted in 21/22 – some were commissioned in previous years.

	Nations and Regions Programmes
Qualifying (meets at least 2/3 criteria)	26
Portrayal criteria met	25
Production Leadership criteria met	5
Company Leadership criteria met	24



BBC Scotland, *Mark Walters in the footsteps of Andrew Watson*, 14th Floor Productions



### Scotland

#### Mark Walters in the Footsteps of Andrew Watson

A documentary looking at the impact of one of the UK's first Black footballers. The programme cast former footballer and one who experienced racism in Scotland, Mark Walters, in the lead investigative role.

Darren McGarvey's **Class Wars** – examining class in Scotland with Darren providing an authentic perspective on the themes.

As part of BBC ALBA's award-winning factual series **Trusadh**, singer and artist Cass Ezeji presented **Afro-Gaidheil**, a powerful and thought-provoking exploration of identity with fellow Gaelic speakers of African heritage.



BBC One, *Our Lives: Born Deaf, Raised Hearing*, Wildflame Productions



### Wales

#### Our Lives: Born Deaf, Raised Hearing

This BBC Wales film tells the story of a deaf actor who was raised with a hearing aid, by hearing parents, and his struggle to feel a part of the deaf community, whilst also feeling that he is not a part of the hearing world.

Additional funding was provided by BBC Wales to pay for a sound recordist to assist a deaf Assistant Producer and to fund a BSL interpreter for one of the key contributors in the documentary.



BBC Two, *Family Christmas with the Kanneh-Masons*, MacLarty Brown Media



### England

#### A Musical Family Christmas with the Kanneh-Masons

This show celebrated a family from Nottingham who are global musical stars. It reflected the wider story of diversity in classical music and how the family have broken through barriers – but first and foremost celebrated their talent.

The production company sought out a diverse Director and used local facilities in the Midlands, thus ensuring geographical and ethnic diversity on and off screen.



BBC One, *Keeping up with the Maileys*, Tyrone Productions



### Northern Ireland

#### Keeping Up with the Maileys

The programme told the story of a family's daily life whilst dealing with Achondroplasia, and was a compelling and inspirational insight into living with disability.

Patricia and two of her children both have Achondroplasia, but she doesn't allow the condition to dictate their lives – this film explores how Patricia's blended family have a matter-of-fact approach to all that life throws at them.

# Nations and Regions continued

## Casting should be open and fair

### BBC Wales

Putting diversity front-and-centre of the production process and having diversity conversations as part of the commission is critical. BBC Cymru Wales is also having post-production debriefs and holding companies to account when they have not delivered what was agreed.

**Factual:** Producers actively seek out both on and off screen talent from diverse backgrounds. This can be more challenging for smaller productions, but BBC Wales is working hard with the sector to improve accessibility.

**Comedy and Drama:** BBC Wales is insisting on as wide a casting call as possible to ensure a more diverse mix of applicants.

### BBC England

BBC England's co-commissions, including **Yorkshire Midwives on Call** on BBC Two and **Brickies** on BBC Three, work with indies to deliver unscripted content, with diverse ideas and a broad range of production staff.

### BBC Northern Ireland

Stellify Media are a diverse-led company who deliver a range of Factual Entertainment content for BBC Northern Ireland and make inclusive casting a priority. Through a shared experience of food and cooking, **From Farm to Feast: Best Menu Wins** offered a great reflection of a society which is becoming increasingly culturally diverse.



BBC Two, Yorkshire Midwives on Call, Co-Commission between BBC Two and England, Kandour Productions

### BBC Scotland

BBC Scotland development pipelines such as **Short Stuff** and **The Social**, meant the brand new Hogmanay sketch special **Queen of the New Year** changed the representation of talent at this key point of the year for Scottish audiences. Breaking the mould of the last 20 years, the show moved to an ensemble cast featuring on air talent drawn from a range of diverse backgrounds.

## Measurement

Across the nations, new ways of measuring our success are being implemented. BBC Scotland devised a process to measure on- and off screen diversity on each production via a digital diversity reflection form. It encouraged producers to informally reflect on the diversity of their production and BBC Scotland to understand examples of best practice and any additional diversity training required. The Nations division has also developed and implemented an on screen portrayal monitoring form that has been rolled out across the Nations and the wider BBC.

