



BBC Diversity Commissioning Code of Practice Progress Report 2022/23

Welcome to the BBC Diversity Commissioning Code of Practice Progress Report 2022/23

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Cover:
The Traitors, Studio Lambert,
BBC One
Below:
Louis Theroux Interviews...
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EMBEDDING DIVERSITY, INCLUSION AND BELONGING

At the BBC, we are committed to embedding diversity, inclusion and belonging in everything we do. In our content that means we prioritise reflecting, representing and serving a diverse range of audiences across the UK. We tell diverse stories that reflect the lives of the many communities we serve and we ensure authenticity by working with diverse teams. Since 2021, we have worked with our suppliers to achieve at least 20% off-screen diversity on new commissions, with a focus on disability, ethnicity and socio-economic diversity. We also committed to a financial investment of £112 million in diverse content over three years. In the second year of our commitment, we invested £65.5 million in diverse portrayal, production leadership and company leadership across TV and radio commissions. Over two years we have invested a total of £128.5 million across 469 TV and radio commissions, exceeding our initial

investment and creating opportunities for many different voices to be heard and many different stories to be told. Our content resonated positively with audiences who saw themselves and their stories authentically reflected on screen and on air and we are continuing to drive this further for deaf, disabled and neurodivergent people. We are spearheading commitments to improve access, representation and inclusion on and off screen and collaborating pan industry to create and set accessibility standards that remove barriers and create opportunities for all deaf, disabled and neurodivergent talent in our industry. We will continue to push for more and stretch our ambitions to serve and reflect all audiences, create more high-impact content and deliver value for all.

Chinny Okolidoh

Director of Diversity & Inclusion, BBC



Overview

Now in its fifth year of reporting, the BBC's Diversity Commissioning Code of Practice focuses on improving representation and inclusion in commissioning and sets out what the BBC and its suppliers have achieved over the last year. Our ambition is that across all our programming, in TV, Children's, Radio, Sport, News and across all four Nations, the BBC accurately represents and authentically portrays diversity across the UK.

Three headlines stand out for the last year: an increase in spending on diverse content, more support for talent off screen and off air and improving accessibility, representation and inclusion for deaf, disabled and/or neurodivergent talent on and off screen.

Over the financial year 22/23 the BBC spent £65.5 million on diverse content, across TV and Radio. That represents 118 commissions for television, and close to 200 commissions in radio. Within television we are already exceeding our commitment to spend £100 million over three years, and within radio we are on track to meet our £12 million commitment by the end of this financial year.

This spending commitment has been supported by a range of initiatives to invest in talent behind the scenes, which included the expansion of the Diverse Talent Development Fund into Children's. Over the last year the BBC has had a particular focus on improving access to the industry for disabled people. That has included launching the pan-industry TV Access Project, as well as BBC focused work with the Elevate Scheme and new Access First titles.

Leading the industry

£128.5_m

Spent on diverse content on TV and Radio over two years

£61_m

Spent on diverse content on TV in financial year 22/23

118

Diverse content commissions in TV 2022/23

£4.5_m

Spent on diverse content for Radio in financial year 22/23

194

Diverse content commissions in Radio 2022/23

40+

Talent schemes, bursaries and targeted initiatives

Support for talent behind the scenes

12.9%

Black, Asian and minority ethnic representation on production teams**

8.9%

Deaf, disabled and/or neurodivergent representation on production teams**

15.4%

LGB representation on production teams*

54.1%

Female representation on production teams

£2.4_m

Spent through the Diverse Talent Development Fund

153

Programmes supported through the fund

* Diamond currently monitors Lesbian, Gay and Bi-sexual representation

** Diamond data: representation off screen.

Investing in access

22

Mid career placements for disabled talent under the Elevate scheme

2

Elevate Assistant Commissioner roles created for deaf, disabled and/or neurodivergent individuals

3

Access First titles being piloted at the BBC

14

Deaf, disabled and/or neurodivergent writers supported through the BBC Writers Room

11

Productions supported by Access Co-ordinators.

8.8%

Deaf, disabled and/or neurodivergent roles on screen***

*** Diamond data: actual representation on screen.

Overview continued

Investing in diverse content

2022/23 is the second year of the BBC's three year commitment to invest £112 million on diverse content across TV and Radio.

Television

Within television, programme commissions must meet two of the following criteria to count towards the commitment:

- 1 **Diverse stories and portrayal on-screen**
assessed by the relevant commissioner and the BBC's Creative Diversity Team
- 2 **Diverse production leadership**
verified by the supplier in the End of Production report
- 3 **Diverse company leadership**
verified by the supplier via the Company Leadership Survey

This year the BBC has spent £61 million on TV commissions – £45 million on Network programming and £16 million in the Nations. It has spent a further £4.5 million on radio commissions. Cumulatively, over the last two years the BBC has spent £128.5 million on diverse content.

	Programmes	% Programmes
Qualifying (meets at least 2 of the 3 criteria)	118	100.0%
Portrayal criteria met	105	89%
Production leadership criteria met*	58	49%
Company leadership criteria met**	97	82%

* i.e. at least two of the decision making roles on a production team must be from the three under-represented groups.
** i.e. at least two of the leadership roles in a production company must be from the three under-represented groups

Of those television titles that qualified, 19% qualified because they met all three criteria, meaning the programme portrayed diverse stories, they were made by a diverse production team and the company itself was diverse-led.

Spending has been across Children's, Comedy, Drama, Entertainment, Factual and Sport.

£128.5m

Spent on diverse content over the last two years



Waterloo Road, Wall to Wall/Rope Ladder Fiction , BBC One

The BBC has improved its reporting systems on diverse content. Independent production companies are now asked to submit a Company Leadership Survey and an End of Production report.

This has enabled us to understand more about the production teams making our television programmes. Of the programmes that met our diverse production leadership criteria, 43% did so because they had leadership positions held by people from a Black, Asian or minority ethnic background, 34% had people who were deaf, disabled and/or neurodivergent and 84% by people from a low socio-economic background. Intersectionality was

also a consideration – most people that qualified did so with more than one criteria.

The Company Leadership Survey means we have more data on the companies that make our programmes. Of the programmes that met our diverse Company Leadership criteria, 41% had senior leaders from a Black, Asian or minority ethnic background, 30% had senior leaders who were deaf, disabled and/or neurodivergent and 94% had senior leaders from a lower socio-economic background. As above, most of the roles that qualified did so with more than one criteria.

Radio

This year, BBC Radio spent £4.5 million on new content which met the qualifying criteria. In total, 194 commissions qualified. Qualification against the portrayal criteria is assured through conversations between commissioning teams and the supplier. This year as with TV, Radio introduced a Company Leadership Survey for Indies to complete in order to improve the accuracy of our reporting. We are actively investigating how to do the same for Production Leadership with an End of Production report. Cumulatively, over the last two years, Radio has spent £8.5 million on qualifying content, meaning we are on track to meet the three-year target spend of £12 million.

	Programmes	% Programmes
Qualifying (meets at least 2 of the 3 criteria)	194	100.0%
Portrayal criteria met	165	85%
Production Leadership criteria met*	172	89%
Company Leadership criteria met*	148	76%

* For smaller companies with fewer than 4 of the listed roles, a 50% target will apply. E.g. In a company with 3 of the roles, 2 will have to meet the criteria.

Overview continued

Supporting talent behind the scenes

The BBC has focused on building diverse talent pipelines off screen and off air, with key initiatives and investments.

Diverse Talent Development Fund

£2.4 million from this year's Diverse Talent Development Fund supports production companies to develop diverse on and off screen talent from those at the early stages of their career through to senior level talent. This year it has supported 153 programmes.

