



ON-SCREEN DIVERSITY MONITORING: BBC ONE AND BBC TWO 2018



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1. Overview and summary of key findings

Introduction

This report details the findings from a content analysis of peak-time programmes (6pm – midnight) on BBC One and BBC Two. The primary aim was to measure the on-screen representation of people who, under the Equality Act 2010, have protected characteristics. These are often referred to as minority groups for ease of communication.

The key measures covered are age, gender, ethnicity, disability and sexual orientation. Also recorded were levels of appearance, channel, production type, and any identifiable UK regional location.

The sample comprised four weeks' output from BBC One and BBC Two taken as composite weeks. The recording period ran from 20th January until 12th March 2018 and covered all output from 6pm to midnight except for regional news and regional programming. A total of 536 programmes were captured with a combined duration of more than 311 hours.

An overview of on-screen representation

Table 1 below summarises the prevalence of people with the main protected characteristics on BBC television.

Table 1: Proportion of TV population on BBC One and BBC Two

	Females	Minority ethnic	Disabled	LGB	
	% of TV	% of TV	% of TV	% of TV	% of all sexuality
Channel	population	population	population	population	portrayed
BBC One	38.8	13.8	2.3	0.6	5.5
BBC Two	36.5	10.9	1.5	0.7	7.8
BBC One + BBC Two	37.8	12.5	1.9	0.7	6.4

Base: Total TV population = 11,468.

Gender and age

Note: the TV population within the sample represented people from a wide range of ages from the young to the older. The analysis therefore distinguishes between *women* (adult females aged 16 +) and *females* (all age ranges including children) where relevant throughout.

- In the overall TV population, males outnumbered females: 62% were male and 38% were female. There was little difference between the channels at 39% female on BBC One and 37% on BBC Two.
- This gender gap is due to the low proportions of women in older age bands. In the younger age groups around 50% were female but fell to 33% of those aged 45-54, 29% of those aged 55-64 and 26% of those aged 65-74.

- Women aged 55 or over make up 31% of all females in the UK but only 18% of those on TV. In contrast, males of the same age appeared in equal proportion on TV as in the real world (28%).
- On BBC One, programmes starting in peak (6pm to 10pm) had a higher female representation at 43% than those starting later (10pm to midnight) at 32%. On BBC Two the proportions remained stable at 36% and 37% respectively.
- The proportion of females was higher in fiction (43%) than in non-fiction (37%) and in both cases female proportions declined with age.
- Males outnumbered females in all production types with the exception of Soap, where females contributed 53% of all character appearances and 48% of major roles.
- Females also played 48% of major roles in BBC One Drama. Major characters included: Sister Julianne, Shelagh Turner and Phyllis Crane in *Call the Midwife*; Rebecca Harper in *McMafia*; Alicia Munroe in *Casualty*.
- In contrast, Sports programming on BBC One had the lowest female representation at just 6% - and one half of these (50%) appeared in *The Women's Football Show*. Representation of females on BBC Two was higher at 28% and women outnumbered men in major presenting roles by almost 3:1. However, these were drawn from a very small pool of just three individuals: Clare Balding, Gabby Logan and Eilidh Barbour.
- While females contributed only 39% of the population in News, they outnumbered men as major presenters (62% versus 38% male). These included Fiona Bruce, Reeta Chakrabarti, Mishal Husain and Jane Hill on BBC One; Emily Maitlis and Kirsty Wark on BBC Two.

People from minority ethnic backgrounds

- People from minority ethnic backgrounds¹ made up 12.5% of the television population. The current (2017) estimate for the equivalent minority ethnic population in the UK is 13.7%.
- People from Black ethnic backgrounds were more prevalent within the sample than in the UK population (5.7% compared with 3.1% in the population) while people from South Asian ethnic backgrounds were less prevalent (3.4% on screen compared with 7.1% in the UK population).
- The gender balance for people from minority ethnic backgrounds was 54% male and 46% female. This compares well with the overall TV population at 62% and 38% respectively.
- People from minority ethnic backgrounds on screen were relatively young: almost one half (44%) were under the age of 35 compared with only 31% in the overall TV population.

¹ Those who were 1) not White and 2) resident in a predominantly White culture and 3) portrayed as such on screen.

- Contributions to the overall TV population comprised people from the following minority ethnic groups: 5.7% Black, 3.2% South Asian, 1.8% mixed race and 1.8% from other minority ethnic groups².
- People from Black ethnic backgrounds appeared in a wide range of peak output with notable contributions to *BBC News*, *The One Show*, *EastEnders*, *All Together Now* and *Troy: Fall of a City* (all BBC One). People from South Asian ethnic backgrounds were also well represented in *BBC News* and *News Updates*; *The One Show* and *EastEnders* (all BBC One).
- Minority ethnic representation was higher on BBC One (13.8%) than on BBC Two (10.9%) - especially during peak hours (BBC One 15.4%, BBC Two 10.0%).
- In fiction, 16.4% of the on-screen population were people from minority ethnic backgrounds with representation highest in Drama (19.1%), closely followed by Soap (18.5%).
- One in six (16.6%) major fictional characters were played by people from a minority ethnic background. These included Masood Ahmed, Mariam Ahmed, Keegan Baker and Kim Fox-Hubbard in *EastEnders*, Lucille Anderson, new midwife, in *Call the Midwife*, Mobeen, Eight and Nate in *Man Like Mobeen*, Achilles in *Troy: Fall of a City*, Elle Gardner and Rashid Masum in *Casualty*, Meena Chowdhury and Ric Griffin in *Holby City* (all BBC One).
- In non-fiction, 11.6% of the on-screen population were people from minority ethnic backgrounds, with representation highest in Light Entertainment (13.8%), followed by News (12.2%) and Factual (11.8%).
- Major presenters in News included Reeta Chakrabarti, Coleen Harris and Clive Myrie (BBC One). Outside of News programmes, major presenters included Angellica Bell in *The One Show* (BBC One), Anita Rani in *Countryfile* (BBC One), Nish Kumar in *The Mash Report* (BBC Two) and Monica Galetti in *Amazing Hotels: Life Beyond the Lobby* (BBC Two).
- Minority ethnic representation was lowest in Sport (at 7.4%).

Disabled people

- In the television population, 1.9% of participants were portrayed with a disability. UK population estimates suggest that one in five of the population have a disability. A further 0.7% were known to have a disability but it was not portrayed in the programme.
- The gender balance was 53% male and 47% female, comparing well with the overall TV population where males outnumbered females at 62% male and 38% female.
- Almost one half (44%) of the disabled people on screen were under 35 (compared with 31% in the overall TV population).

² The ethnicity groupings used in this study are based on those introduced in the 2011 UK census and included 28 categories. As with ONS reporting practice, these have been combined to form five broader ethnic groups for this report. Gov.UK (2018) *Ethnicity facts and figures*.

- Representation was at its lowest in the older age groups (20% were 65 or over). In the real world, disability is more prevalent as the population ages.
- Disabled people appeared relatively more frequently on BBC One (at 2.3%) than on BBC Two (at 1.5%) - particularly during peak viewing (BBC One 2.6%, BBC Two 1.5%).
- Disabled people appeared more than twice as frequently in fictional programming as they did in factually based productions (3.5% versus 1.5%). Drama generated the highest proportion at 4.4% and produced a wide range of characters.
- In Soap at 2.8%, disability representation was based on 10 appearances by three individual characters in *EastEnders*: Donna Yates (restricted growth), Max Branning (mental health issues) and Janet Mitchell (Down syndrome).
- Disabled fictional characters were relatively prominent, contributing 5.7% of all major and 3.8% of minor roles. They were less frequently represented as incidental characters (at 1.6%). The majority of major roles in Drama were due to *Silent Witness* (with 9), *Holby City* (also 9) and *Call the Midwife* (with 5).
- Given that disabled participants made up only 1.5% of the population in factually based productions, they were relatively prominent as key contributors (at 2.3%).
- Few were major (1.3%) or minor presenters (0.5%) and only 33 were found in over 3,000 vox pops (1.0%).

Lesbian, gay and bisexual people (LGB)

- A total of 76 participants were portrayed as lesbian, gay or bisexual, representing 6.4% of all those who portrayed any sexual orientation and 0.7% of the total television population. The numbers are very small for analysis.
- A further 0.9% of the television population were known to be lesbian, gay or bisexual but their sexuality was not portrayed in the programme.
- LGB males outnumbered females by almost 5:1 (83% male, 17% female) compared with heterosexual participants who were quite evenly split (51% male, 49% female).
- Gay and bisexual males contributed 10% of all male sexualities portrayed, but lesbian and bisexual females accounted for just 2% of female sexualities.
- LGB participants were younger than their heterosexual counterparts. Over a half (53%) were aged 16-34 compared with 34% of heterosexuals.
- LGB participants were portrayed more frequently on BBC Two (7.8%) than on BBC One (5.5%).
- Overall, LGB participation rose from 5% of all portrayals of sexuality in programmes starting in peak (before 10pm) to double this (10%) in late peak.
- Production types with the highest LGB inclusion were Drama (10.6% of all participants with a sexuality portrayed in Drama), Light Entertainment (10.4%), Factual (5.2%) and Soap (4.5%).

- LGB participants contributed 6.6% of major roles in fiction and 6.7% of key contributors in factually based programming.

Programme location

- The most notable finding is that four in ten (41%) programmes produced in the UK did not have an identifiable location. This is because they were based in anonymous studios (e.g. *Only Connect*, BBC Two) or in unidentifiable settings (e.g. *Holby City*, BBC Two).
- London & South East predominated, making up just under one half (48%) of all primary locations identified. The remainder were broadly distributed throughout the country (except Northern Ireland, Isle of Man and Channel Islands which did not appear).
- Soap and Drama contributed 53% of London & South East primary locations, including *EastEnders*, *Silent Witness*, *Call the Midwife*, *New Tricks* and *Hard Sun* (all BBC One).
- There were only two Drama series with primary locations outside London and South East: *Shetland* in Scotland and *Requiem* in Wales (both BBC One).
- London & South East was also the most frequently represented region (38%) in programmes with an identifiable *secondary* location. Scotland appeared more often than Wales (9% and 6% respectively) while Northern Ireland had infrequent representation at just 34 cases (3%).

2. Introduction to the content analysis

This report describes the findings from a new content analysis of peak-time programmes on BBC One and BBC Two. A similar study of BBC Three (online) is reported separately since this is no longer a TV channel and cannot be compared directly with the findings here. The primary aim was to provide a quantitative summary of the prevalence and prominence on television of people with various characteristics.

The content analysis used here is essentially the same as a population census survey. Rather than sampling households to identify who is in the population, this study takes programmes as the sampling unit. All those making an individual contribution are logged to provide a count of the TV population.

All participants³ who spoke or made a significant individual contribution to a programme were coded according to their gender, age, level of appearance, sexual orientation and whether they were members of any minority group. For practical reasons, crowd scenes, sports participants who did not speak and background figures were not included. In addition, each participant from the minority groups of interest was profiled in detail.

Key details logged for each programme included channel, production type, and time of broadcast. In addition, any identifiable location was categorised according to BBC TV regions.

The log of participants used to calculate the television population also included level of appearance. Level of appearance in the case of real people covered *major presenters* (such as anchors, presenters and newsreaders), *minor presenters* (such as outside journalists, judges, pundits and resident panelists), *key contributors* (such as prominent interviewees) and *vox pop*.

In the case of fiction, three levels of appearance were distinguished: characters who played a *major role* (i.e. were central to the narrative, appearing in numerous scenes), a *minor role* (with a more subsidiary part), or were *incidental* (having limited dialogue and impact on the storyline).