### Case Study: A Killing in Tiger Bay

The story of the Cardiff Three, one of Britain's most notorious and astonishing miscarriages of justice. This series was embedded in the local area where the crime and miscarriage of justice took place, and featured interviews with those involved – the central characters being of Black, Asian and Minority Ethnic origin. Their story is the central narrative of the series, so discussions about on screen portrayal were reflected from the beginning.



BBC One Wales/BBC Two Network, A Killing in Tiger Bay, BBC Wales inhouse Current Affairs



BBC One Northern Ireland, Farm to Feast: Best Menu Wins, Stellify Media



## Chapter 5:

# News

# 5

BBC News is making major changes to better reflect our audiences, invest in talent and diversify our workforce.

Over the past year we have undertaken a modernisation programme – moving 200 roles to locations across the UK, and doubling the number of apprentices in News.

Underserved audiences are at the heart of our new story-led commissioning process – introducing new stories and voices into our output. We have created audience tools to ensure our journalism reflects the interests of all communities.

## 125

roles being newly recruited across the UK

## 46%

of News leaders are women; 21% Black, Asian and Minority Ethnic

## 68%

of News teams met gender equality targets for contributors



BBC Three, The Catch Up, BBC News

# News

## A diverse workforce makes better content

The recruitment and relocation of teams as part of our Across the UK plan is providing a unique opportunity to better reflect our audiences, and to diversify the News workforce.

Locally based Business Journalists have been hired for our expanded Money & Work hub in **Salford**, with live business reports and contributors for **Breakfast**, **5 Live** and **Radio 4's Today** programme now coming from the region each morning.

**Leeds** is the new base for our new Learning & Identity team, with recent appointments made to the roles of both Gender & Identity and Community Affairs correspondent.

We're targeting social and economic diversity in our recruitment campaigns for these locations – including in **Birmingham**, where our new Youth Hub will provide news for BBC **Radio 1** and the **Asian Network**. A recruitment outreach campaign is under way, targeting local talent via social media and marketing under the hashtag #NewsBAB.

**Cardiff** will be the new home of our social and digital growth teams and our Climate & Science story team, whilst **Glasgow** now hosts our Technology & Innovation team. All these moves will be complete by the autumn of 2022, and we are on track to meet or exceed our diversity targets for our recruitment.

top:

BBC News, *Black women face higher risk of miscarriage*, Report by Tulip Mazumdar and Smitha Mundasad

bottom:

BBC News, *Insight into Irish Travellers' mental health* Report by Chris Page & Chrissie McGlinchey



### Case Study: Black women face higher risk of miscarriage

This story focused on new research found that Black women are at a 40% higher risk of pregnancy loss than white women – with powerful case studies demonstrating what was described as an 'urgent problem' with 'implicit racial bias' affecting some women's experience of care. Support from our commissioning group meant the story was covered on 27 network news outlets and nine local outlets. The online article by Tulip Mazumdar and Smitha Mundasad attracted more than 600,000 page views and 45% of the online audience found the story via social media, which suggests it brought less regular BBC content users to the site.



### Case Study: Insight into Irish Travellers' mental health

This story provided rare access to the Irish Traveller community who suffer some of the worst discrimination and poverty of any ethnic group in Europe. Chris Page and Chrissie McGlinchey's report foregrounded fascinating contributors from the community and the story was covered on 21 network news outlets across TV, radio and digital, and two local outlets. The online article attracted more than half a million page views.

## Authentic portrayal

This year BBC News introduced a new commissioning process – to bring Editors together to commission high-impact stories and maximise their potential to reach audiences across TV, radio and digital services. The News commissioning group uses audience analysis to help target underserved audiences, and considers pitches from across BBC News that have brought diverse new stories and voices to our output.

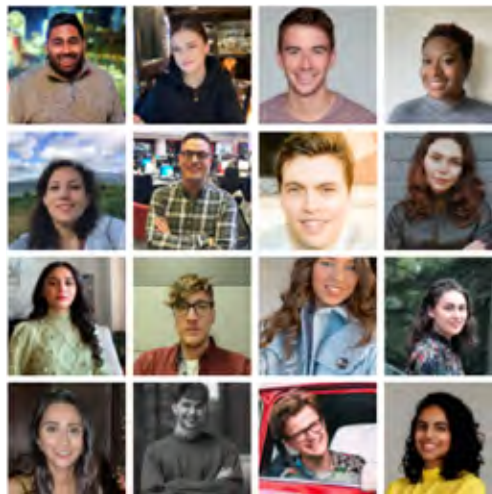
Whilst there's much more to do, the new process gives us a way to maximise the impact of our journalism across BBC News, and to measure its impact with target audiences.