The Creative Diversity Team

Our Creative Diversity Team (CDT) is embedded in the Content Division, working closely with our audience insights team, commissioning teams, suppliers and external experts to ensure that equitable processes for talent and authentic portrayal is maintained throughout the production process. The CDT works across the UK and now provides input into our supplier briefings, supplier diversity and inclusion education and industry wide access commitments.

Assistant commissioners' scheme

This year the BBC created seven new roles – with a focus on increasing representation from the Nations and candidates who are deaf, disabled and/or neurodivergent. Five Assistant Commissioners are based outside of London. The two London-based Assistant Commissioner roles sit in Unscripted and Scripted. These are year long roles at the heart of the BBC's commissioning teams.

7

new Assistant Commissioner roles

50:50

The 50:50 Equality Project focuses on on-screen diversity and engages directly with commissioning teams. 125 teams in the BBC News division, 170 teams and content makers in Nations and BBC Local and 164 teams in the BBC Content division (TV, Children's & Education, Sport, Radio & Music) gather data to understand more about who is appearing on their programmes.

In March 2023, the programmes published their on-screen gender results, and some published their ethnicity and disability results for the first time. It provided a snapshot for that month.

61% of programmes had at least 50% female representation, 65% had 20% Black, Asian and minority ethnic representation and 53% featured 12% disability representation.

Celebrating talent on screen and on air

Programme highlights

This year the BBC has produced award winning programming that has inclusion and authenticity at its core. On countless productions an inclusive off-air and off-screen team supported better representation on screen and on air, such as **Granite Harbour** from BBC Scotland and **The Pact 2** from BBC Wales.

Our unscripted genres have prioritised inclusion both on and off screen, by ensuring our popular and returning series, such as **The One Show**, **A Question of Sport**, **Masterchef** and **Glow Up** have embedded inclusive practices in the programmes.

Distinctive documentaries such as **Aids: The Unheard Tapes**, **Louis Theroux Interviews Stormzy** and **Inside Our Autistic Minds** reflected a range of stories and experiences.

In Scripted, BBC Comedy has developed shows that portray characters and situations that are funny and challenging – these include new series **Black Ops** and returning series, **Jerk** and **Two Doors Down**.

BBC Radio and Music continues to reflect the UK's diversity. For example **Open Music**, which brings together new creatives and musicians of all genres, styles and backgrounds from across the country to the BBC.

BBC Sport leads the way with prime time coverage of women's sport, including the Women's Euros and the Women's 6 Nations Championship. This year the Commonwealth Games and the World Cup had a diverse presentation and pundit team.

A thought-provoking mix of content has been produced in Children's and Education. That includes **A Kind of Spark** which is based on the experiences of neurodivergent characters, written, acted and produced by a neurodivergent team.



BBC Sport FIFA World Cup Qatar 2022

Overview continued

Representation recognised

The BBC's commitment to diversity and inclusion has been recognised across the industry with multiple awards for diverse and representative programming. That includes BAFTA nominations for **Freddie Flintoff's Field of Dreams**, **Ru Paul's Drag Race** and **We are Black & British**. A BAFTA for best reality and constructed factual was awarded to **The Traitors**. Arts documentary **Salt** won at the Griersons and powerful documentary **The Real Mo Farah** won a BAFTA. Lenny Rush received a BAFTA for his performance in **Am I Being Unreasonable?**, as did CBeebies' George Webster, who won a Children's BAFTA for best presenter. Nicole Lecky, who wrote and starred in the drama **Mood**, and Adjani Salmon, responsible for the comedy **Dreaming Whilst Black**, both won at BAFTA and the Royal Television Society.

In Radio and Music, Nadia Jae, Craig Charles and Romesh Ranganathan received Golds for their music shows on Radio 1Xtra, Radio 6 Music, Radio 2 and BBC Sounds at this year's ARIA Awards.



The Real Mo Farah, Atomized Studios, BBC One

A focus on improving access

Over the last 12 months the BBC has worked hard to improve access across all of its productions and to improve the representation of disabled people.

Within television this has resulted in a significant increase in the proportion of those with a disability working off screen, from 7.4% last year to 8.9% this year, according to the Creative Diversity Network's Diamond data. This is leading the industry, and above our initial target of 8%. The Diamond data shows we also achieved 8.8% actual on screen portrayal, although only 5.1% was perceived which could be due to non-apparent disabilities often not being perceived.

We have made a commitment to improve on-screen representation of disabled people meaning we will look to include authentic and meaningful representation of disability in all new commissions. We will endeavour to cast those with lived experience of disability for disabled roles – as well as seeking disabled actors for roles not specifically written as disabled across our scripted genres.

We continue to focus on access, with a number of key projects:

Elevate

The Elevate scheme matches mid to senior level, deaf, disabled and/or neurodivergent programme makers with production roles in independent production companies. This year we have matched 22 deaf, disabled and/or neurodivergent talent in unscripted, scripted, Children's, Audio and Sport productions. We have extended the scheme beyond editorial and production to include craft roles, such as a camera assistant and an art department assistant. Half of all the roles are outside of London and a quarter are from a lower SED background.

Programmes have included: **Pointless**, **Survivor**, **The Commonwealth Games**, **Michael McIntyre's Big Show** and **Operation Ouch**.

22

Elevate placements

Access First Titles

A small number of programmes work with the BBC's Creative Diversity team and access co-ordinators to significantly increase disabled talent on their production teams. The aim is to widen opportunities, provide a pathway for talented individuals to progress and share learning across the organisation. The first group of programmes are **The One Show**, **Morning Live** and **Silent Witness**.

The TV Access Project (TAP)

- **Industry best practice** – training, monitoring and evaluating
- **Access to work** – to support freelancers across production
- **Funding** – a pan-industry approach to paying for adjustment and access costs
- **Access coordinators** – standardise the role across all genres
- **Talent retention and progression** – nurture disabled talent into long-lasting leadership and senior decision making roles
- **Production spaces** – make all production spaces accessible

Diversity Commissioning
Code of Practice

1

Lead by example

2

Portrayal should be authentic

3

Casting should be open and fair

4

Diverse workforce makes for better content

5

Measurement

1 TELEVISION

We want all audiences, across the UK, to feel authentically represented on screen. Our content and commissioning teams are committed to ensuring that the diversity of stories that our audiences see is true to life.

It is important that our programmes reflect and resonate with every community and provide a window into other people's worlds across our Factual, Entertainment, Comedy, Daytime and Drama Content. Achieving this means achieving representation off screen, and this has been a key priority this year. At the BBC we have developed better reporting systems for understanding production teams and have invested more in supporting diversity.

**BBC on screen perceived
Diamond data for 2022/23**

47.3%

female representation

27.2%

Black, Asian and minority
ethnic representation

5.1%

Deaf, disabled and/or neurodivergent
representation

Right:
Freddie Flintoff's Field of Dreams,
South Shore Productions



Television

Leading by example

Prioritising diversity in our commissioning

Conversations with suppliers on diversity and inclusion are embedded into our commissioning processes. Our suppliers have embraced this model and we have two new reporting mechanisms to ensure accountability: the End of Production report and the Company Leadership Survey. This reporting enables us to understand how much of our TV budget we are spending on diverse content, as detailed in the Overview [here](#).

Small Indie Fund

£1m

to support smaller companies

52%

supported diverse led companies



Wall to Wall, BBC Three

The BBC has a responsibility to support change in the industry, and that is the focus of the Small Indie Fund, which ring fences £1m of development spend to support smaller companies.