Details of the programme sample

The sample comprised four weeks of output from BBC One and BBC Two covering 6pm until midnight. Regional news and regional programming was excluded. A composite week method was used where each day was recorded in a different week across two months (Monday in week one, Tuesday in week two and so forth).

- The recording period ran from 20th January until 12th March 2018.
- The sample captured 536 programmes with a combined duration of more than 311 hours.

³ The nature of television is such that some individuals may appear in more than one programme - perhaps in different roles and with different portrayals. For this reason, we usually talk about 'participants' or 'participant appearances'. Where the term 'people' is used, it must be remembered that these are not necessarily unique individuals.

Table 2 below outlines details of the programme sample.

Table 2: Percentage and length of programmes by production type and channel

Production type	BBC One		BBC Two		BBC One+BBC Two	
	% progs	% mins	% progs	% mins	% progs	% mins
News (National)	24	17	8	8	17	12
Factual	37	27	48	45	42	36
Light Entertainment	10	13	24	19	16	16
Sport	6	12	8	14	7	13
<i>All non-fiction</i>	77	69	88	87	82	78
Soap	5	5	---	---	3	3
Comedy Fiction	4	3	5	3	4	3
Drama	11	21	3	3	7	11
Film	2	2	5	7	4	5
<i>All fiction</i>	23	31	13	13	18	22
Total	(100)	100	(100)	(100)	100	(100)
N programmes	296		240		536	
N minutes		8849		9838		18687

NB: Percentages may not add to 100% due to rounding in the cells. (100) shows the true figure.

3. Gender and age

This section presents the detailed findings of the content analysis on the prevalence and prominence of females on screen.

Note: the TV population within the programme sample represented people from a wide range of ages from the young to the old. The analysis therefore distinguishes between women (adult females aged 16+) and females (all age ranges including children) where relevant throughout.

The gender log

The total television population count was logged at 11,467⁴ participant appearances with 7,130 male and 4,337 female, revealing a gender difference of 62% male versus 38% female.

Table 3 shows little difference between the channels in the overall male to female proportions. On BBC One the gender ratio was 61:39 and on BBC Two it was 63:37.

Table 3: Gender by channel

	BBC One	BBC Two	BBC One+BBC Two
Gender	%	%	%
Male	61	63	62
Female	39	37	38
Total %	100	100	100
Total N	6435	5032	11467

Base: Total TV population N = 11,467.

Demographics

Overall, 15.1% of females were from minority ethnic backgrounds, 2.4% had a disability and, of all female participants whose sexuality was portrayed, 2.4% were lesbian or bisexual.

Wherever possible, an approximate age was assigned to everyone in the TV population. In some instances, age could not be coded (16% of males, and 7% of females)⁵. These included voiceovers, sports commentaries, people with faces obscured by hoods, helmets etc.

Table 4 shows the proportion of males and females in each of the age bands.

Under the age of 45 the male to female ratio is very close to 50:50. However, in older age bands, males significantly outnumber females across each age band. Although not shown in this table, it is worth mentioning that splitting the 45-54 age group reveals a marked drop in female representation to 37% in those aged 45-49 down to 29% in those 50-54.

⁴ One participant was coded as non-binary and so excluded from the gender data analysis.

⁵ This gender differential in cannot codes provides a modest boost to female representation in the age tables where the ratio of male to female rises from 62:38 seen earlier to 60:40.

Table 4: Gender distribution by age

Age →	BBC One + BBC Two	
	Males	Females
	%	%
Under 16	47	53
16-24	50	50
25-34	52	48
35-44	53	47
45-54	67	33
55-64	71	29
65-74	74	26
75+	59	41
Total →	60	40

Base: Total TV population minus cannot code N =10,019 (5,973 males; 4,046 females).

Table 5 highlights the different age profiles shown by males and females comparing the TV population with UK demographics. Two-thirds (66.4%) of females on screen were aged 25-54 compared with two-fifths (40.0%) in the UK population. The age band with the biggest discrepancy was 35-44: one-quarter (25.2%) of women on screen fell within this age band compared to one-eighth (12.6%) in the UK population. The converse of this is that women aged 55 and over appeared on screen at roughly half their prevalence in the population (17.5% of women on TV compared to 31.3% in the UK population).

On the other hand, men in the age range 35-64 are significantly over represented on screen at 61.5% compared with just 38.4% of the UK population.

The youngest age group (under 16) appears very under-represented. This is because the sample did not include children's programming.

Table 5: Age distribution by gender – TV vs UK population

Age ↓	Male		Female	
	TV world	UK population*	TV world	UK population*
	%	%	%	%
Under 16	3.9	19.7	6.4	18.3
16-24	6.6	11.3	9.7	10.4
25-34	15.9	13.9	21.9	13.4
35-44	19.1	12.7	25.2	12.6
45-54	26.5	14.0	19.3	14.0
55-64	15.9	11.7	9.4	11.8
65-74	8.6	9.7	4.4	10.2
75+	3.6	7.0	3.7	9.3
Total	(100)	100	100	100

Base: Total TV population minus cannot code N = 10,019 (5,973 males, 4,046 females). *ONS (2017) *Table K2-1 Young age structure variant – UK population in age groups*. Percentages may not add to 100% due to rounding in the cells. (100) shows the true figure.

Peak programming

A breakdown by programme start time reveals an interesting pattern where peak programming (18.00–22.00 hrs) on BBC One shows a much greater approximation to gender equality at 43% female compared with only 32% late peak. On the other hand, BBC Two remains quite stable at 36% peak and 37% late peak. (Table 6).

Table 6: Gender by peak and late peak start times

	Peak (18.00-22.00)			Late peak (22.00-00.00)		
	BBC One	BBC Two	BBC One+ BBC Two	BBC One	BBC Two	BBC One+ BBC2 Two
Gender	%	%	%	%	%	%
Male	57	64	60	68	63	66
Female	43	36	40	32	37	34
Total %	100	100	100	100	100	100
Total N	4008	3414	7422	2427	1618	4045

Base: Total TV population minus one non-binary participant N = 11,467.

Table 7 and Table 8 show a breakdown by age band and gender.

Table 7: Male age breakdown by channel split by peak and late peak

	Peak (18.00-22.00)			Late peak (22.00-00.00)		
	BBC One	BBC Two	BBC One+ BBC Two	BBC One	BBC Two	BBC One+ BBC Two
Males	%	%	%	%	%	%
Under 16	5	4	4	4	1	3
16-34	21	25	23	20	25	22
35-54	48	42	45	45	47	46
55+	26	29	27	31	27	30
Total %	100	100	(100)	100	100	(100)
Total N	2092	1705	3797	1279	897	2176

Base: Total male TV population minus cannot code N = 5973. Percentages may not add to 100% due to rounding in the cells. (100) shows the true figure.

Table 8: Female age breakdown by channel split by peak and late peak

	Peak (18.00-22.00)			Late peak (22.00-00.00)		
	BBC One	BBC Two	BBC One+ BBC Two	BBC One	BBC Two	BBC One+ BBC Two
Females	%	%	%	%	%	%
Under 16	8	5	7	7	4	6
16-34	29	37	32	29	31	30
35-54	47	41	44	46	44	45
55+	17	17	17	18	20	19
Total %	(100)	100	100	100	(100)	100
Total N	1660	1132	2792	703	551	1254

Base: Total female TV population minus cannot code N = 4,046.

Men were far more likely than women to be aged 55 or over both in peak (27% male, 17% female) and in late peak programming (30% male, 19% female). On the other hand, women were more often in the 16-34 age band (32% peak, 30% late peak) than their male counterparts (23% peak, 22% late peak). Once again, these data highlight the small number of women aged 55+ found across channels as well as time bands.

Type of production

Table 9 shows the representation by gender across eight production types⁶. The first four are factually based (i.e. non-fiction) while the remaining four are fictional.

Males outnumbered females across all production types with the exception of Soap (on BBC One) where more than half of all participants (53%) were female.

Table 9: Gender by production type: Proportions of male vs female

	BBC One		BBC Two		BBC One+BBC Two	
	Males	Females	Males	Females	Males	Females
Production type	%	%	%	%	%	%
News (National)	61	39	58	42	61	39
Factual *	58	42	61	39	60	40
Light Entertainment	59	41	67	33	63	37
Sport	94	6	72	28	80	20
<i>All factually based</i> ⁷	63	37	64	36	63	37
Soap	47	53	---	---	47	53
Comedy Fiction	62	38	66	34	64	36
Drama	56	44	59	41	57	43
Film	70	30	60	40	63	37
<i>All fiction</i>	56	44	60	40	57	43
Total population %	61	39	63	37	62	38
Total population N	3937	2498	3193	1839	7130	4337

Base: Total TV population N = 11,467. *Factual as a production type includes genres such as documentaries, current affairs, magazine and consumer.

The production type with the lowest overall representation of females was Sport (20%). However, there is a considerable difference between the channels. On BBC One, women contributed just six per cent of all participants and one half of these appeared in *The Women's Football Show* (BBC One, 28/01/18, 23.05 hrs). Aside from this programme, Sport on BBC One mainly covered men's football and men's rugby. On BBC Two, female representation is higher (at 28%) due to extensive coverage of the winter Olympics and athletics featuring both male and female events.

⁶ These production types summarise the 47 programme genres used in the coding operation.

⁷ 'Factually based' and 'non-fiction' are used interchangeably in this report.

Apart from Soap, the decline in the proportion of women through the age bands is a feature of all production types, as shown in [Table 10](#) below⁸.

Table 10: Gender by production type: Proportions of females by age and production type

Production type	Total pop	Under 16	16-34	35-54	55+	All ages
	N	Female %	Female %	Female %	Female %	Female %
News (National)	2347	63	53	43	26	40
Factual	3742	48	51	39	32	41
Light Entertainment	1268	38	42	39	31	38
Sport	640	50	43	25	10	32
<i>All non-fiction</i>	<i>7997</i>	<i>51</i>	<i>49</i>	<i>40</i>	<i>29</i>	<i>40</i>
Soap	359	58	47	60	46	53
Comedy Fiction	225	43	34	35	37	37
Drama	1017	62	52	40	31	44
Film	421	52	47	30	27	37
<i>All fiction</i>	<i>2022</i>	<i>55</i>	<i>49</i>	<i>41</i>	<i>35</i>	<i>44</i>

Base: Total TV population minus cannot code N = 10,019 (5,973 males; 4,046 females).

Level of appearance

Production types are examined in more detail below looking at gender representation by level of appearance. [Table 11](#) shows the results for non-fiction.

Surprisingly, given the low number of females in Sports programmes as a whole (just 20%), they had their greatest representation at the level of major presenter (44% of all major presenters in Sports). Indeed, on BBC Two, they outnumbered their male counterparts by almost 3:1. However, the rate on BBC One was exceptionally low at all levels - contributing just 13% of major presenters and less than ten per cent of all other levels of appearance.

It should also be noted that female major presenters in Sports programming were drawn from a very small pool of just three individuals: Clare Balding appeared nine times covering the Winter Olympics (BBC Two); Gabby Logan appeared four times presenting athletics (BBC Two) and *Six Nations Rugby* (BBC One); Eilidh Barbour appeared twice covering women's football (BBC One) and women's rugby (BBC Two). This flags up the issue of the 'burden of representation' being shouldered by a very small number of individuals.