# News continued

## Leading by example

The Next Generation Panel was created by BBC News to break down hierarchies and bridge divides between younger and more senior members of staff. The 16 selected this year are our future leaders who help shape key decisions. Half of the current panel come from underrepresented backgrounds to ensure there are diverse perspectives at all meetings. The chair of the panel regularly briefs News Board meetings and those on the panel each reverse mentor a News Board member. More than 80% of people who have previously formed the Next Generation Panel have moved into new roles within BBC News.



The Next Generation Panel, BBC News

**“The Next Generation Editorial Group have been a powerhouse of ideas. They’ve challenged thinking, helped shape coverage and offered original stories through the commissioning process.”**

**Nisha Kapur**  
Senior News Editor

### Case Study: Entry-level schemes

BBC News has doubled the number of Journalism, Production and Operations apprenticeships – 15 were recruited in January 2022, and they will be joined by a further 30 later this year. Diversity is at the core of the recruitment process, which is designed to ensure that those joining are as representative as possible – a third come from ethnic minority backgrounds, and a quarter have a disability. This year we are placing apprentices in our expanded teams based across the UK, and those completing the schemes are guaranteed a permanent role within the BBC.

More than 30 disabled journalists have also been recruited into the BBC through our Extend programme and have been given permanent contracts.

## Casting should be open and fair

**50:50 The Equality Project** was launched and developed within BBC News – and continues to expand as a way of inspiring and supporting the BBC and other organisations around the world to consistently create journalism and media content that is representative. The initiative uses a methodology that is rooted in data, to fundamentally shift representation within the media to improve on air representation.

750 teams across the BBC are now monitoring their representation of women, with a commitment to achieving equality in our output. 235 of those teams are in BBC News, including 124 teams from every part of our international services. Figures are recorded and shared internally each month – and in the March 2022 challenge month, 68% achieved or exceeded gender equality in contributors.

Building on that success, the challenge has been extended to monitor disability and Minority Ethnic representation. 250 BBC teams have already signed up to track these groups – 50 of them in News – and with the rollout of a new, simpler monitoring tool developed with Stanford University, we will be expanding that in the months to come.

**“I am so proud that most of our teams... succeeded in introducing to our audiences a wider range of excellent expertise in politics, economics, sports and many other topics.”**

**Wissam El Sayegh**  
Senior Journalist, BBC Arabic Diversity Team

### Case Study: New talent for new audiences

**The Catch Up**, a new nightly two to four-minute news bulletin for the relaunched BBC Three, is using its short length, graphics and explanatory style to make broadcast news that appeals to a wide range of 16-34 year olds. It’s also given us an opportunity to introduce young, diverse talent to our on air presentation.

The three hosts for the new programme are Callum Tulley, Levi Jouavel and Kirsty Grant. Callum Tulley, 25, previously worked as an Undercover Reporter for Panorama, whilst Kirsty, 23, and Levi, 21, both came through the BBC’s digital Apprentice Scheme and most recently worked for BBC Radio 1 Newsbeat.

## Chapter 6:

# Measurement

# 6

Ensuring we are holding ourselves and Independent Production companies accountable is a key requirement of the Diversity Commissioning Code of Practice. We believe we have made real progress in this area, particularly with the introduction of the End of Production Supply Report. This was strongly encouraged by our commissioners as of April 2022 and should be completed within four weeks of the final episode being delivered. This complements Diamond data, and our internal reviews to monitor our progress on achieving diversity and representation.

The progress we have made on the 46 commitments that form the basis of the Code of Practice, means we should consider whether those commitments should now be updated to reflect changes made over the last five years.



BBC Three, Pru, Fully Focused



# Measurement

Our 2018 Diversity Commissioning Code of Practice set 46 commitments for ourselves and for our producers to achieve, with our support. This year we have focused on the 16 commitments where we had outstanding actions. For the commitments that have been consistently achieved, details can be found the previous [report](#).

Where we have given ourselves a Green\* this reflects our belief that the End of Production report will address this commitment, which is now in place and the results of which will be captured over the next 12 months.

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:

- Action has been fully implemented across the BBC and with the producers we work with.
- Progress has been made, but the action has not been fully implemented across the BBC and with producers we work with.
- Action has not yet been implemented.