Each company selected receives a financial investment and a commissioner as a mentor. This year 52% of the companies supported across drama, comedy, entertainment, factual and daytime were diverse led, up 10% on the previous year.

Improved representation across the industry

Of our suppliers, 48% returned the Company Leadership Survey which enables the BBC to understand whether a company is diverse-led and/or owned. That is defined as an independent production company which has two of the leadership roles in that company filled by people who are from one of three under-represented groups (i.e. Black, Asian and minority ethnic, disabled or lower socio-economic background). Of those that returned the report, just over half (51%) have diverse company leadership, which suggests widening access to the industry although there is still more to do.

Increasing deaf, disabled and neurodivergent representation off-screen is the ambition of our new Access First Titles investment. The first programmes selected for the project are **Silent Witness**, **Morning Live** and **The One Show**, all from BBC Studios. The ambition is to increase the number of deaf, disabled and/or neurodivergent people on the production teams.

“

The One Show supports disabled people to better access TV roles – in the past year we've had several successful hires which have all been brilliant opportunities for the individuals and the show, so we were delighted to accept the trailblazer Access First role. Being a part of this initiative will allow us to learn and expand in the future to make it part of business as usual.”

Joanne Vaughn-Jones

Executive Producer, The One Show, BBC



CASE STUDY

MORNING LIVE

Morning Live continues to demonstrate its commitment to diversity and representation. Over 50% low socio-economic backgrounds and 22% Black, Asian and minority ethnic talent on and off screen. **Morning Live** has also introduced new on-screen talent such as Sarah Lamprey.

Morning Live has actively sought out ways to be more inclusive with off-screen representation from the initial point of advertising all the way to making the hire and has continued to invest in diverse talent who are both established and to those newer and less experienced in the industry.

The production executive for **Morning Live** is a key member of the senior team and is female,

from Northern England and has an ethnically diverse background, bringing intersectional diversity to the team. She feels incredibly passionate about building an inclusive workforce and uses her position to make connections with local universities, organisations and North West-based apprenticeship programmes.

On screen, of the 38 most regular co-hosts, presenters and experts, 22 are female and 25 are from under-represented backgrounds. The team regularly opens up the studio space to talent looking to grow their confidence in a 'live' studio and does regular watch-backs where executives provide a bespoke performance review and feedback sessions.



Morning Live, BBC Studios, BBC One

Television continued



Love, Faith and Me, Milk and Honey Productions, BBC Two



CASE STUDY

LOVE, FAITH AND ME

The five films in **Love, Faith and Me** each portray families, couples or individuals from faith communities at a key moment in their lives. They contain universally relatable stories told through the lens of faith. From Muslim convert Chiedza looking to date within her new faith, to Sikh couple Sarina and Vik who after two miscarriages and three years of trying, decide to seek medical help to conceive whilst drawing on their religion.

The series was made by Milk and Honey, a Black-led indie with a strong ethos in promoting diversity within its freelance workforce.

During the production a number of the production team were supported in moving up a role. A researcher was supported in becoming an Assistant Producer (APs) and two APs were supported in becoming location and/or casting producers. They were chosen for their roles as they each brought with them a knowledge of the faiths and communities that were filmed for the series, and were trusted by the contributors. In addition two directors from under-represented

backgrounds got their first BBC Network's director credit and a junior shooter from a diverse background were given the opportunity to be the studio shooting director for the series as a whole. All were supported and mentored by the senior team, and offered training by industry professionals when and where needed, for example in camera, edit producing and casting.



They were supported and mentored by the senior team. It is valuable and powerful to bring on the next generation developing their unique voices as directors."

Lucy Pilkington

MD Milk and Honey Productions

Silent Witness is the first Drama to become an Access First Title. The production hired five off screen roles from script researcher to directors and worked with the individuals to make the relevant access adjustments. This included flexible working hours, supporting travel to work plans and a British Sign Language (BSL) interpreter to ensure any barriers to fulfilling their roles were removed.

5

off-screen roles for disabled talent on **Silent Witness**



Silent Witness, BBC Studios, BBC One

Television continued

Authentic portrayal

We want to engage with all our audiences by portraying communities in a knowledgeable and genuine way. Our Creative Diversity Team works across all genres to support productions in achieving authentic experiences and stories.

For example, authentic portrayal was vital in the factual entertainment programme, **Hungry For It**. Host Stacey Dooley and judges, Big Zuu and Chef Kay Kay tested out ten young cooks. The cast was diverse with host, judges and five of the 10 contestants coming from underrepresented groups, and the vast majority were from a low socio-economic background. The production team included a diverse series producer. Organisations Creative Access and Mama Youth ensured opportunities were given to people starting out in the industry and BBC Studios created a 'skilling up and mentoring process' for all members of the production team.



Inside Our Autistic Minds, BBC Studios, BBC Two



Hungry For It, BBC Studios, BBC Three



Humza: Forgiving the Unforgivable, Drummer Television, BBC Two

Better, Everything I Know about Love and **Wreck** are among multiple BBC drama titles that brought nuanced representation to our screens.

Across Factual programming authentic representation has also been a priority. In **Humza: Forgiving the Unforgivable**, YouTuber and comedian Humza Arshad explores the dilemma of desiring to seek revenge when your faith demands you to forgive.

In the powerful series, **Inside Our Autistic Minds**, we ensured representation of neurodivergent talent across key production roles and it was presented by Chris Packham, himself autistic. The programmes shared the stories of four autistic people, Flo, Murray, Anton, Ethan and their families to help audiences better understand autism.

Achieving authentic portrayal starts with the development process. For example, Rockerdale Studios, a disabled led indie, worked closely with the commissioning teams and the Creative Diversity Team. An initial pitch lead to paid development and investment via the Small Indie Fund. This allowed them to hire a development executive for the year and meant they received mentoring from commissioners in the factual entertainment team. This helped the production company broaden their network within the BBC.

Television continued

Casting should be open and fair

Open and fair casting continues to be a priority across Television, to ensure we provide equal opportunities to attract the broadest range of talent. Our suppliers understand they must adhere to our commissioning specifications that require castings to be fully accessible.

AIDs: The Unheard Tapes was an example of how important authentic casting can be. It was a documentary series that told the story of the AIDs crisis by those who survived, and those who did not. Young gay actors were cast to lipsync to the audio testimony of gay men recorded on cassette tape in the 1980s and 1990s. It was important to have a gay male director with a memory of life at the height of the AIDS crisis to support the programme.

The game show **Bridge of Lies** approached casting by targeting diverse groups on social media and inviting a wide range of applicants. The production team approached groups and charities that were either disabled led or represented disabled people. A BSL version of the flyer was produced, circulated on social media, including the Royal Deaf Society's website, and all the application forms were fully accessible. The outcome was that on-screen, just over a third of contestants were from diverse backgrounds.

In **The Great British Sewing Bee**, Love Productions worked closely with the Creative Diversity Team around language and accessibility to ensure disabled contestants were represented authentically.

In Entertainment, we have welcomed more diverse casting researchers and producers. From **Mastermind** to **University Challenge** there have been changes in question setting and talent on screen, resulting in a richer experience for our audiences. Casting online has been beneficial as it is more accessible for all, with potential contributors being required to travel less.



CASE STUDY

RALPH & KATIE

Drama series, **Ralph & Katie** represents a major milestone for inclusion and accessibility on-screen. It is the first series to feature two lead actors with Down Syndrome, Leon Harrop and Sarah Gordy.

Five emerging disabled writers worked in a writers' room with Peter Bowker the writer of **The A Word** and **Marvellous** and each wrote an episode of the final prime time series. Jordan Hogg as director meant that developing the project with authentic portrayal was led from the top.