The pattern in News is quite the opposite of the wider TV population. Despite the overall under-representation of women (at 39%), they achieve some prominence as major presenters, where women outnumber men by almost 2:1 (38% male, 62% female). On BBC One, these included Fiona Bruce with nine appearances, Reeta Chakrabarti with seven, Mishal Husain with four and Jane Hill with three. Although the news output on BBC Two is limited to *Newsnight* and so the numbers are small, it

⁸ Examining production type by the age of female representation reduces the sample size due to 'cannot codes'. This impacts particularly on Sport where almost one half (49%) of participant appearances could not be reliably categorised by age. Almost all of these (93%) were men and the consequence is that the representation of women across the age groups rises to 32% here compared with only 20% in the earlier table where age is not factored in.

is notable that this programme has closed the gender gap with two males (Evan Davis and Mark Urban) and two females (Emily Maitlis and Kirsty Wark) as the major presenters.

Table 11: Gender by production type and level of appearance: Non-fiction⁹

	BBC One		BBC Two		BBC One+BBC Two		Total
	Male	Female	Male	Female	Male	Female	M + F
Production type	%	%	%	%	%	%	N
News (National)							
Major presenter	36	64	50	50	38	62	128
Minor presenter	66	34	80	20	67	33	535
Key contributor	60	40	57	43	60	40	1191
Vox pop	64	36	58	42	63	37	659
<i>Incidental role*</i>	51	49	38	62	47	53	85
Total News	61	39	58	42	61	39	2598
Factual							
Major presenter	67	33	73	27	70	30	285
Minor presenter	59	41	41	59	56	44	86
Key contributor	61	39	65	35	63	37	1817
Vox pop	53	47	59	41	57	43	1802
<i>Minor role*</i>	100	---	---	100	17	83	6
<i>Incidental role*</i>	49	51	44	56	46	54	151
Total Factual	58	42	61	39	60	40	4147
Light Entertainment							
Major presenter	69	31	78	22	74	26	108
Minor presenter	60	40	67	33	64	36	299
Key contributor	54	46	66	34	60	40	650
Vox pop	65	35	59	41	64	36	218
<i>Minor role*</i>	100	---	56	44	58	45	20
<i>Incidental role*</i>	42	58	78	22	69	31	48
Total Light Ent	59	41	67	33	63	37	1343
Sport							
Major presenter	88	13	28	72	56	44	34
Minor presenter	91	9	78	22	83	17	294
Key contributor	97	3	55	45	77	23	292
Vox pop	93	7	77	23	82	18	627
Total Sport	94	6	72	28	80	20	1247
<i>All non-fiction</i>	63	37	64	36	63	37	
Total population N	3096	1829	2817	1592	5913	3421	9335

Base: Total population in non-fiction N = 9,335. *Shows fictional characters in factually based productions.

For minor presenters (reporters) in News the pattern is reversed to the status quo where males outnumber females by 2:1 (67% males: 33% female). Women contributed 34% of minor presenters

⁹ Note that small numbers of fictional characters can appear in factually based programming, usually in film clips where they are assigned an incidental role or as characters in reconstructions of factual events where they are assigned either a minor role or incidental role.

on BBC One but just 20% of those on BBC Two. The ten female reporters logged in *Newsnight* were drawn from a pool of just three individuals: Helen Thomas (6 appearances), Katie Razzall (3 appearances) and Orla Guerin (1 appearance). In contrast, the 41 appearances of male reporters on *Newsnight* (BBC Two) are drawn from a much larger pool of 14 individuals.

Table 12 shows the pattern of representation in fiction.

Table 12: Gender by production type by level of appearance: Fiction¹⁰

	BBC One		BBC Two		BBC One+BBC Two		Total
	Males	Females	Males	Females	Males	Females	M + F
Production type	%	%	%	%	%	%	N
Soap							
Major role	52	48	---	---	52	48	145
Minor role	42	58	---	---	42	58	157
Incidental role	49	51	---	---	49	51	61
Total Soap	47	53	---	---	47	53	363
Comedy Fiction							
Major role	66	34	68	32	67	33	113
Minor role	56	44	56	44	56	44	61
Incidental role	63	38	78	22	65	35	57
<i>Key contributor*</i>	<i>100</i>	---	---	---	<i>100</i>	---	1
Total Comedy Fiction	62	38	66	34	64	36	232
Drama							
Major role	53	47	50	50	52	48	323
Minor role	53	47	51	49	53	47	369
Incidental role	62	38	68	32	64	36	388
<i>Major presenter*</i>	---	---	---	100	---	100	1
Total Drama	56	44	59	41	57	43	1,081
Film							
Major role	75	25	58	42	64	36	88
Minor role	77	23	60	40	64	36	116
Incidental role	67	33	60	40	62	38	249
<i>Key contributor*</i>	---	---	67	33	67	33	3
<i>Vox pop*</i>	---	---	100	---	100	---	1
Total Film	70	30	60	40	63	37	457
<i>All Fiction</i>	<i>56</i>	<i>44</i>	<i>60</i>	<i>40</i>	<i>57</i>	<i>43</i>	
Total population N	841	669	376	247	1217	916	2133

Base: Total population in fiction N = 2,133. *Shows real people in fictional productions.

Overall, male fictional characters outnumbered females only modestly at 57% versus 43%. Comedy Fiction at 36% and Film at 37% female were similar to the gender imbalance in the overall TV

¹⁰ Note that a small number of real people appeared in fictional programmes. These included Jamie Laing appearing as himself in *Murder In Successville* (BBC One, 23/02/18, 23.55 hrs), Julie Hesmondhalgh introducing *Performance Live: I Told My Mum I Was Going on an RE Trip* (BBC Two, 20/01/18, 23.15 hrs) and clips of real news reports in the film, *Philomena* (BBC Two, 24/02/18, 22.00 hrs).

population. However, in Soap (i.e. *EastEnders*, BBC One), males were outnumbered by females at 47% and 53% respectively. Females played most (58%) of the minor roles and contributed almost half (48%) of major roles. Note that over time, many minor roles in this genre evolve into major roles depending on the focus of the plots (and vice versa for major roles).

In Drama, females achieved notably high levels of representation in both major and minor roles where they almost equaled the numbers of males (48% female in major and 47% in minor roles). However, the female contribution to incidental roles was just 36% overall (38% on BBC One and 32% on BBC Two). Major characters included: Sister Julienne, Shelagh Turner and Phyllis Crane in *Call the Midwife* (BBC One); Rebecca Harper in *McMafia* (BBC One); Alicia Munroe in *Casualty* (BBC One).

In Comedy Fiction, the largest proportion of females (at 44%) was found in minor roles on both BBC One and BBC Two. This compares with 33% major and 35% incidental. Amongst the minor characters were Mavis and Kath in *Still Open All Hours* (BBC One); Edith and Wendy in *Hold the Sunset* (BBC One); Pauline and Maureen in *Mum* (BBC Two).

Female representation in Films was particularly low on BBC One, contributing just one quarter of characters in both major (25%) and minor (23%) roles and one third (33%) of incidental characters. In contrast, on BBC Two, females made up around four in ten characters at each level of appearance. Major characters included Anna Morales in *A Most Violent Year* (BBC Two); Mia Ramme in *A Few Best Men* (BBC One); Amy Peterson in *Fright Night* (BBC One).

4. People from minority ethnic backgrounds

This section presents the detailed findings of the content analysis on the prevalence and prominence of people from minority ethnic backgrounds on screen.

The log of people from ethnic minority backgrounds

The focus of this chapter is on-screen representation of people from a minority ethnic background¹¹. The ethnicity groupings used in this study are based on those introduced in the 2011 UK census and included 28 categories. As with ONS reporting practice, these have been combined to form five broader ethnic groups for this report¹².

As [Table 13](#) shows, the total TV population in this sample was logged at 11,468 participants. Of these, 1,435 were identified as being from a minority ethnic background. From this, we can conclude that they made up 12.5% of the television population. BBC One (13.8%) shows higher rates of on-screen representation than BBC Two (10.9%).

Table 13: Composition of TV population by channel

Ethnic group	BBC One		BBC Two		BBC One+BBC Two	
	N	%	N	%	N	%
Not minority ethnic	5548	86.2	4485	89.1	10033	87.5
Black	393	6.1	263	5.2	656	5.7
South Asian	273	4.2	90	1.8	363	3.2
Mixed	147	2.3	64	1.3	211	1.8
Other	74	1.1	131	2.6	205	1.8
Total	6435	(100)	5033	100	11468	100
Total minority ethnic	887	13.8	548	10.9	1435	12.5

Minority ethnic base N = 1,435. Cells are rounded to one decimal place so may not add to 100%. (100) shows the true figure.

Demographics

The composition of people from minority ethnic backgrounds on screen was as follows:

- *Black ethnic backgrounds* (N=656) comprised 500 Black African Caribbean and 156 Black/African American participants. These made up 46% of all participants from a minority ethnic background.
- *South Asian ethnic backgrounds* (N=363) comprised 89 Pakistani, 65 Indian, 5 Sri Lankan, 4 Bangladeshi and 4 Afghani plus 196 in the generic category. These made up 25% of all participants from a minority ethnic background.

¹¹ Those who were 1) not White and 2) resident in a predominantly White culture and 3) portrayed as such on screen.

¹² Gov.UK (2018) *Ethnicity facts and figures*.

- *Mixed ethnic backgrounds* (N=211) comprised 139 Black/White, 22 South Asian/White plus 50 'Other'. These made up 15% of all participants from a minority ethnic background.
- *Other minority ethnic backgrounds* (N=205) comprised 66 East/South East Asian, 66 Middle Eastern, 36 Central/South American, 18 Aboriginal, 10 Samoan, 4 Reunion Islanders, 3 Algerians, 1 Native American and 1 Moroccan. These made up 14% of all participants from a minority ethnic background.

Table 14 shows there was a ratio of 54% male to 46% female, comparing favourably with the overall TV population where males outnumbered females by almost 2:1 (62:38). Females were well represented across all of the minority ethnic groups.

Table 14: Minority ethnic groups by gender

Ethnic group	Male		Female		All minority ethnic		Proportion female
	N	%	N	%	N	%	%
Black	360	46	296	45	656	46	45
South Asian	196	25	167	26	363	25	46
Mixed	123	16	88	13	211	15	42
Other	102	13	103	16	205	14	50
Total	781	100	654	100	1435	100	46

Base: Ethnic minority N = 1,435.

Table 15 shows the age composition of the various groups¹³. Overall, people from minority ethnic backgrounds were relatively young - approaching one half (44%) were under the age of 35 compared with less than one third (31%) of the TV population.

Table 15: Minority ethnic groups by age and proportion of TV population

	Total TV population	Black	South Asian	Mixed	Other ethnicity	All minority ethnic	% of TV population
Age	%	%	%	%	%	%	%
Under 16	5	8	4	11	2	7	→19.2
16-34	26	38	34	41	33	37	→19.9
35-54	45	42	46	39	46	43	→13.6
55+	24	12	15	9	18	13	→ 7.9
Total	100	100	(100)	100	(100)	100	→14.2
All ages N	10020	646	360	211	203	1420	

Base: Total TV population minus cannot codes for age N = 10,020.

¹³ The TV population is smaller because 13% could not be assigned an age (due voiceovers, unseen narrators etc.) against only one percent of those from minority ethnic backgrounds. As a result, this table shows a higher proportion of ethnic minorities on TV compared with the unfiltered results.

Examining the various groups, people from Black ethnic groups on screen were younger than their South Asian counterparts - 46% and 38% respectively were under 35 years old. Youngest of all were people from mixed ethnic backgrounds, where more than half (52%) were under 35.

The final column in [Table 15](#) shows the minority ethnic proportion of the TV population in each of the broad age bands. It is higher in the younger age groups, with the 16-34 year age range having the highest levels (19.9%). This drops to one in twelve (7.9%) of those 55 and over.

[Table 16](#) shows the age distribution by gender to ascertain whether females are younger than their male counterparts (as was found in the overall TV population). There is some evidence of this among people from mixed ethnic backgrounds, where 62% of females were under 35 compared with only 46% of males.