Our Principles:	What we said we'd do:			What we expect from the producers we work with:	20/21	21/22
<h1 style="font-size: 48px; margin: 0;">1</h1> <p style="margin: 0;">Leading by example</p>	<p>In 2018 we set ourselves seven commitments related to 'Leading by example'. All of these have been achieved consistently over the years.</p>			<p>In 2018 we set eleven commitments regarding our expectations from the producers we work with related to 'Leading by example'. Ten of these have been achieved including two over the last year (see below). Progress is still to be made on one.</p>		
				<p>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.</p>	■	■
				<p>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.</p>	■	■
				<p>Where producers continually fail to meet expectations or do not engage with the code, the BBC will take appropriate action.</p> <p><b>Action:</b> We will continue to engage with suppliers and will escalate concerns if the code is not being consistently followed and or if where End of Production Reports are not being completed.</p>	■	■
<h1 style="font-size: 48px; margin: 0;">2</h1> <p style="margin: 0;">Authentic portrayal</p>	<p>In 2018 we set ourselves four commitments related to Authentic Portrayal, we believe all have now been achieved including one which was outstanding from last year.</p>	■	■	<p>In 2018 we set five commitments regarding our expectations from the producers we work with related to 'Authentic portrayal'. These objectives have been achieved including one which was outstanding from last year.</p>		
	<p>We will actively engage in conversations with content makers about any authenticity issues in specific productions and capture any agreements in the commissioning specification.</p>			■	■	<p>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.</p>

# Measurement continued

Our Principles:	What we said we'd do:	What we expect from the producers we work with:		20/21	21/22
<div data-bbox="107 491 174 587" style="font-size: 48px; font-weight: bold; margin-bottom: 10px;">3</div> <div data-bbox="107 608 360 660" style="font-weight: bold;">Casting should be open and fair</div>	<p>In 2018 we set ourselves three commitments related to 'Open and fair casting'. All of these have been achieved consistently.</p>	<p>In 2018 we set three commitments regarding our expectations from the producers we work with related to casting. We believe two of these have now been achieved, one is outstanding.</p>			
		<p>To set out for each production what measures will be taken to remove any barriers in casting (as set out in the commissioning specification).</p>	■	■	
		<p>To provide all required diversity information of perceived and actual diversity of on air talent by the means specified at the time of commissioning.</p> <p>Note: The BBC encourages suppliers to provide the email addresses of on air talent required to establish perceived and actual diversity. The BBC cannot provide that information.</p>	■	■	
		<p>To arrange casting in places with suitable accessibility.</p> <p><b>Action:</b> Over the next year we will include location and set accessibility as a specific question for casting on commissioning specifications.</p>	■	■	



# Measurement continued

Where we have given ourselves a Green\* this reflects our belief that the End of Production report will address this commitment, which is now in place and the results of which will be captured over the next 12 months.

Our Principles:	What we said we'd do:
<h1>4</h1> <p>A diverse workforce makes for better content</p>	<p>In 2018 we set ourselves four commitments related to 'A diverse workforce'. All of these have been consistently achieved.</p>

What we expect from the productions we work with:	20/21	21/22	What we expect from the producers we work with:	20/21	21/22
<p>In 2018 we set five commitments regarding our expectations from the producers we work with related to 'A diverse workforce'.</p>			<p>We expect all content makers to support junior talent from across the spectrum by having:</p>		
<p>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.</p>	■	■	<p>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.</p>	■	■*
<p>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.</p>	■	■	<p>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 this commitment 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.</p>	■	■
<p>We expect all content makers to provide all required diversity information of production crews by the means specified at the time of commissioning.</p>	■	■*	<p>C: Ensure that the abilities advertised are true requirements of the role and are not an unnecessary barrier to participation from any particular group.</p>	■	■*
			<p>D: Job opportunities should be advertised using a variety of methods so that they can be seen by the widest group possible.</p>	■	■*

# Measurement continued

We will monitor our own workforce in compliance with the code and believe that the progress we have made on the commitments means we should consider how they should be reported in future.

Our Principles:	What we said we'd do:	20/21	21/22
<div style="font-size: 48px; font-weight: bold; margin-bottom: 10px;">5</div> <div style="font-weight: bold;">Measurement</div>	In 2018 we set ourselves and our production partners six commitments related to 'Measurement'. These have now been achieved including two that were outstanding from last year.		
	We will expect production companies to 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 to assure their compliance with this code and where necessary provide relevant information on request.	■	■*





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