Creative coach Jess Mabel Jones supported the lead actors throughout the process to allow

them to fully embody the roles. Jess worked with the entire crew to foster an inclusive environment alongside director Jordan and producer Jules Hussey. BBC commissioning and ITV studios worked together to support a significant training scheme during the production in which Triple C trained 30 disabled trainees with the support of department heads in addition to the six disabled trainees employed on set.

The production was the first series to utilise the Call It! app to ensure a safer and fairer place of work. The app enables companies and productions to monitor the safety and wellbeing of their staff

by gathering anonymous data regarding experiences of bullying and harassment.

In post production: Sync or Swim employed 20% disabled actors in the crowd ADR sessions.



The joy of working on **Ralph & Katie** was that we treated everyone differently and ensured that the production was fully accessible to everybody. It's all about opening minds not just pockets."

Jules Hussey
Producer



Ralph & Katie, ITV Studios, BBC One

Television continued

A diverse workforce makes for better content

£2.4 million was spent on diverse and inclusive content via the Diverse Talent Development Fund. This facilitated bespoke training, content, talent, ladder up opportunities, the Elevate scheme and Access First.

The New Documentary Directors' Initiative gives emerging film makers the opportunity to debut on BBC Three and iPlayer. The directors selected were housed in production companies that supported them to make their first film and had an executive producer to mentor them through the process. The scheme has industry acclaim and has been instrumental in developing new documentary talent.



CASE STUDY

UNA MARSON: OUR LOST CARIBBEAN VOICE

Many of the works and writings of Una Marson have been lost and, following her untimely death, she has largely been forgotten. This celebration of her incredible life and work brings her out of the shadows and back into the light. The writing team and development team were all from an ethnically diverse background, adding a richness and authenticity to Una's voice.

A Douglas Road Production for BBC Two and BBC iPlayer, the directors were Avril E. Russell and Topher Campbell, writer, Emma Dennis-Edwards, producer, Carol Harding and executive produced by Angela Ferreira.



Una Marson, Douglas Road Productions, BBC Two



CASE STUDY

A QUESTION OF SPORT

One of the BBC's longest running entertainment game shows, **A Question of Sport**, has embraced both on and off screen diversity. Sam Quek is the first ever female captain of **A Question of Sport**, and is British Asian with both Chinese and Singaporean heritage. Our other captain Ugo Monye is Black British with Nigerian heritage.

35% of the weekly guests are from a diverse background. A special episode to celebrate Pride included five guests from the LGBTQ+ community.



Within the content of the programme we are able to portray a huge range of diversity due to the innate nature of sport being so widespread and inclusive. As the producers this is something we insist upon in every episode that the content is reflective of all areas of society. Our production team assembled to make Series 52 in 2022/23 is the most diverse, including deaf, disabled and/or neurodivergent, ethnicity, socio-economic diversity and regionality representation."

Gareth Edwards
Executive Producer



BBC Entertainment: Question of Sport production team

Television continued



CASE STUDY BLACK OPS

The show was created by and is a vehicle for top Black British talent in comedy – Gbemisola Ikumelo (creator/writer/actor/executive), Akemnji Ndiforinyen (creator/writer/actor/executive), Hammed Animashaun (actor) for BBC One.

Ikumelo and Ndiforinyen are the series executive producers and have been empowered throughout the process to ensure the show is something they feel is authentic to the characters and community they want to portray.

Casting director, Aisha Bywaters takes a very inclusive approach to searches and auditions and put together an impressive supporting cast including many recognisable faces; e.g. Zoë Wanamaker, Felicity Montagu, Alex Macqueen, Ariyon Bakare, Jo Martin and Lucian Msamati have iconic roles in the show.

1

director placement



Black Ops, BBC Studios/Mondo Deluxe



CASE STUDY

GET ON UP: THE TRIUMPH OF BLACK AMERICA

A two-part series where David Harewood explores how African American artists and culture have influenced and dominated global popular culture. The actor takes us on a journey across America to meet his heroes, and discover some of the true stories behind the incredible artists who shaped his life and changed the world.

Along the way he discovers how African American performers, filmmakers and writers came to transform popular culture around the world.

In episode one, singer-songwriter and producer Smokey Robinson recalls how the Motown record label grew from humble beginnings to give Black artists a prominence they'd never had before, as Motown creator Berry Gordy

turned the sound of Black America into the sound of young America.

A Milk and Honey production, a diverse led indie; the executive producers are Lucy Pilkington and Lawrence Lartey. Produced by Obe Joshua.

“

I'm incredibly grateful to the BBC for allowing us to tell this story of the important contribution people of colour have made to global culture. Being fronted by David Harewood, a British actor who has worked in the States, gave the series an authenticity and warmth.”

Lucy Pilkington

MD Milk and Honey Productions



Get On Up: The Triumph of Black America – Milk and Honey Productions

Television continued

Supporting diverse talent on screen

52.2%

Female
Diamond data: actual on screen representation

27.9%

Black, Asian and minority ethnic
Diamond data: actual on screen representation

8.8%

Deaf, disabled and/or neurodivergent
Diamond data: actual on screen representation

15%

Lesbian, Gay or Bisexual
Diamond data: actual on screen representation

Supporting creativity off screen

9

Writers room schemes to support new and diverse script writers

100+

Writers supported through the schemes, half of which were female

33%

Of writers supported were Black, Asian and minority ethnic

15%

Of writers were deaf, disabled and/or neurodivergent

Supporting the next generation of talent

25

Bursaries for students from a diverse background through the National Film and Television School

30

NFTS Placements funded, to train female producer-directors. Delivered in partnership with Channel 4

£2.4m

Spent through the Diverse Talent Development Fund, across all genres

153

Programmes supported through the Diverse Talent Development Fund

Working with partners across the industry

The BBC supported ScreenSkills Unscripted TV Skills Fund

33%

Of those participating were Black, Asian and Minority Ethnic

20%

Of those participating were deaf, disabled and/or neurodivergent

36%

Of those participating were from lower socio-economic backgrounds

The BBC supported PACT diversity and inclusion workshops

617

Attended 14 workshops. More than half were outside London

2 CHILDREN'S

Our young audience is at the heart of everything we do at BBC Children's. We are continually looking for innovative and relevant ways to serve that audience in its entirety. We acknowledge that the audience that we look to serve, is changing.

The UK is more diverse than it's ever been from every perspective – different cultural backgrounds, protected characteristics, cognitive profiles, family make up and socio-economic diversity. What our audiences want is also changing – and where and how they get their content is changing. To really serve this audience, we know we need to adapt to stay relevant. Diverse and inclusive content is key.

**Diamond BBC Children's
% perceived on screen
diversity**

52.0%

female representation

39.2%

Black, Asian and minority ethnic
representation

7.6%

Deaf, disabled and/or neurodivergent
representation



Right:
CBeebies Bedtime Story with Rose Ayling-Ellis

Children's

Leading by example

This year we have introduced a series of insight sessions for commissioners and external partners on disability confidence (including portrayal and language), neurodiversity inclusion, and nuanced portrayal to ensure we are continuously looking at authentic and inclusive representation.

We are also in the second year of our BBC Inclusion sessions with panellists from diverse backgrounds sharing their own insights into their lived experiences (e.g. disability, ethnicity, lower socio-economic backgrounds) to provide valuable understanding for commissioners and content makers as well as leading the way in building a more inclusive culture in our own workforce.

We are continually engaging with our audience about the quality of our portrayal – we are trusted as leaders in this space but we are committed to going further.