Additionally, in the older age bands, there was a far larger proportion of South Asian women aged 35-44 (56% versus 38% of men) and they were much less likely to be 55+ (7% versus 22% men). However, the numbers of participants are too small for confidence about trends.

Table 16: Minority ethnic groups by gender and age band

	Black		South Asian		Mixed		Other ethnicity		All min ethnic	
	M	F	M	F	M	F	M	F	M	F
Age	%	%	%	%	%	%	%	%	%	%
Under 16	6	10	6	3	10	13	1	3	6	8
16-34	36	40	35	34	36	49	33	34	35	39
35-54	45	39	38	56	41	36	48	45	43	44
55+	13	11	22	7	13	2	19	18	16	10
All ages %	100	100	(100)	100	100	100	(100)	100	100	(100)
All ages N	353	293	196	164	123	88	101	102	773	647

Ethnic minority base = 1,435. Caution – small base sizes for some groups.

People from minority ethnic backgrounds in UK productions

The large majority of programmes (95%) in our sample were UK productions where the level of representation of people from minority ethnic backgrounds was the same at 12.5% as in the total sample¹⁴. However, the picture changes somewhat when additional filters are applied as shown below.

[Table 17](#) shows the ethnic profile within UK productions and compares that with the population of the UK. Initially we can observe that these results bear some correspondence with the real world census estimates. The data indicate that people from minority ethnic backgrounds made up 12.5% of the population on BBC television compared with 13.7% in the UK population.

¹⁴ Note that here, removing non UK productions results in a small (0.2%) increase in representation on BBC One, while BBC Two shows a small decrease (of 0.5%) compared with the total sample in [Table 13](#). Note that all other analyses in this report use the total population data base and not the filtered UK production figures.

Examining each minority ethnic group, we can see that the proportion of people from Black ethnic backgrounds on TV is almost double that of South Asians (at 5.7% and 3.4% respectively). This is the opposite of the published UK population data (at 3.1% and 7.1% respectively).

Table 17: Minority ethnic group in UK productions versus UK population

	BBC One	BBC Two	BBC One+Two	UK 2017**
Ethnic group	%	%	%	%
Not minority ethnic	86.0	89.6	87.5	86.3
Black	6.1	5.1	5.7	3.1
South Asian	4.4	2.0	3.4	7.1
Other/mixed	3.5	3.3	3.4	3.5
Total minority ethnic	14.0	10.4	12.5	13.7
Total population %	100	100	100	100
Total population N	6200	4548	10748	

TV base: Population in UK productions N 10,748. ** ONS (2018) *Proportion of total population by ethnicity, England and UK APS Jan-Dec 2017*.

Peak programming

Table 18 shows the relative frequencies for the various minority ethnic groups in programmes starting in peak (6pm to 10pm) and late peak viewing hours (10pm to midnight). BBC One peak time had the highest levels of representation at 15.4% while on BBC Two it was highest late peak at 12.8%.

Table 18: Minority ethnic group by peak and late peak start times

	Peak			Late peak		
	BBC One	BBC Two	BBC On +Two	BBC One	BBC Two	BBC One+Two
Ethnic group	%	%	%	%	%	%
Not minority ethnic	84.6	90.0	87.1	88.9	87.2	88.2
Black	7.1	5.3	6.3	4.5	5.1	4.7
South Asian	4.9	1.6	3.4	3.1	2.2	2.7
Mixed	2.3	1.2	1.8	2.3	1.5	2.0
Other	1.1	1.9	1.5	1.2	4.0	2.3
Total	100	100	(100)	100	100	(100)
All minority ethnic	15.4	10.0	12.9	11.1	12.8	11.8
Total population N	4008	3415	7423	2427	1618	4045

Bases: Total TV population N = 11,468. Minority ethnic base N = 1,435. Cells are rounded so may not add to 100%. (100) shows the true figure.

It might be suspected that the main reason why BBC One achieves such a high rate in peak programming could be due to *The One Show* (with 20 editions in this sample) and *EastEnders* (with 16 episodes). These two series generated 92 and 67 minority ethnic participants respectively, accounting for 26% of all peak time representation on BBC One. However, the total population of these programmes also accounted for 26% of the overall BBC One population in peak programming. Consequently, removing them would make virtually no difference to the proportion in the TV population – increasing it by a fraction to 15.5%. The main reason why BBC One has such a relatively

high rate in peak is that it has a wider spread of minority ethnic representation - across 84% of peak programmes compared with only 54% in late peak.

Most noticeable in these data is the greater prevalence of people from Black ethnic groups on screen across both channels during peak viewing (at 6.3% of the population in programmes starting before 10pm compared with 4.7% in those starting later). This is in part due to the documentary *Being Blacker* (BBC Two, 12/03/18, 21.00 hrs), which included 57 individuals from Black ethnic backgrounds (12% of all people from Black ethnic backgrounds in peak). Nevertheless, even without this programme, the rate would drop by only 0.8% to 5.5% of the peak population.

People from Black ethnic backgrounds appeared in a wide range of peak output. Notable contributors to BBC One were *BBC News*, *The One Show*, *EastEnders*, *All Together Now* and *Troy: Fall of a City*.

South Asian representation was also higher in peak time on BBC One at 4.9% (versus 3.1% late peak). One half of these (49%) appeared in *BBC News* and *News Updates*; *The One Show*; *EastEnders*.

Type of production

Table 19a and Table 19b together show minority ethnic representation by eight production types. These summarise the 47 programme genres used in the coding operation. Overall, some 81% of the total TV population is generated by non-fiction and only 19% by fiction.

Table 19a: Proportion of people from minority ethnic backgrounds by production type: Non-fiction

	BBC One	BBC Two	BBC One+BBC Two
Production type	Minority ethnic	Minority ethnic	Minority ethnic
	%	%	%
Non-fiction			
News (National)	12.5	10.9	12.2
Factual*	12.5	11.3	11.8
Light Entertainment	17.1	10.5	13.8
Sport	8.9	6.5	7.4
All non-fiction	12.8	10.3	11.6
Total minority ethnic N	631	454	1085

Base: Total TV population in non-fiction N = 9,335 (BBC One = 4,925; BBC Two = 4,410). *Factual as a production type includes genres such as documentaries, current affairs, magazine and consumer.

Table 19b: Proportion of people from minority ethnic backgrounds by production type: Fiction

	BBC One	BBC Two	BBC One+BBC Two
Production type	Minority ethnic	Minority ethnic	Minority ethnic
	%	%	%
Fiction			
Soap	18.5	---	18.5
Comedy Fiction	16.3	4.9	11.2
Drama	17.2	27.3	19.1
Film	11.9	10.9	11.2
All fiction	17.0	15.1	16.4
Total minority ethnic N	256	94	350

Base: Total TV population in fiction N = 2,133 (BBC One = 1,510; BBC Two = 623).

Minority ethnic participants were similarly distributed: three quarters (76%) appeared in non-fiction and one quarter (24%) in fiction. Nevertheless, fiction showed a higher rate of representation at 16.4% (versus 11.6% for non-fiction).

These tables also highlight the reasons why BBC One achieved a higher overall representation of people from a minority ethnic background compared with BBC Two (13.8% versus 10.9%, as shown earlier). In Soap, minority ethnic representation measured 18.5% (Soap is unique to BBC One). In Drama, minority ethnic representation was almost one in five (19.1%). Most were found on BBC One (74%) and just a quarter on BBC Two (26%). Nevertheless, BBC Two disproportionately boosted the overall rate of minority ethnic representation with two episodes each of *Cleverman* and *The Assassination of Gianni Versace* which generated 22 and 17 minority ethnic participants respectively. Their impact was the greater because of the relatively small population in Drama. Notable representation was also achieved on BBC One with the two long-running series, *Casualty* and *Holby City* at 28 and 21 appearances respectively.

Comedy Fiction ([Table 19b](#)) included a broad spectrum of programmes ranging from re-runs of *Dad's Army* (BBC Two, 1973, with no minority ethnic representation) to contemporary productions made in 2017-18 with either no representation (e.g. *Two Doors Down*, BBC Two) or very little (e.g. *The Young Offenders*, BBC One, with 5%). At the other end of the scale were series with notably high rates such as *Man Like Mobeen* (BBC One, with 55% minority ethnic representation).

In non-fiction ([Table 19a](#)), Sport had the lowest representation rate, averaging 7.4% minority ethnic representation across the two channels. This requires some explanation. The population count is of those who have a speaking/contributory role. It does not include crowds or players/athletes/sports participants. The relatively poor representation of participants from a minority ethnic background compared with the numbers taking part in sports activities such as football reflects the predominance of people from white ethnic backgrounds interviewed in the role of commentators, managers and coaches. For example, according to the Football Association, at the start of the 2017-18 season, one third (33%) of Premier League players were from a minority ethnic background compared with only 4.5% of coaches (*The Times*, 20/03/18).

Looking at non-fiction as a whole, the rates for BBC Two are slightly lower than BBC One for all production types with the exception of Light Entertainment where the difference is more pronounced at 17.1% for BBC One against 10.5% for BBC Two. Surprisingly, this is due only in small part to the two episodes of *All Together Now* on BBC One which averaged 23.3% minority ethnic representation thanks to a judging panel of 100 individuals apparently selected to reflect diversity as were the contestants. If these programmes were to be removed from the sample, the figure for BBC One Light Entertainment would drop from 17.1% to 15.0%.

More relevant is the difference between the two channels in the genre Quiz and Game. These accounted for over two thirds (68%) of all programmes in the production type Light Entertainment. Of these, the majority (N=43) was on BBC Two with only one half of these (51%) having any minority ethnic representation. This compares with 17 such shows on BBC One where three quarters of programmes (76%, N=13) contained such participants. It is not surprising then, that the representation in this genre on BBC One is double that on BBC Two (14.5% versus 6.8% respectively).

Level of appearance

Table 20 shows the rates of representation by level of appearance for 'real' people and then Table 21 shows the equivalent results for fictional characters. When looking at real people, those from a minority ethnic background achieved higher proportions in the more prominent roles of major presenter (14.0% minority ethnic representation) and minor presenter (15.9%) than they did as key contributor (11.5%) or vox pop (9.9%). This pattern of relative prominence is also true of fictional characters with 16.6% in major and 18.1% minor roles compared with 13.4% incidental.

Table 20: Proportion from minority ethnic backgrounds by level of appearance: Real people¹⁵

	BBC One	BBC Two	BBC One + BBC Two
Level of appearance	Minority ethnic	Minority ethnic	Minority ethnic
Real people	%	%	%
Major presenter	17.1	10.0	14.0
Minor presenter	18.9	10.0	15.9
Key contributor	12.0	10.9	11.5
Vox pop	9.6	10.1	9.9
All factual	12.7	10.4	11.7
Total minority ethnic	610	443	1053

Base: N = 9,032 (BBC One = 4,790; BBC Two = 4,242).

Table 21: Proportion from minority ethnic backgrounds by level of appearance: Fictional characters¹⁶

	BBC One	BBC Two	BBC One + BBC Two
Level of appearance	Minority ethnic	Minority ethnic	Minority ethnic
Fictional characters	%	%	%
Major role	16.8	16.0	16.6
Minor role	18.0	18.4	18.1
Incidental role	15.9	9.7	13.4
All fiction	16.8	13.3	15.7
Total minority ethnic N	277	105	382

Base: N = 2,436 (BBC One = 1,645; BBC Two = 791).

Among major presenters in News were Reeta Chakrabarti, Coleen Harris and Clive Myrie (BBC One). Outside of News programmes, major presenters included Angellica Bell in *The One Show* (BBC One), Anita Rani in *Countryfile* (BBC One), Nish Kumar in *The Mash Report* (BBC Two) and Monica Galetti in *Amazing Hotels: Life Beyond the Lobby* (BBC Two).

News generated over half (55%) of minor presenters from a minority ethnic background - notably Amol Rajan, Riz Lateef, Elaine Dunkley, John Pienaar and Kamal Ahmed. Elsewhere, minor presenters included pundits Colin Jackson, Denise Lewis, Jermaine Jenas and Ian Wright in various Sports

¹⁵ On BBC One there were 136 fictional characters in non-fiction (e.g. film clips), of which 21 were minority ethnic. On BBC Two there were 173 fictional characters in non-fiction, of which 11 were ethnic minority.

¹⁶ On BBC One there was 1 real person in fiction. On BBC Two there were 5 real people in fiction.

programmes; Gillian Burke in *Winterwatch* (BBC Two); Miggy, Mr Fabulous and Hunny B who were judges on *All Together Now* (BBC One).

In terms of channel differences, BBC Two had consistently lower rates of representation across all levels of appearance at around 10% minority ethnic representation. This must be compared with much higher rates on BBC One, especially for more prominent roles such as major (17.1%) and minor presenter (18.9%).

For fictional characters, the rates of minority ethnic representation on both BBC One and BBC Two are quite similar for both major and minor roles. However, on BBC Two, the proportion of those in incidental roles is considerably lower at 9.7% than their counterparts on BBC One (15.9%).

Major fictional roles included: Masood Ahmed, Mariam Ahmed, Keegan Baker and Kim Fox-Hubbard in *EastEnders* (BBC One), Lucille Anderson, new midwife, in *Call the Midwife* (BBC One), Mobeen, Eight and Nate in *Man Like Mobeen* (BBC One), Achilles in *Troy: Fall of a City* (BBC One), Elle Gardner and Rashid Masum in *Casualty* (BBC One), Meena Chowdhury and Ric Griffin in *Holby City* (BBC One).

Representation was slightly higher in minor roles (18.1%) compared with major (16.6%). This was the case for both channels. Examples included: Athena and Zeus in *Troy: Fall of a City* (BBC One), Patrick Trueman and Pearl Fox-Hubbard in *EastEnders* (BBC One), Mrs Hussein in *Still Open All Hours* (BBC One), Noel Garcia in *Casualty* (BBC One).

Repeat appearances

People may appear more than once in a sample of television output. Anita Rani, for example, appeared three times as a major presenter on *Countryfile* (BBC One), once as a major presenter in *The One Show* (BBC One, 15/02/18, 19.00 hrs) and once as a key contributor in *Back in Time for Tea* (BBC Two, 06/02/18, 20.00 hrs).

Such repeat appearances can be tracked for most minority groups since all such participants are profiled in this research (except females). However, similar figures cannot be computed for the whole TV population since the task of tracking them in a population of over 11,000 participants would be considerable. Hence there is no baseline for comparison. Nevertheless, the impact of such repeats for small minority groups can be important in potentially revealing a fragile base for their representation. [Table 22](#) summarises the impact of repeat appearances by ethnic minority group.

Table 22: Minority ethnic group composition showing repeat appearances

Minority ethnic groups	Appearances		Individuals		Repeat boost
	N	%	N	%	%
Black	656	46	511	49	+28
South Asian	363	25	231	22	+57
Mixed	211	15	138	13	+53
Other ethnicities	205	14	169	16	+39
All minority ethnic	1435	100	1049	100	+37

In total 1,435 participant profiles were completed for appearances of people from a minority ethnic background. These were generated by 1,049 individuals. This means that there were 386 additional participant appearances than there were individuals. Thus, repeat appearances by some individuals boosted minority ethnic representation overall by more than one third (37%).

Despite the large boost (+57%) given to South Asian representation by repeat appearances, this does not seem to have any dramatic effect on their proportion within the minority ethnic population. It increases it from 22% of individuals to 25% of appearances.

Similarly, people from mixed ethnic backgrounds were boosted 53% by repeat appearances to contribute 15% of all minority ethnic appearances (up modestly from 13% of individuals). Conversely, people from Black ethnic backgrounds and those categorised as from 'Other' ethnicities were slightly disadvantaged, down three and two percentage points respectively.

The biggest generator of multiple appearances was news presenter/reporter, Riz Lateef, with 27, followed by Economics Editor, Kamal Ahmed (15). Nish Kumar contributed 11 in *The Mash Report* (BBC Two), *Mock The Week* (BBC Two), *Room 101* (BBC One) and *QI* (BBC Two) while Dave Rainford appeared 10 times in *Eggheads* (BBC Two).

Without these repeat appearances, the overall rate of minority ethnic representation would reduce from 12.5% to 9.5%, but as noted earlier, there is no baseline with which to compare this.

5. Disabled people

This section presents the detailed findings of the content analysis on the prevalence and prominence on screen of people with a disability.

The disability log

The categorisation of disability has always followed that used by the Office of National Statistics (ONS) so that we can make some comparison with disability in the UK population¹⁷. A fairly uncontroversial prevalence figure for the UK would be at least one in five people¹⁸. This is also very close to the number of people who would be covered by the Disability Discrimination Act (1995).

We could not expect such a high proportion on television for various reasons. One is that the on-screen population is relatively youthful (as shown in Section 3: Gender and Age) while disability rises with age (as will be seen below). One other reason is that a disabled person on television might not reveal their disability. It could be hidden and neither mentioned by the participant, nor indicated by the narrative. Disability needs to be overt if it is to reflect the population of viewers.

The key measure of disability here is when a participant is portrayed as having a disability either visually, verbally or by some other cue in the narrative. This provides the evidence base for tracking changes over time.

Of the 11,468 participant appearances¹⁹ logged, 218 were portrayed as disabled. This equates to a TV population prevalence of 1.9%.

In addition, a total of 75 participants were identified as *known* but not portrayed as disabled in the programme. For example, Chris Packham referred to his Asperger's in some programmes (portrayed) but not in others (known, not portrayed). In this sample, he was coded as *known* on three occasions and *portrayed* on two. This is a helpful measure to capture those who might be known by viewers to be disabled even if they do not portray the disability on screen. However, it is an uncertain measure since we cannot know how many viewers would also know that a person had a disability if it was not portrayed. Furthermore, apart from the knowns identified by the research team, there would inevitably be others who fall below the radar and escape detection.

Despite reservations about the known statistic, if these cases were to be included in the disabled total (i.e. 218 *portrayed* + 75 *known*) then the population prevalence would rise - but only to 2.6%.

¹⁷ Cumberbatch, Guy (1992) *Images of Disability on Television*. London: Routledge.

¹⁸ Papworth Trust, The (2008) *Key Facts about Disability: a review of the literature*. Cambridge.

¹⁹ Some individuals may appear in more than one programme so we usually speak of 'participants' or 'participant appearances' in a programme rather than 'people' or 'individuals'.

Demographics

The gender ratio for disabled participants was 53% male versus 47% female in contrast to that in the overall TV population where 62% were male and 38% were female. One in sixteen (6%) was from a minority ethnic background and 1% LGB. The majority (93%) were in UK productions.

The sample of disabled people is very small to cut by age, but the results seem quite indicative of the general trend and so are included here in detail. Note that in [Table 23](#) below only one disabled participant could not be coded for age compared with 13% of total TV population (who were unseen commentators, voiceovers, people with faces obscured by hoods and so forth). The consequence is that the proportion of disabled participants in the TV population is slightly higher at 2.2% than when age is not included.

Table 23: Prevalence of disability by age group – TV versus UK population*

	N disabled in TV population	% disabled in TV population	% disabled in UK population	Expected number of disabled on television
Age	N	%	%	N
Under 16	23	4.7	6.0	29
16-24	29	3.7	10.5	83
25-34	43	2.3	13.1	241
35-44	26	1.2	16.3	352
45-54	30	1.3	21.6	510
55-64	23	1.7	30.1	400
65-74	10	1.4	37.1	256
75+	33	9.1	53.4	193
Total	217	2.2	21.0	2064

Base: TV population minus cannot code for age N=10,020. *ONS (2018) Weighted and un-weighted counts by extent of Activity Limitations from Annual Population Survey by sex and age groups. Released 07/08/18. (100) shows the true figure.

Television shows much lower rates of disability in all age bands compared with the UK population. It does so incrementally and massively among the older age groups where disability is most expected. Interestingly, while children under 16 were the most likely group on television to include disabled representation, they are the least likely to be disabled in the real world. Moreover, from then on, the proportion of disabled people on television dropped through to age 74 whereas in the real world the population prevalence increases quite dramatically through the age bands. On television, representation suddenly increased among those 75+ to 9.1% which is a figure lower than the real world prevalence among even 16-24 year-olds.

The final column in [Table 23](#) uses the TV population count to calculate how many disabled participants might be expected based on the real world prevalence of disability in each age band. The results of this exercise indicate that, even taking into account the youthful age profile of television, we might have expected 2,064 disabled participants. This would translate into an expected disability prevalence of 20% – almost ten times the number logged.

Types of disability

The criterion for disability was that it should be a chronic condition and not temporary nor due to a transitory illness. Thus a footballer with a broken leg is certainly incapacitated, but unless there was evidence to the contrary, we might expect a return to being able bodied. Thus, they would not be coded as disabled, nor would someone recovering from an operation unless it was indicated otherwise. In the case of mental health issues, although checked against DSM-5 and ICD categories²⁰, this needed to include a disabling and chronic element so that milder or transitory forms such as anxiety were excluded.

Table 24 below shows the various types of disabilities portrayed.

Table 24: Types of disability portrayed

Types of disability (grouped)	Types of disability (individual)	N	%
Sensory & communication	Blind	3	1
	Partially sighted	8	3
	Deaf/partially deaf	13	6
	Multiple sclerosis	8	3
	Speech impediment	3	1
Other physical	Missing limb/s or limb impairment	14	6
	Disfigurement/scarring ²¹	14	6
	Restricted growth	8	3
Locomotor	Cerebral palsy	4	2
	Parkinson's disease	5	2
	Paralysis	16	7
	Arthrogryposis multiplex congenita	8	3
	Muscular dystrophy	3	1
	Walks with limp (cause unclear)	18	8
	Cannot walk (cause unclear)	7	3
Mental health	Mental health issues	32	14
Cognitive/developmental	Autism/Asperger's	18	8
	Down syndrome	9	4
	Learning disability	7	3
	Brain damage	4	2
	Dementia	10	4
Others	Other disabilities (listed below)	12	5
	Cannot determine disability	8	3
	Total	232	(100)

Base: Total disabled participants N=218. Percentages are rounded to the nearest whole. NB: The disabilities add up to more than the total number of disabled appearances since some participants were portrayed with more than one disability.

²⁰ DSM-5 = *Diagnostic and Statistical Manual of Mental Disorder* (American Psychiatric Association, 2013).

ICD = *International Statistical Classification of Disease and Related Health Problems* (the World Health Organisation).

²¹ This was applied where the disfigurement was deemed sufficient to have a portrayed or likely impact on their interactions with others. There were an additional 14 less serious cases which did not qualify as disability.

Other disabilities comprised:

- Ehlers Danlos syndrome (2)
- Wolf-Hirschhorn syndrome (2)
- Epilepsy (2)
- ADHD (2)
- Disability as a result of cerebral malaria (1)
- Disability as a result of a neck injury (1)
- Cornelia de Lange syndrome (1)
- Cleft palate with speech impediment (1)

The reality of television is that sometimes a disability is portrayed explicitly by name and sometimes only in how it is manifested (for example, cerebral palsy). Thus the groupings are a mixture of these and should not be taken as implying a disability is limited to one group.