We have held multiple focus groups this year speaking to young people and parents about representation in children's media – especially hearing from them about ethnicity and disability inclusion from their lived experiences and how they want to be reflected which has then been shared with commissioners and content makers.

Authentic portrayal

A Kind of Spark has been a ground-breaking CBBC drama in its authentic portrayal of neurodiversity on screen with a neurodivergent cast – with three neurodivergent actors portraying the Darrow sisters, Addie (Lola Blue), Keedie (Georgia de Gidlow) and Nina (Caitlin Hamilton). Authenticity was not limited to on screen, but also deeply woven into the fabric of the entire production with neurodivergent author and episodic writer, Elle McNicoll, and neurodivergent production leads. The production has been widely

praised by audiences of all ages on the authenticity of its representation of autism, as well as leading the way for production sets to be truly inclusive and accessible.

Working closely with 9 Story Media, the production was inclusive and accessible through careful planning and understanding of access needs – from the costumes made from materials in line with sensory requirements, the set having designated quiet and low light spaces, right through to filming schedules with plenty of breaks incorporated.



A Kind of Spark, 9 Story Media, CBBC

Casting should be open and fair

In the lead up to launching Abby Cook, Blue Peter's first disabled presenter, Disability In Action training was rolled out to the entire crew and presenters, as well as having a consultant with lived experience on set and an access coordinator, to ensure all access needs were anticipated and met right from filming schedules to rest areas.



Blue Peter presenter Abby Cook, BBC Studios Kids & Family, CBBC

Children's continued

A diverse workforce makes better content

The BBC Children's & Education Diversity Fund investment of £300,000 has supported over 30 individuals from underrepresented backgrounds in a variety of off-screen roles from researchers, producers to directors.

On CBBC **Horrible Histories** series 10 & 11: Leon Jan, a talented South Asian script editor was funded to step up as an assistant producer, gaining his first credits as an AP.

“

The fund has been incredibly beneficial to my career as a working class, person of colour having skirted the periphery of leadership roles, for a long time in junior positions. This fund allows better representation of the faces and stories in this country.”

Leon Jan

Assistant Producer, Horrible Histories



What's In Your Bag?, Gold Wala, CBeebies

CBeebies' **What's In Your Bag?** has showcased the impact of having a diverse workforce and diverse portrayal. Made by diverse-led indie, Gold Wala, the production has been strong in its representation of ethnicity, disability and neurodiversity both on and off screen.

“

At Gold Wala, we are consistently seeking opportunities to bring new experiences and new ideas into our creative and production teams. It is essential we strive for the highest level of diversity and not just because it's the right thing to do for social justice. It also helps develop the most creative ideas, unlocks authentic access and encourages new thinking. In our experience, that leads to more commissions and productions, where ultimately, audiences get to enjoy programmes that are unique, fresh and represent the whole of modern Britain.”

Faraz Osman

Managing Director, Gold Wala



Phoenix Rise, BBC Studios Kids & Family, CBBC



CASE STUDY

PHOENIX RISE

Set and filmed in Coventry, **Phoenix Rise** is a coming-of-age drama that follows the stories of six students who form an unbreakable bond as they navigate the trials and tribulations of school life, taking their first tentative steps back into mainstream education after being excluded. The cast are played by up-and-coming actors largely from across the West Midlands

“

We wanted it to feel real so you're with those kids as they go through their rollercoaster journeys. The casting was a lot of fun and we found some absolutely brilliant talent. We've got young people in our show who had never acted before and they're incredible, they light up the screen. I think the natural character of a lot of our actors definitely gives us a buzz and an energy. We had a weekend in Coventry where we had almost open casting. We had hundreds, it was so much fun and really difficult to choose in the end.”

Perrie Balthazar

Co-creator/writer and executive producer

3 RADIO

BBC Radio is committed to supporting new, diverse talent and championing inclusion across its music and speech genres. We have continued to grow our activity across the UK, and woven even more inclusive content and opportunities throughout our radio, podcast and visualised output. Our Open Music scheme brought together new creatives and musicians of all genres, styles and backgrounds from across the UK to the BBC. The Indie Development Fund allocated £250,000 to talented, new and growing Indies, specifically supporting the BBC's strategic priorities, and with a focus on our Across the UK plans and diversity commitments. BBC Sounds Audio Lab, now in its second year, is designed to accelerate grassroots podcasters and emerging audio creatives.

£4.5m

Spent in 2022/23 on
diverse radio content

£250k

New annual commitment to
back emerging independent
production companies
across the UK



Right:
Life Hacks podcast – Vick Hope and Katie
Thistleton, BBC Sounds

Radio

Leading by example

BBC Radio & Music has found new ways to be more inclusive to deaf, disabled and/or neurodivergent people both on and off air, across content, processes and talent. Radio 1 worked with BBC Elevate, an initiative to support disabled production talent into roles and grow their careers.

In November 2022 we delivered several landmark pieces of content with an explicit focus on disability.

- Radio 1's **Life Hacks** focused on three topics: non-apparent disabilities, dating and relationships and accessibility around nights out/socialising.
- **Adapt The World** asked "...what three things would you change about the world if it was rebuilt tomorrow to make life fairer and easier for disabled people..." The programme talked to multiple disabled content creators about the changes they'd like to see.
- In addition, around 25–30 contributors (mainly members of the public) who took part in Radio 1's regular on-air features/games were disabled. This was often incidental and hasn't always been referenced or discussed (unless editorially relevant).
- Radio 1 added audio descriptions to a number of their music videos to listen to on BBC Sounds, and Radio 1 Live Lounge added British Sign Language to several of their highest-rating Live Lounges.



CASE STUDY BOB MARLEY REIMAGINED

A unique celebration of the music of global superstar, Bob Marley, recorded in Birmingham as part of the BBC's celebrations of the Commonwealth Games in the city. The concert marked the 60th anniversary of Jamaican Independence and showcased Marley's greatest songs now layered with new orchestration by Europe's first majority Black and ethnically diverse orchestra, Chineke!

Presented by Trevor Nelson, Chineke! was joined by a hugely exciting singer, and inheritor of his family's musical legacy, Skip Marley, who made his UK debut live performance. Along with British singer/songwriter JP Cooper plus Jamaican born and Birmingham's very own soul, gospel and R&B legend Ruby Turner, they explored the music of Bob Marley.



BBC Audio and broadcast on BBC Two

Authentic portrayal

Authenticity is an integral part of storytelling when commissioning. Below are just some of the examples from all across BBC Radio & Music:

- Radio 4's **Pride & Protest** – a disabled writer working with disabled performers playing disabled characters, dealing with history of protest for disabled rights.
- 6 Music's **Jamaica 60**, from diverse-led indie The Playmaker Group, was a special three-hour soundscape celebrating 60 years of the influence and impact of Jamaican music on the world. It was broadcast directly after 6 Music's **All Day Carnival** celebrated the legendary sound systems of the Notting Hill Carnival with all the music played across the day inspired by Carnival sounds.
- 1Xtra's **AfroBeats Concerto** saw some of the hottest Afrobeat artists join forces with the BBC Philharmonic and The Composers for this special concert, the first time a full orchestra in the UK has staged a concert dedicated to Afrobeat.
- 5 Live and World Service's **Untold Legends** – **Ora**, which tells the remarkable story of a great tennis player you've probably never heard of, Ora Washington. Arguably the best tennis player of her generation, and also an extraordinary basketball player, she never received the credit deserved at the time due to racism and prejudice. Made by a diverse team at Stance and narrated by American former basketball professional, Renee Montgomery, who could directly relate to the issues and challenges that Ora faced generations earlier.

Radio continued

Supporting new talent

The BBC's Asian Network is moving to its new home in Birmingham as part of the BBC's Across the UK commitment which means engaging with new suppliers in the region. Glenvale Media, one of the Indie Development Fund recipients based in Birmingham, is building a steady portfolio of work for the network and in October won the tender for weekly show, Pure Spice with DJ Manara. This year's Radio 1 Christmas Takeover, a 'springboard' initiative for emerging talent, was made up of 29 DJs with a 19 female to 10 male split. Amongst the new presenters was partially sighted Chrissy Cameron, who was crowned Best Presenter at this year's Student Radio Awards. One of BBC Sounds Audio Lab titles **Colouring in Britain** by Tommy Dixon went on to win the Gold Award for Best New Podcast 2023 at the Audio & Radio Industry Awards.

Measurement

BBC Radio & Music committed to spend £12 million over three years on commissions which meet our published qualifying diversity criteria. After year two, we are on track to meet the target, with qualifying commissions worth £8.5 million. Analysis of BBC HR data for directly employed Staff and freelancers in on-air roles shows that 46% are female, 21% are Black, Asian and minority ethnic and 4% are disabled. This data does not reflect the diversity of the much larger number of other voices that appear on-air. Radio has begun piloting a measurement system to collect self-reported diversity data from everyone associated with a show, both on-air and off-air. The pilot, modelled on the Creative Diversity Network's TV-focused 'Project Diamond', will help us assess if the process will work at scale in the Radio production context.

CASE STUDY **OPEN MUSIC**

The aim of **Open Music** was to bring together new creatives and musicians of all genres, styles and backgrounds from across the UK to the BBC and support them across areas of radio (events, music production, music performance) with particular focus on classical music. Participants are recruited from across the UK, targeting those from diverse backgrounds who are keen to work on creative output for broadcast that works beyond the scope of their current musical experience. **Open Music 2** will be launching this year.

“

It has been hard to get back into real life following such a life changing experience. I am still processing it all and reflecting on the whole thing. It has been a truly positive and powerful experience which will stay with me forever.”

Premal Bhatt

Open Music 2022 Trainee

18

of these new trainees are now currently either employed full time or freelance in the music or broadcasting industries

1,300

applications from across the UK

30

new trainees brought into the BBC of which:

53%

female trainees

66%

of the trainees are from a Black, Asian and minority ethnic background

26%

of trainees are disabled or long-term health condition



BBC Proms – The Dream Prom – BBC Open Music (trainees left to right Leo Gayer, Koyel Sreyashi Basu, Charlotte Galloway, Ricardo Burt) Photography by Mark Alan
 BBC Proms – The Dream Prom – BBC Concert Orchestra with Conductor Kwamé Ryan. Photograph by Mark Alan

4 SPORT

BBC Sport has continued to invest in diversity and representation in all its sporting coverage. Over the last year this has included continued and sustained investment in women's sport, with the Women's Euros in particular reaching massive audiences on our platforms and impacting live attendances at matches and an increase in participation in football, by girls and young women.

As well as widening coverage, the team have worked hard to increase representation on and off air, with training to support historically underrepresented groups in sports broadcasting. This has led to industry leading representation off screen.

BBC Sport Workforce off screen

14.1%

Black Asian and minority ethnic

8.8%

Deaf, disabled and/or neurodivergent

39.5%

Female

23.5%

Lower socio-economic backgrounds

Right:
England captain Leah Williamson, BBC's 'We Know Our Place' campaign



Sport

Promoting diversity

Football continues to experience significant change, allied with the pivotal role that women's football now plays in the BBC's overall sports offer. Last summer, the BBC provided exclusive coverage of the Women's European Football Championships 2022 ('Women's Euros'), with England's Lionesses securing a famous victory in the final over Germany. Just over a decade ago, the BBC's coverage of the women's Euros in 2009 was watched by 2.5 million people; fast forward to 2022 and almost 27 million people tuned in, a level of audience growth that is unprecedented.

The BBC's coverage of the Women's Euros last year, the Women's Super League and the Women's 6 Nations Championship is all produced by Whisper Productions. Whisper Productions' CEO, Sunil Patel, has spearheaded his company's coverage of these events.

“

The Women's Euros was a watershed moment for women's sport, both in front of and behind the camera. Increasingly through our Women's Super League coverage, we have been working hard to get more women in non-traditional sport production roles, such as camera operators, editors, sound assistants. For the Women's Euros, we operated with a production team of 50% women, with women in many key roles, such as Creative Director and Programme Editor. In addition, 20% of our project staff came from ethnically diverse and other under-represented groups”.

Sunil Patel

CEO Whisper Productions

The BBC provided the most comprehensive ever live coverage of the Women's 6 Nations Championship in 2022 with every match of the tournament streamed on BBC iPlayer and BBC Sport online, with the vast majority also on BBC television. More people watched the tournament than ever before, with a four-fold increase compared with the coverage in 2021.

BBC Sport documentary, *Women of Steel*, is a raw and honest journey following the women battling for a place in the England Women's Rugby League squad. At stake is the home World Cup in October 2022. These women are not paid professionals and hold down full-time jobs alongside their club rugby and England commitments.

Investing in a diverse workforce

For the second year, BBC Sport teamed up with the Black Collective of Media in Sport (BCOMS) to help provide a series of learning and development sessions for young people based in the North of England aiming to start a career in the sports media. The sessions have provided the springboard for many of those individuals to take up careers in sport, both at the BBC and across the wider industry.

The commentary and pundit teams across all BBC Sport deliver on diversity and inclusion. Pundits such as Micah Richards, Ian Wright, Denise Lewis and Ebony Rainford-Brent to presenters such as Alex Scott, Jermaine Jenas, Jeanette Kwakye, Ayo Akinwolere, JJ Chalmers, Jason Mohammad, Isa Guha and Andy Stevenson, all bring their unique voices and perspectives on sport. New talent such as Alex Howell, demonstrates BBC Sport's commitment to increase representation and reflect our audiences in the sports we cover.



Women Of Steel, BBC Sport

5 NATIONS

BBC Nations continue to commission authentic and diverse content that resonates with audiences across the entire UK.

Each nation has committed to at least one member of their TV/multi-platform commissioning team to come from a diverse background.

In addition, participation in the Content Commissioner development programme has helped to attract and cultivate new diverse talent. A number of high-profile programmes were commissioned promoting diversity both on and off screen, including **Granite Harbour**, **Being Mum with MND**, **Darren McGarvey's Addictions**, and **Made Up in Belfast** – all of which had strong representation from diverse talent.

We also held sessions for the sector on diversity and how to achieve better on-screen and off-screen representation.

Nations have met their £12 million commitment within two years. In 2022/23 alone:

67

qualifying programmes

Of the overall

£16m

qualifying spend

£15m

qualified on diverse stories and portrayal

£8m

qualified on diverse production leadership

£14m

qualified on diverse company leadership

Right:
Dog Days, Hopscotch, BBC Scotland

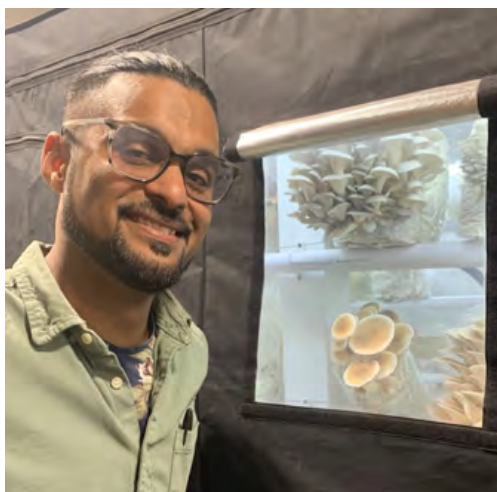


Nations

BBC Northern Ireland

BBC Northern Ireland has pursued its strategy of growing multi-funded and co-commissioned content, working closely with BBC Network and prioritised positive portrayal, a diverse range of local stories, with a particular focus on under-represented people and places.