The various Locomotor related disabilities comprised over a quarter of cases but the most prevalent individual category was mental illness logged at 14%. A further 10% covered sensory disabilities which included blind, partially sighted, deaf and partially deaf. In total, 107 disability aids were logged including 43 participants seen using wheelchairs which remain the icon of disability.

Channel and Peak programming

The numbers are small for much detailed analysis, but are indicative of a pattern. Representation of disabled people appears higher on BBC One (at 2.3%) than on BBC Two (1.5%). It was also higher for programmes starting in peak (18.00-22.00) than in late peak viewing (22.00-00.00) at 2.1% and 1.5% respectively. See [Table 25](#).

Table 25: Representation of disabled people by peak and late peak start times

	BBC One			BBC Two			BBC One+BBC Two		
	Total pop		Disabled	Total pop		Disabled	Total pop		Disabled
	N	N	%	N	N	%	N	N	%
Peak	4008	105	2.6	3415	51	1.5	7423	156	2.1
Late peak	2427	40	1.6	1618	22	1.4	4045	62	1.5
Total	6435	145	2.3	5033	73	1.5	11468	218	1.9

When calculating the minority group as a % of the TV population, the figures are corrected to one decimal place.

This decline from peak is due to BBC One where the rate fell from 2.6% to 1.6% and is largely down to a number of programme series which reliably contribute to the count of disabled participants. These were mainly fictional characters ([Table 28](#)). In addition, *The One Show* provided a further 21 and *BBC News* a total of 18 participants. The highest number of disabled participants on BBC Two at peak time was found in *A Vicar's Life* (16/02/18, 20.30 hrs) with seven. In post peak programmes, the largest contributor was BBC One with 40 disabled participants of whom 22 appeared in various editions of *BBC News at Ten*.

Type of production

Table 26 shows the proportion of programmes with disabled representation by production type.

Table 26: Proportion of programmes with disabled representation

Production Type	Total programmes in sample	Programmes with disabled	Programmes with disabled
	N	N	%
News (National)	92	26	28
Factual*	224	44	20
Light Entertainment	88	13	15
Sport	35	2	6
<i>All non-fiction</i>	439	85	19
Soap	16	8	50
Comedy	23	5	22
Drama	39	25	64
Film	19	8	42
<i>All fiction</i>	97	46	47
Total	536	131	24

Base: All programmes in sample N = 536. *Factual as a production type includes genres such as documentaries, current affairs, magazine and consumer.

Table 27 shows how this translates into numbers of disabled participants²². The small numbers show where there is opportunity for greater inclusion.

Table 27: Disabled participants by production type

Production type	BBC One			BBC Two			BBC One+BBC Two		
	Total pop	Disabled		Total pop	Disabled		Total pop	Disabled	
	N	N	%	N	N	%	N	N	%
News (National)	2131	40	1.9	467	3	0.6	2598	43	1.7
Factual	1667	34	2.0	2480	49	2.0	4147	83	2.0
Light Entertainment	668	11	1.6	675	5	0.7	1343	16	1.2
Sport	459	1	0.2	788	1	0.1	1247	2	0.2
<i>All non-fiction</i>	4925	86	1.7	4410	58	1.3	9335	144	1.5
Soap	363	10	2.8	--	--	--	363	10	2.8
Comedy Fiction	129	2	1.6	103	3	2.9	232	5	2.2
Drama	883	45	5.1	198	3	1.5	1081	48	4.4
Film	135	2	1.5	322	9	2.8	457	11	2.4
<i>All fiction</i>	1510	59	3.9	623	15	2.4	2133	74	3.5
Total	6435	145	2.3	5033	73	1.5	11468	218	1.9

Base: Total TV population N = 11,468

²² Some non-fiction contains fictional characters – e.g. in film clips. There were nine such disabled cases here.

The highest representation was in Drama at 4.4%. These characters are listed below in [Table 28](#). Only two individuals appeared more than twice, suggesting a fairly wide base to the representation.

Table 28: Fictional disabled characters in Drama and number of appearances

Name *	Programme	Channel	Disability	N
Reggie	<i>Call the Midwife</i>	BBC One	Down syndrome	2
Sister Monica Joan*	<i>Call the Midwife</i>	BBC One	Dementia/partial sightedness	2
Donald Chapman*	<i>Call the Midwife</i>	BBC One	Dementia	1
Margery Chivers*	<i>Call the Midwife</i>	BBC One	Paralysis	1
Michael Sumter*	<i>Call the Midwife</i>	BBC One	Mental health issue	1
Keith*	<i>Casualty</i>	BBC One	Partially sighted	1
Aunty Linda*	<i>Cleverman</i>	BBC Two	Walks with limp	2
Daniel Renko	<i>Hard Sun</i>	BBC One	Mental health issue	1
Oliver Valentine*	<i>Holby City</i>	BBC One	Brain damage	3
Jason Haynes*	<i>Holby City</i>	BBC One	Asperger's syndrome	2
Curtis*	<i>Holby City</i>	BBC One	Mental health issue	1
Fiona Fawcett*	<i>Holby City</i>	BBC One	Multiple sclerosis	1
Fredrik Hansson	<i>Holby City</i>	BBC One	Mental health issue	1
Greta Allinson*	<i>Holby City</i>	BBC One	Asperger's syndrome	1
James Gabriel*	<i>Holby City</i>	BBC One	Walks with limp	1
Unnamed woman	<i>Holby City</i>	BBC One	Paraplegia	1
Bob's mother	<i>Odyssey</i>	BBC Two	Cannot walk	1
Laura	<i>Requiem</i>	BBC One	Mental health issue	2
Kendrick's son	<i>Requiem</i>	BBC One	Muscular dystrophy	1
Meredith Dean	<i>Requiem</i>	BBC One	Deaf	1
Jo Halley	<i>Shetland</i>	BBC One	Deaf	1
Clarissa Mullery*	<i>Silent Witness</i>	BBC One	Arthrogryposis multiplex congenita	6
Fergus Weir*	<i>Silent Witness</i>	BBC One	Mental health issue	2
Kevin McDowd	<i>Silent Witness</i>	BBC One	Learning difficulties	2
Serena Prentice*	<i>Silent Witness</i>	BBC One	Cerebral palsy	2
Clarissa's mother	<i>Silent Witness</i>	BBC One	Dementia	1
Dorothy	<i>Silent Witness</i>	BBC One	Dementia	1
Shop customer	<i>Silent Witness</i>	BBC One	Down syndrome	1
Nikki Alexander*	<i>Silent Witness</i>	BBC One	PTSD	1
William	<i>Silent Witness</i>	BBC One	Downs syndrome	1
Cormoran Strike*	<i>Strike: Career of Evil</i>	BBC One	Leg amputee	1
Niall Brockbank	<i>Strike: Career of Evil</i>	BBC One	Epilepsy	1
Artemis	<i>Troy: Fall of a City</i>	BBC One	Disfiguring disease	1

NB: * indicates the character played at least one major role (Level of appearance is dealt with later).

In Soap (only on BBC One), disability representation was 2.8%. However this is based on 10 appearances by three individual characters:

- Donna Yates (restricted growth) appeared seven times
- Max Branning (mental health issues) appeared twice
- Janet Mitchell (Down syndrome) made one appearance

The representation in Comedy Fiction was 2.2%. Although there were 23 such programmes in the sample, just five contained disabled representation each with one participant:

- Maureen (partially deaf and walked with a limp) in two episodes of *Mum*, BBC Two
- An unnamed party guest (could not determine disability) in *Hold the Sunset*, BBC One
- Bob (arm amputee) in a further episode of *Hold the Sunset*, BBC One
- Charlie (multiple sclerosis) in *Inside No. 9*, BBC Two

As previously noted, non-fiction had much lower rates of representation (1.5% compared with 3.5% in fiction). Here, the production type Factual (documentaries etc.) generated the highest proportion at 2.0%. It is worth mentioning that of the 83 disabled participant appearances in this production type, almost three quarters (72%) were concerned with minority issues relating to disability. These included three teenage interviewees who discussed their experiences of being sectioned under the Mental Health Act in *Girls on the Edge* (BBC Two, 22/02/18, 21.00 hrs). The large majority (62%) of all disabled participants in this production type on BBC One emanated from the magazine series, *The One Show*. They included JJ Chalmers, ex-soldier, who discussed reconstruction and rehabilitation after life-changing injuries sustained while serving in Afghanistan (BBC One, 30/01/18, 19.00 hrs).

Sport had by far the lowest rate with only two appearances by disabled people among the 1,247 participants counted - indicating a representation of just 0.2%. These were:

- Joleon Lescott (facial scarring) in *FA Cup MOTD Live* (BBC One, 28/01/18, 15.35 hrs)
- Rachel Patterson (Asperger's & Ehlers-Danlos) in *Ski Sunday* (BBC Two, 14/01/18, 17.35 hrs)

Light entertainment was also at the low end of factually based production types at only 1.2% with just 16 disabled participant appearances. These are listed in [Table 29](#).

Table 29: Disabled participants in Light Entertainment

Name	Programme	Channel	Disability	N
Hannah Cockroft	<i>A Question of Sport</i>	BBC One	Cerebral palsy	2
Gilly	<i>And They're Off for Sport Relief</i>	BBC One	Dementia/walk with limp	2
Alex	<i>Eggheads</i>	BBC Two	Speech impediment	1
Andy Hamilton	<i>Have I Got News for You</i>	BBC One	Missing digit	1
Jafali	<i>And They're Off for Sport Relief</i>	BBC One	Cerebral malaria disabilities	1
Jon Richardson	<i>Have I got Old News for You</i>	BBC One	OCD	1
Charity user	<i>And They're Off for Sport Relief</i>	BBC One	Cannot determine	1
Michael Kerr	<i>Dragons' Den</i>	BBC Two	Partial paralysis	1
Michael Takac	<i>Dragons' Den</i>	BBC Two	Missing digits	1
Natasha Barker	<i>A Question of Sport</i>	BBC One	Paraplegia	1
Peter Jones	<i>Dragons' Den</i>	BBC Two	Dyslexia	1
Richard Osman	<i>QI XL</i>	BBC Two	Partially sighted	1
Simon Kindleysides	<i>All Together Now</i>	BBC One	Cannot walk	1
Victoria	<i>All Together Now</i>	BBC One	Blind	1

Level of appearance

Analysis does not allow a simple split between factually based and fictional productions because occasionally, fictional material can appear in factual programmes (such as film clips in documentaries or quiz shows) and factual material can appear in fiction (such as news clips). For this reason, the analysis in [Table 30](#) splits the results into factual or fictional portrayals regardless of the overall production type. Again, the numbers are small for confidence but flag up where there are notable absences of disabled people.

Table 30: Proportion of factual and fictional disabled participants by level of appearance

	BBC One			BBC Two			BBC One+BBC Two		
	Total pop	Disabled		Total pop	Disabled		Total pop	Disabled	
Level of appearance	N	N	%	N	N	%	N	N	%
Major presenter	315	2	0.6	241	5	2.1	556	7	1.3
Minor presenter	804	5	0.6	410	1	0.2	1214	6	0.5
Key contributor	2154	50	2.3	1801	39	2.2	3955	89	2.3
Vox pop	1517	23	1.5	1790	10	0.6	3307	33	1.0
<i>All factual</i>	<i>4790</i>	<i>80</i>	<i>1.7</i>	<i>4242</i>	<i>55</i>	<i>1.3</i>	<i>9032</i>	<i>135</i>	<i>1.5</i>
Major role	500	32	6.4	169	6	3.6	669	38	5.7
Minor role	527	20	3.8	201	8	4.0	728	28	3.8
Incidental role	618	13	2.1	421	4	1.0	1039	17	1.6
<i>All fictional</i>	<i>1645</i>	<i>65</i>	<i>4.0</i>	<i>791</i>	<i>18</i>	<i>2.3</i>	<i>2436</i>	<i>83</i>	<i>3.4</i>
Totals	6435	145	2.3	5033	73	1.5	11468	218	1.9

Base: Total TV population N = 11,468.