Diversity on and off screen is a critical consideration for all commissions. A number of series engaged in diverse casting processes, including **The Chronicles of Belfast** which reflected the city's diverse communities, in terms of identity, heritage and socio-economic diversity. In **Black, Northern Irish and Proud**, filmmaker Lindsay Dube explored what it means to be Black in Northern Ireland through first-hand accounts of those who live there. **B&B By the Sea**, invites a diverse range of celebrities to work in a hotel on Northern Ireland's famous north coast.



Urban Mushroom Farmer, Chronicles of Belfast Waddell Media, BBC NI



Made Up in Belfast, Afronic Productions, BBC NI/BBC Three



CASE STUDY

MADE UP IN BELFAST

This series was a BBC Northern Ireland/ Network (BBC Three) co-commission, produced by Afro-Mic Productions. This series focuses on the perfect workplace where employees come from working class backgrounds. The founder Brendan is a self-made man from a council estate and most of his staff are recruited from this same demographic. The series demonstrates Brendan's enabling of these young employees to rise up the ranks of the various retail, marketing and manufacturing departments to become diverse and very successful leaders.

The series highlighted LGBTQ issues in a nation (NI) where growing up gay has been arguably more challenging than in the rest of the UK, with storylines that highlight this experience throughout, and with specific episodes around PRIDE and living with HIV.

Nations continued

BBC Cymru Wales

BBC Wales has committed to diversity in all its forms by partnering with a range of bodies including: Film Cymru, It's My Shout, and Creative Wales, as well as ring-fencing a dedicated diversity fund. The BBC Elevate scheme has been instrumental in appointing production placements.

Priority has been placed on apportioning the existing commissioning budget over three years, with emphasis being placed on improving off-air diversity.

Diversity of story and storyteller was crucial to documentary series, **Reunion Hotel** in which people were invited to be reunited with a significant person from their past. **Life and Death in the Warehouse** is a factual drama set in South Wales penned from working class writer Helen Black. **Hidden 3** is a contemporary crime drama with Justin Mellowish a neurodivergent actor in a lead role. Jonny Cotsen was born deaf but he was forced to be part of the hearing world. In **Born Deaf, Raised Hearing**, he tries to understand the life-changing decisions taken when he was a child, and what it means to live in two different worlds. **Blood, Sweat and Cheer** followed Team Wales – a squad of disabled and non-disabled athletes – as they took on Team USA at the World Cheerleading Championships in Florida. The production team actively engaged in conversation with the cheerleaders and coaches from the outset to ensure contributors had a positive experience of filming.

Commissioning worked closely with the Creative Diversity Team through production and edit. The documentary got a brilliant response and Team Wales conveyed how pleased they were at how authentically the film captured the world of Adaptive Abilities cheerleading.



Blood, Sweat and Cheer, Little Bird Films, BBC Wales, BBC One



CASE STUDY THE PACT

A contemporary drama of a Black Welsh family with a secret. **Pact 2** placed a Black family at the heart of the story. Rakie Ayola was the lead actor as well as the Executive Producer.

Director, Christiana Ebohon-Green and two of the heads of

department Dominik Wedge (first AD) and Abdul Amoud (sound recordist) were all from an ethnically diverse background. The production team worked closely with 'Dandi' and Connor Allan (children laureate for Wales) as a script consultant.



The Pact, Little Door Productions, BBC One

Nations continued

BBC Scotland

BBC Scotland continues to improve on its commitment to diversity and inclusion. This year, BBC Scotland has delivered £8 million towards the BBC's diverse content commitment.

In scripted there has been a notable change in casting processes to include a diverse range of actors. Formats are also reaching out to under-represented communities for contributors and are supported by the Creative Diversity Team.

Being Mum with MND follows the life of a young woman living with motor neurone disease (MND) as she takes on motherhood and plans her marriage to the man of her dreams.

Dog Days opened up casting to people with no experience of acting and with a lived experience of homelessness, resulting in authentic casting.

Two Doors Down is notable for its Scottish working class portrayal and LGBTQI+ themes. It's built closely around a small ensemble of characters who live on the same street and reflect the demographics of the local area portrayed.

Series six brought back the character of Louise, who is deaf, played by Sophie Leigh Stone (who is herself deaf). As well as being a funny character in her own right, Louise's disability brings out some very pertinent observations of casual prejudice about disability among the regular cast and the episode is notable for extensive use of British Sign Language.



Granite Harbour, LA Productions, BBC Scotland/BBC One



CASE STUDY

GRANITE HARBOUR

BBC Scotland's three-part drama series, **Granite Harbour** is set in Aberdeen. The leading actor is Black and plays a Jamaican military officer who is assigned to the Aberdeen local force. LA Productions were keen to cast a diverse range of leads to reflect ethnically diverse talent in conjunction with ensuring disability in the core cast was achieved through a targeted disabled casting process.

The partnership between Screen Scotland and Screen NETS supported six new trainees as part of an on the job training programme, focusing on new entrants and those with recently acquired skills, to open doors and remove barriers. The trainees worked across production including sound, locations including a shadow director placement. As well as gaining new and valuable skills, valuable connections were made with industry professionals.

Nations continued

BBC English Regions

BBC English Regions TV Commissioning continued to place diversity at the heart of every commission. **Born to Race** – part of the in-house series **We Are England** – tackled the lack of diversity in motorsport with Lewis Hamilton. Diversity was baked into our BBC Three/BBC English Regions series from indie Button Down with **Brickies**, both on and off screen. **Fresh Cops** from West Midlands indie Full Fat, foregrounded a group of trainee police officers in Leicester. Other highlights were **That Great British Documentary** – a very personal exploration of dual heritage and identity and **Two Tone The Sound of Coventry**, which marked Coventry the City of Culture with a celebration of this great multicultural music scene. Finally, the **We Are England** production team won the inaugural Diversity Champions award at RTS Midlands 2022.



Fresh Cops, Full Fat TV, BBC Three

Q CASE STUDY BRICKIES

BBC England and BBC Three, in collaboration with the Open University, commissioned a series about a young diverse group of bricklayers working in Stoke-on-Trent. The series is an observational documentary and explores their work, friendships and lives. The series, which first aired in April 2022, was made by diverse led, York based indie Button Down who kept diversity central to the whole

production both on and off screen. The series was a great example of on-screen portrayal of an under-represented group of young people from a part of the country we don't often see reflected and from an indie with the lived experience and credentials to deliver authentic portrayal. Following the success of Series 1, we commissioned Series 2 – which is currently airing on BBC Local.



Brickies S2, Button Down, BBC Three

6 NEWS

BBC News attracts and engages both a UK and global audience and it is critical that we represent our audiences fairly and authentically. We play a vital role in contributing to the wider industry in innovating, developing diverse talent for the wider workforce, and leading the way on producing diverse content that represents all our audiences.

100+

Early careers and staff apprenticeships hosted in News in 2022

52.6%

of Senior Leaders in News are female

49.5%

of all employees are female

28.1%

of employees are Black, Asian and minority ethnic

Right:
BBC Afaan Oromo, BBC World Service



News

We have made good progress on diversity and inclusion since the launch of the News Diversity and Inclusion Commitments. Our focus is now on:

- 1 **Building inclusive cultures** where everyone feels they belong
- 2 **Delivering a more programmatic targeted approach** which values evidence based innovation
- 3 **Continuing to build capability for all**, including career development and progression
- 4 **Ensuring that we are mainstreaming Diversity and Inclusion** throughout everything we do

Our aim is that the BBC should be both attractive and accessible to people with the widest range of skills, in the widest range of locations, and of all backgrounds. Of equal priority to us is fostering an inclusive working environment so that there are no barriers to progressing in the BBC.

Disability is a particular focus for us and we're working hard to improve our representation both in our content and in our workforce.

We partnered with UK charity Media Trust in 2020 to start 'Reframing Disability in News' and trained disabled experts to be added to our database. Media Trust worked with us to develop internal training programme for BBC producers and journalists looking at:

- how we cover disability in our content
- how to find disabled contributors
- how to make our production practices and content accessible

The BBC Extend in News programme was launched in April 2017 to increase the number of disabled journalists in BBC News. Since the launch, 32 disabled people have been recruited into BBC News teams in roles ranging from Senior Journalist to Production Management Assistants. We are also running a pilot 'Extend in Leadership' development programme.

32

disabled people recruited
into BBC News team



The Comb, BBC Africa



Ellis Palmer, BBC Extend in News for BBC Breakfast (BBC One and BBC News Channel)

Attract and retain the best talent from all backgrounds

We have seen a fantastic uptake on apprenticeships throughout the year with over 48 Early Careers Apprentices and 65 Staff Apprentices in News. Apprentices receive high quality learning and development as part of their apprenticeship and have the chance to work alongside experts in the field as they put their learning into practice and will become an accredited professional able to progress their career in their chosen field.

We have partnered with 10,000 Black Interns, an organisation that aims to place young talented Black people into industries where they are under-represented. In 2022 we hosted ten interns in marketing and for the first time this year we recruited seven interns to join various teams in News.

“

The apprenticeship has given me the confidence to apply for roles for which I would not have felt qualified before completing the course. It has also helped me become more efficient in managing my team.”

Kiran Nandra
Producer

News continued

BBC Young Reporter

BBC Young Reporter supports young people's engagement with and understanding of journalism and the media industry and provides opportunities for 11–18-year olds to tell their own original stories. This BBC News, BBC Academy and BBC Education partnership project works with schools, colleges and youth groups across the UK, involving BBC volunteers in sharing skills in news literacy, content creation and insights into careers in broadcasting.

We celebrated the centenary of the BBC and to mark the centenary in 2022 the annual BBC Young Reporter Competition sourced, produced and broadcast 100 original stories with young people about the subjects they choose for broadcast, including national and regional programmes and platforms – from 5 Live to **Newsround**, **The One Show** to BBC Sounds. Stories included youth employment, alternative provision education, young carer experiences and diversity in cricket.

BBC News Next Generation panel

This panel was created to break down hierarchies, invest in younger talent and bridge the divides between younger colleagues and senior management. The selected candidates are our future leaders and change makers who influence and shape key decision making. The chair of the panel attends News Group Board meetings and those on the panel each mentor a News Group Board member. Since News launched it in 2016, the Next Generation Committee and other panels have been created pan-BBC. More than 80% of individuals moved into new roles since being on the panel. We are now into our fifth year. We have annual cohorts, and this year's Next Generation panel have nine new candidates from across the UK and international bureaux. Next Generation Network set up to nurture and support younger talent across the business. Creating modern newsroom by empowering younger colleagues to contribute to key business decisions. The Next Generation Editorial Group input into specific editorial decision making.

Building inclusive cultures where everyone feels they belong

This year we hosted the News Awards – a way of recognising colleagues across BBC News and Current Affairs who make an outstanding contribution to our division. We celebrated and rewarded those who have demonstrated innovation, collaboration, inclusivity and great leadership as well as the 'unsung heroes' who go above and beyond their day job.

Diversify the entry-level talent pipeline

- We focus on how we can move entry-level talent up more quickly as they are a very diverse group and we have guaranteed permanent roles for all those completing our entry-level schemes (apprentices and trainees).
- More than 30 disabled journalists have been recruited into the BBC through our Extend Programme in order to increase the number of disabled journalists and have been given permanent contracts.
- We have doubled the number of young people from ethnic minority backgrounds coming into News through our entry-level programmes to now make up a third of our intake.
- The number of disabled entry-level talent coming into the organisation has increased from 13% in 2014 to 23% now.
- Diversity and social inclusion is a key focus for our entry-level schemes. Through **BBC Young Reporter**, we run outreach events to encourage a diverse pipeline of talent into the BBC.
- We sponsor and contribute to the work of key outreach partners including the John Schofield Trust, NCTJ, JDF, MAMMA Youth, Creative Access and Media Trust.



Focus on Africa, BBC World Service

“

It's great that the BBC is devoting energy to young audiences and staff, and I feel privileged to be part of that process.”

Emma Jacobs

Digital Producer, Panorama



BBC Brasil, BBC World Service

OUTCOMES

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

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



Right:
Sort Your Life Out, Optomen BBC One

Outcomes

Our 2018 Diversity Commissioning Code of Practice set 46 commitments for ourselves and for our producers to achieve, with our support. We have now met all of these commitments.

Where we have given ourselves an Amber* this reflects the relatively short time the End of Production report process has been in place and the long commissioning lead time in some genres.

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

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

Principle

1

Leading by example

What we said we'd do

In 2018 we set ourselves seven commitments related to 'Leading by example'. All of these have been achieved consistently over the years.

What we expect from the producers we work with

21/22

22/23

In 2018 we set 11 commitments regarding our expectations from the producers we work with related to 'Leading by example'. Ten of these have been achieved including two over the last year (see below). Progress is still to be made on one.

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

■

■

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

■

■

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

■

■

Action: We will continue to engage with suppliers and will escalate concerns if the code is not being consistently followed and or if where End of Production Reports are not being completed.

Outcomes continued

Principle

2

Authentic portrayal

What we said we'd do

In 2018 we set ourselves four commitments related to 'Authentic portrayal', all have now been achieved.

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



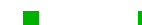
What we expect from the producers we work with

21/22

22/23

In 2018 we set five commitments regarding our expectations from the producers we work with related to 'Authentic portrayal'. These objectives have been achieved.

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



Principle

3

Casting should be open and fair

What we said we'd do

In 2018 we set ourselves three commitments related to 'Casting should be open and fair'. All of these have been achieved.

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



What we expect from the producers we work with

21/22

22/23

In 2018 we set three commitments regarding our expectations from the producers we work with related to casting. All of these have been achieved.

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



Note: The BBC encourages suppliers to provide the email addresses of on-air talent required to establish actual diversity. The BBC cannot provide that information.

To arrange casting in places with suitable accessibility.



Outcomes continued

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

Principle

4

A diverse workforce makes for better content

What we said we'd do

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

What we expect from the producers we work with

21/22

22/23

In 2018 we set five commitments regarding our expectations from the producers we work with related to 'A diverse workforce' makes for better content. All of these have been achieved.

We expect content makers to set out for each production what measures will be taken to increase off-air diversity (as set out in the commissioning specification), including those in senior production roles to include:

Executive Producer, Series Producer/Editor, Producer/Director, Production Executive, Head of Production, Writer, Director, Producer.

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

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

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

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

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

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

D Job opportunities should be advertised using a variety of methods so that they can be seen by the widest group possible.

Outcomes continued

Principle

5

Measurement

What we said we'd do

In 2018 we set ourselves and our production partners six commitments related to 'Measurement'. These have now been achieved.

What we expect from the producers we work with

21/22

22/23

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



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





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