Disabled participants achieved their highest representation as fictional characters, contributing 5.7% of all major and 3.8% of all minor roles. Note that the contribution made by BBC One to major roles at 6.4% was thanks largely to Drama which included *Silent Witness* (with nine major participants), *Holby City* (also with nine) and *Call the Midwife* (with five). Indeed, one half of all disabled character appearances in Drama were in major roles at least once (see [Table 28](#) earlier).

As far as minor roles are concerned, half of the appearances of disabled people on screen were in Drama, including characters such as:

- Laura (mental health issues) appeared in two episodes of *Requiem* (BBC One)
- Jo Halley (deaf) in *Shetland* (BBC One, 13/02/18, 21.00 hrs)
- Daniel Renko (mental health issues) in *Hard Sun* (BBC One, 20/01/18, 21.30 hrs)

The representation of disability was much lower for factual people with the largest proportion in the role of key contributor at 2.3% across both channels. These included:

- Warwick Davies (restricted growth) in *The One Show* (BBC One, 30/01/18, 19.00 hrs)
- Lauri Love (Asperger's) in *BBC News* (BBC One, 05/02/18, 18.00 & 22.00 hrs)
- Roger Bannister (Parkinson's) in *BBC News* (BBC One, 04/03/18, 18.05 & 22.00 hrs)

Only two major presenters with a disability were found on BBC One compared with five on BBC Two:

- Steve Brown (paraplegia) in *Countryfile* (BBC One, 21/01/18, 18.30 hrs)
- Mary Berry (limb impairment) in *Classic Mary Berry* (BBC One, 12/03/18, 20.30 hrs)
- Martin Hughes-Games (dyslexia) in *Winterwatch* (BBC Two, 31/01/18, 20.00 hrs)
- Monty Don (mental health issues) in *Big Dreams, Small Spaces* (BBC Two, 06/02/18, 19.00 hrs)
- Rhod Gilbert (ADHD) in *Rhod Gilbert: Stand up for Shyness* (BBC Two, 30/01/18, 21.00 hrs)
- Chris Packham (Asperger's) in *Chris Packham: In Search of the Lost Girl* (BBC Two, 28/01/18, 21.00 hrs and 30/01/18, 23.15 hrs)

A further six were minor presenters, only one of whom was on BBC Two:

- Peter Jones (dyslexia) in *Dragons' Den* (BBC Two, 08/02/18, 23.15 hrs)
- Dame Jenni Murray (walks with stick) in *The One Show* (BBC One, 08/02/18, 19.00 hrs)
- Nikki Fox (muscular dystrophy) in *BBC News* (BBC One, 14/02/18, 18.00 and 22.00 hrs)
- Simon Kindleysides (cannot walk²³) in *All Together Now* (BBC One, 24/02/18, 19.15 hrs)
- Joleon Lescott (facial scarring) in *FA Cup Match of the Day Live* (BBC One, 28/01/18, 15.35 hrs)

Repeat appearances

A further issue is that of repeat appearances where the same individual or character appears in more than one programme, thus boosting the numbers and potentially disguising a limited base for the representation. With small minority groups, such participants can distort the picture.

Some 31 disabled individuals generated a total of 77 participant appearances, providing a boost to the disabled population of 27%.²⁴ Only five of these made more than two appearances: Clarissa Mullery with seven (*Silent Witness* and *The One Show*, BBC One); Donna Yates with seven (*EastEnders*, BBC One); Andrew Marr with five (*BBC News*, BBC One and *Britain's Cycling Superheroes*, BBC Two); Libby, The Silent Child with three (*BBC News* and *The One Show*, BBC One); Oliver Valentine with three (*Holby City*, BBC One).

Note that similar figures were not computed for the whole TV population so there is no baseline for comparison. The task of tracking all repeated appearances in a population of over 11,000 participant appearances would be very considerable. Although the impact of repeat appearances appears relatively small, without these, representation would reduce from 1.9% to 1.5%.

²³ Cannot walk is coded where the cause is unclear (e.g. someone seen using a wheelchair without context).

²⁴ Calculated as follows: If the repeat appearances by all 31 individuals were to be removed (i.e. 77-31=46), the disabled population would be reduced to 172 individuals (from 218 participants). Thus the repeat appearances provide a boost of 27% (46/172) to the number of individuals identified.

6. Sexual orientation: Lesbian, gay and bisexual (LGB)

This section presents the detailed findings of the content analysis on the prevalence and prominence of lesbian, gay and bisexual participants on screen.

The LGB log

There is currently no widely accepted survey estimate of the size of the lesbian, gay and bisexual population. In 2016, estimates from the Annual Population Survey (APS)²⁵ suggested that 2.0% of the population identified themselves as lesbian, gay or bisexual (LGB), representing just over 1 million adults aged 16 or over. This comprised 1.2% identifying as gay or lesbian, 0.8% identifying as bisexual. However, Public Health England (2017) acknowledged that depending on the definition, it might be anywhere between 2.5% and 5.9% within England.²⁶

Monitoring LGB status in a TV population is at once both simpler and more difficult than in a population survey. We cannot ask the TV participants questions directly, but have to wait until they disclose something about their sexual status either directly or by implication in the narrative. In this study a log was made of portrayed sexuality for all TV participants²⁷ – whether heterosexual or LGB. In most cases (90%) no information was given. Sexuality was portrayed in only one in ten participant appearances (10%). Of these, a total of 76 were logged as LGB making up 6.4% of all whose sexuality was portrayed (and 0.7% of the total television population).

LGB status was determined slightly differently for ‘real’ people compared with fictional characters. In fiction, the default rule was that, unless there was evidence to support heterosexuality, males portrayed as ‘camp’ were included in the count of LGB. The reason for this is that such behaviour could be taken as a deliberate production intent – a trope that the audience would instantly recognise and understand as shorthand for gay. In practice this rarely occurred in the absence of other corroborating evidence. Where no further indication of sexual identity was given, these were coded as *implied* gay.

With factual (real) people, a more cautious approach was taken. The default rule was that camp behaviour was in itself insufficient to include the portrayal as gay without supporting evidence such as comments or inferences, indications of sexual attraction, flirting, innuendo and comic asides. This was essential in order to avoid including those who have acknowledged that they may appear camp but have said they were not gay.

Since the sampling unit here is each television programme, a person portrayed as LGB in one programme did not automatically define their sexual identity in any other appearances. A separate

²⁵ <https://www.ons.gov.uk/peoplepopulationandcommunity/culturalidentity/sexuality/bulletins/sexualidentityuk/2016>

²⁶ Public Health England (2017) *Producing modelled estimates of the size of the lesbian, gay and bisexual (LGB) Population in England*.

²⁷ Some individuals may appear in more than one programme so we usually speak of ‘participants’ or ‘participant appearances’ in a programme rather than ‘people’ or ‘individuals’.

log was kept of cases where the participant's LGB status was *known* to the research team but not portrayed in the programme (N=112 cases). Such knowledge is inevitably partial and so would not be a reliable measure of population prevalence, especially since an equivalent figure could not be computed for heterosexuality that was known but not portrayed. However, if these cases of *known* but not portrayed LGB were to be added to the count, the LGB sample would grow to N=188 representing 1.6% of the overall TV population.

Thus, we have at least three estimates for the size of the LGB population but believe that the preferred and the most rigorous statistic is the figure of 6.4% based on all those participants with a sexual identity that was portrayed in the programme.

The key data below refers to cases of portrayed sexual orientation. The 76 LGB participants comprised 59 gay males (including 7 implied), 4 bisexual males, 9 lesbians (including 1 implied) and 4 bisexual females. Most appeared in UK productions (80%) with the remaining fifth (20%) from the USA. In total, 14% of the LGB group were from an ethnic minority background and 4% had a disability.

Demographics

In the portrayed heterosexual population, men and women occurred in almost equal proportions (51% male, 49% female). However, in the LGB group only 17% were female - outnumbered by males in a ratio of almost 5:1. Furthermore, [Table 31](#) below shows, gay and bisexual males contributed one in ten (10%) of all male sexualities portrayed, but lesbian and bisexual females accounted for just two percent of all female sexualities. Here the LGB numbers are too small for confidence, but are indicative and point to areas where there is a notable absence of inclusion.

Table 31: Sexual orientation by gender

Sexuality	Male		Female		Total		Proportion female
	N	%	N	%	N	%	%
LGB	63	10	13	2	76	6	17.1
Heterosexual	570	90	540	98	1110	94	48.6
Total	633	100	553	100	1186	100	46.6

Base: All portrayed sexuality =1186.

Table 32: Sexuality by age band

Age	LGB		Heterosexual		All sexuality	
	N	%	N	%	N	%
Under 16	--	--	28	3	28	2
16-34	40	53	376	34	416	35
35-54	27	36	444	40	471	40
55+	8	11	256	23	264	22
All ages	75	100	1104	100	1179	(100)

Base: All portrayed sexuality minus cannot code N = 1,179. NB. Percentages may not add to 100% due to rounding in the cells. (100) shows the true figure.

As seen in [Table 32](#), LGB participants appear younger than their heterosexual counterparts. Over half (53%) were aged 16-34 compared with just one third (34%) of heterosexuals who were twice as likely to be aged 55 or over (23% versus 11% LGB).

Channel

As the numbers of LGB participants are so small, caution should be urged when detecting patterns. [Table 33](#) shows that LGB participants seem to have occurred more frequently on BBC Two at 7.8% versus 5.5% on BBC One. At first sight, this seems an anomaly since 41 participants were portrayed as LGB on BBC One and only 35 on BBC Two. However, because more participants were portrayed as heterosexual on BBC One, the proportion of LGB people was lower than on BBC Two. In addition to this, BBC Two was advantaged with two episodes of *The Assassination of Gianni Versace* (BBC Two, 02/03/18 & 09/03/18, 23.05 hrs) where 43% of LGB portrayals on BBC Two were located.

Table 33: Sexual orientation by channel

Sexuality	BBC One		BBC Two		BBC One+BBC Two	
	N	%	N	%	N	%
LGB	41	5.5	35	7.8	76	6.4
Heterosexual	699	94.5	411	92.2	1110	93.6
Total	740	100.0	446	100.0	1186	100.0

Base: All portrayed sexuality =1,186.

Peak programming

The overall rate of 6.4% LGB representation is helped by the numbers appearing in programmes after 10pm ([Table 34](#)). LGB sexual orientation rose from five percent in peak to double this (10%) in late peak. For males, the LGB rate almost doubled from eight percent to 15% late peak. In the case of females, the numbers are too small for reliability (5 participants in peak; 8 late peak).

Table 34: Sexual orientation by gender by peak and late peak start times

Sexuality	Peak (18.00-22.00 hrs)			Late peak (22.00-00.00 hrs)		
	Male	Female	Total	Male	Female	Total
LGB	8	1	5	15	5	10
Heterosexual	92	99	95	85	95	90
Total	100	100	100	100	100	100
Total N	450	393	843	183	160	343

Base: All portrayed sexuality N =1,186.

Type of production

Table 35 shows the number of programmes containing LGB participants across the various production types. Overall, this was true of just one in 14 programmes (7%). In fiction it was one in five (21%) - four times higher than in non-fiction (5%). Notably, almost one third of Dramas (31%) and one quarter of Soaps (25%) contained at least one LGB participant.

Table 35: Proportion of programmes with LGB representation

	Total number of progs in sample	Number of progs with LGB people	Percentage progs with LGB people
Production type	N	N	%
News (National)	92	2	2
Factual*	224	9	4
Light Entertainment	88	9	10
Sport	35	---	---
All non-fiction ²⁸	439	20	5
Soap	16	4	25
Comedy Fiction	23	2	9
Drama	39	12	31
Film	19	2	11
All fiction	97	20	21
All programmes	536	40	7

*Factual as a production type includes genres such as documentaries, current affairs, magazine and consumer.

Table 36 below shows the rate of LGB representation by production type. Figures should be viewed with some caution - cross tabulation of an already small dataset results in very few cases in each category. The rates of LGB portrayal appear to vary considerably in the various production types. Sports programming had none while in Light Entertainment and Drama, they contributed around 10% of all portrayed sexuality. Soap showed quite limited representation of LGB (at just 4.5%).

Comedy Fiction, where 'camp' males have often provided a source of entertainment, had a relatively low prevalence at only 3.3% of participant appearances. This figure comes from just two episodes of the Scottish sitcom *Two Doors Down* (BBC Two) featuring Ian Baird and partner, Gordon.

Other Comedy Fiction with no LGB representation included: *Dad's Army* (BBC Two, 2 episodes, 1973); *Hold the Sunset* (BBC One, 2 episodes, 2017); *Mum* (BBC Two, 4 episodes, 2016); *Still Open All Hours* (BBC One, 2 episodes, 2018); *The Young Offenders* (BBC One, 4 episodes, 2018).

²⁸ Factually based programmes' and 'non-fiction' are used interchangeably in this report.

Table 36: LGB by production type

	LGB	Heterosexual	All sexuality	LGB
Production type	N	N	N	%
News	2	68	70	2.9
Factual	18	328	346	5.2
Light Entertainment	10	86	96	10.4
Sport	---	8	8	---
<i>All non-fiction</i>	30	490	520	5.8
Soap	6	127	133	4.5
Comedy Fiction	4	117	121	3.3
Drama	32	271	303	10.6
Film	4	105	109	3.7
<i>All fiction</i>	46	620	666	6.9
Total	76	1110	1186	6.4

Base: All sexuality N = 1,186.

Level of appearance

Table 37 shows the level of appearance of LGB participants. At first glance it would seem that they held highest levels of representation as major and minor presenters. That may be so, but the overall numbers are very small so caution should be taken with interpretation. Perhaps, not surprisingly, sexuality was portrayed for very few presenters (N=20 major presenters and N=11 minor presenters). Thus the high proportions for LGB relate to just two participant appearances in each category:

- Sandi Toksvig (twice) in *QI* (BBC Two, 16/02/18 & 02/03/18, 22.00 hrs) both as major presenter
- Rylan Clark-Neal in *Eurovision: You Decide* (BBC Two, 07/02/18, 19.30 hrs) as minor presenter
- Richie Anderson in *The One Show* (BBC One, 22/01/18, 19.00 hrs) as minor presenter

Table 37: LGB by level of appearance

	LGB	Heterosexual	All sexuality	LGB
Level of appearance	N	N	N	%
Major presenter	2	18	20	10.0
Minor presenter	2	9	11	18.2
Key contributor	25	348	373	6.7
Vox pop	1	53	54	1.9
<i>All factual</i>	30	428	458	6.6
Major role	27	384	411	6.6
Minor role	12	194	206	5.8
Incidental role	7	104	111	6.3
<i>All fiction</i>	46	682	728	6.3
Totals	76	1110	1186	6.4

Fictional LGB characters were fairly evenly represented at each level at around six per cent of sexual identities portrayed. Major roles included: Andrew Cunanan, Gianni Versace and Antonio D'Amino in *The Assassination of Gianni Versace: American Crime Story* (BBC Two); Ashley and Dan along with Tina Carter in *EastEnders* (BBC One); Ben 'Lofty' Chiltern and Dominic Copeland in *Holby City* (BBC One).

Repeat appearances

As indicated earlier in the context of repeated appearances by Sandi Toksvig, one of the characteristics of the television population is that participants can appear more than once in different programmes. They can also appear in different series and in different roles. Tom Allen, for example, appeared in *Mock the Week* (BBC Two, 07/02/18 and 21/02/18, 22.00 hrs) and in *Live at the Apollo* (BBC Two, 20/01/18, 22.00 hrs). Similarly, Ezra played both a minor and an incidental role in two different episodes of *McMafia* (BBC One).

Repeat appearances boosted the LGB sample by 25%. Overall, 14 individuals appeared more than once, generating a total of 29 participant appearances between them. If these repeated appearances were to be removed, 61 individuals²⁹ would have been recorded as LGB reducing the on-screen representation figure from 6.4% to 5.2%. The impact of repeat appearances for small minority groups can be important in revealing a fragile base for their representation. However, note that similar figures were not computed for the whole TV population so there is no baseline for comparison. The task of tracking all repeated appearances in a population of over 11,000 would be considerable.

²⁹ i.e. 76 participant appearances minus the 15 repeat appearances by 14 individuals.

7. Programme location

Introduction

Whenever any UK location was portrayed in a UK production, this was logged according to the various BBC TV regions. Locations were categorised at two levels:

- Primary – the main region/location where the programme was set (e.g. in fiction) or was filmed (e.g. in a factual programme). Examples in fiction include *Strike: Career of Evil* (BBC One, Drama) located in London and *Still Open All Hours* (BBC One, Comedy Fiction) in Doncaster, Yorkshire and Lincolnshire. Examples in factually based programming include *White Fright: Divided Britain – Panorama* (BBC One, 22/01/18, 20.30 hrs) located in Blackburn, North West and *Surgeons: At The Edge Of Life* (BBC Two, 22/01/18, 21.00 hrs) in Birmingham, West Midlands.
- Secondary – when one region did not predominate in the programme, commonly where the presenters hosted items from a variety of locations around the country such as *The One Show* (BBC One) and *The Truth About...* (BBC One) Secondary locations also applied to news items set in different locations.

Note that programmes may portray a primary location and secondary locations. For example, *The One Show* (BBC One, 15/02/18, 19.00 hrs) was broadcast from London & South East (primary location) and included items with five secondary locations: Bristol (West & South West), West Yorkshire (Yorkshire & Lincolnshire), Cambridge (East), Merseyside (North West England) and Dundee (Scotland).

The log of locations

There were 509 UK productions. Six out of ten (59%) contained an identifiable UK location³⁰. Of these 300 programmes, 39% contained a primary and 76% contained one or more secondary locations.

Table 38 below shows the regions that were represented. In terms of primary locations, London & South East predominated, making up just under one half (48%) of all those identified. This cannot be attributed to News which is broadcast from anonymous studios and thus no main location could be identified. Soap and Drama contributed more than one half (53%) of primary London & South East locations. These included *EastEnders* (BBC One, 16 episodes); *Silent Witness* (BBC One); *Call the Midwife* (BBC One); *McMafia* (BBC One); *Strike: Career of Evil* (BBC One); *New Tricks* (BBC One); *Hard Sun* (BBC One). In addition, there were two Drama series with identifiable primary locations outside of London & South East: *Shetland* (BBC One) located in Scotland and *Requiem* (BBC One) in Wales.

³⁰ This left 209 programmes with no identifiable location - either because their location was not in the UK (e.g. *Yellowstone*, BBC Two) or they were based in anonymous studios (e.g. *Only Connect*, BBC Two) or the settings were unidentifiable (e.g. *Holby City*, BBC One). Of course it would be possible to discover the locations of these studios or the settings for those which could not be identified but this would be a different exercise.

Table 38: Primary and secondary locations: UK programmes BBC One + BBC Two

Regions	Primary locations		Secondary locations		All	
	N	%	N	%	N	%
Scotland	8	6	110	9	118	9
Wales	9	7	71	6	80	6
Northern Ireland	---	---	34	3	34	3
North West England	5	4	119	10	124	9
North East England	3	2	51	4	54	4
Yorkshire & Lincolnshire	11	9	79	7	90	7
West Midlands	10	8	68	6	78	6
East Midlands	1	1	35	3	36	3
West & South West	11	9	89	7	100	7
East	2	2	47	4	49	4
South	5	4	52	4	56	4
London & South East	59	48	461	38	520	39
Isle of Man & Channel Islands	---	---	---	---	---	---
Total locations N	124*	100	1215	(100)	1339	(100)
Total programmes with location N	116		227			

N.B. Percentages may not add to 100 due to rounding. (100) shows the true figure* This includes 11 programmes where there were two main locations.

The remaining primary locations were broadly distributed throughout the country with Yorkshire & Lincolnshire and West & South West identified in nine per cent of them. West Midlands contributed eight per cent while Scotland and Wales accounted for six and seven percent respectively.

Regions least likely to be portrayed as primary locations were: East Midlands (1%); North East England (2%); East (2%); North West England (4%); the South (4%). There were none identified for Northern Ireland or the Isle of Man & Channel Islands.

With regard to secondary locations, once again, London & South East was the most frequently represented region at almost four in ten (38%) of those identified, followed by North West England (10%). Scotland appeared more often than Wales (9% and 6% respectively) while Northern Ireland had infrequent representation at just 34 cases (3%). Other regions with fewer locations comprised East Midlands (3%) and North East England, East and South (all at 4%) while once again none was logged for the Isle of Man & Channel Islands.

Table 39 shows all identifiable UK locations (main + secondary) in the various production types. Non-fiction generated most of them (96%) with News accounting for nearly half of all locations (at 48%) followed by Factual (at 36%).

Table 39: UK programmes with all UK locations by production type

Production type	All locations	
	N	%
News (National)	647	48
Factual	481	36
Light Entertainment	45	3
Sport	119	9
<i>All non-fiction</i>	1292	96
Soap	16	1
Comedy Fiction	4	*
Drama	24	2
Film	3	*
<i>All fiction</i>	47	4
Total	1339	(100)

Base: All UK locations (124 main + 1215 secondary). NB: Percentages may not add to 100 due to rounding. (100) shows the true figure. * Denotes less than 0.5%.

Table 40 below shows how non-fiction production types represented the regions of the UK. London & South East accounted for almost one half (47%) of all locations identified in News. In contrast, they accounted for under one quarter (22%) in the production type Factual which included genres such as Current Affairs, Documentary, Consumer and Magazine. Thus, compared with News, Factual was less clustered around the capital and therefore provided greater representation of the regions.

Table 40: UK locations by non-fiction production types

Regions	News		Factual		Light Ent		Sport		Total	
	N	%	N	%	N	%	N	%	N	%
Scotland	49	8	63	13	4	9	1	1	117	9
Wales	31	5	35	7	3	7	8	7	77	6
Northern Ireland	22	3	10	2	1	2	--	--	33	3
North West England	59	9	37	8	3	7	24	20	123	10
North East England	16	2	31	6	--	--	7	6	54	4
Yorkshire & Lincs	31	5	48	10	2	4	5	4	86	7
West Midlands	34	5	34	7	--	--	9	8	77	6
East Midlands	12	2	19	4	--	--	5	4	36	3
West & South West	48	7	51	11	1	2	--	--	100	8
East	18	3	24	5	1	2	5	4	48	4
South	21	3	23	5	1	2	11	9	56	4
London & South East	306	47	106	22	29	64	44	37	485	38
Isle of Man/Channel Isles	--	--	--	--	--	--	--	--	--	--
Total locations	647	(100)	481	100	45	(100)	119	100	1292	(100)

Base: All UK locations (83 main + 1,209 secondary) in UK productions.