



BBC Equality
Information Report
2016/17

Contents



Naga Munchetty
A familiar face at breakfast

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INTRODUCTION

Accelerating our journey



Introduction from Tony Hall, BBC Director-General

Twelve months ago, we launched our Diversity and Inclusion Strategy. It set out ambitious plans for how we would make a difference, building on the good work the BBC has already been doing but making sure we – and the industry – can go much further.

Over the last year we have made great progress. You can see it in the range of voices and faces across some of our most popular content – from *Line of Duty* to *The Proms*. It is vital that we tell the stories of all our audiences in the faces we show on screen and the voices we air.

What our audiences won't see is everything we do to find and support new talent from a range of backgrounds. This report highlights some of that work.

The plans we have put in place are bold and wide-ranging, and we can only achieve them with the support of our staff. Right across the BBC, individuals and teams have charged ahead with this work, embedding diversity and inclusion in our day-to-day work.

I want to thank all those who have worked hard to help us to make progress on and off air. Our staff, our talent and our partners have all made contributions and – by working with the likes of the Creative Diversity Network, Clore, Leonard Cheshire Disability and Creative Access – we've helped forge stronger links both inside and outside the organisation. Thanks to this strong collaboration and partnership, we are well on the way to achieving our aim – to be the most diverse and most creative broadcaster in the UK.

Meanwhile, our employees have responded openly and positively to our recent Diversity and Inclusion census, providing us with the highest levels of information and data we've ever had on the make-up of our workforce. The level of response is an important sign of an increasingly inclusive and supportive organisation and means that we have a far better understanding of our workforce and how close we are to achieving our 2020 targets. Currently we are more diverse than other broadcasters and the Civil Service. As far as we know, we are more diverse than any FTSE 100 company that has reported the make-up of its workforce. We're progressing well, but know we must do more in some areas, particularly around the most senior leaders in the organisation.

This year we've also included reporting around social inclusion for the first time, and we will continue to monitor this area. No other broadcaster publishes this information but we believe it's an important part of the challenge of ensuring we represent the whole country.

Today, the BBC's role to reflect all the communities of the UK has perhaps never been more important. Never has the pace of change in British life been so quick, and never has it been so vital that all of the country's voices are heard. We believe we are on the right track, but we are not complacent. We know we have to continue to work hard to make sure we have the organisation, on and off screen, that we want.

A handwritten signature in dark blue ink that reads "Tony Hall". The signature is fluid and cursive, with a horizontal line underneath it.

Tony Hall

Intriguing drama
Clique

A photograph of two young women with long dark hair in a shower. They are leaning towards each other, with their foreheads touching. The woman on the left is wearing a dark blue top and has a ring on her finger. The woman on the right is wearing a dark top. A shower head is visible in the background.

02 Progress report — where we are

PROGRESS

Progress report – where we are

Diversity is key to all of the BBC's aims – from reflecting the whole of the UK and reinventing ourselves for a new generation to being the most creative organisation in the world.

A representative workforce, and increased diversity of view, thought and experience, will help drive creativity. That's why we're committed to a variety of voices across all levels at the BBC – from entry level right up to the Board.

The BBC currently has one of the most diverse workforces in the UK. At this point, we're more diverse than other broadcasters and the Civil Service. As far as we know, we're more diverse than any FTSE 100 company that has reported the make-up of its workforce. There is always more we could do, and as a result, our targets remain more stretching than any of these organisations.

Portrayal across our services is noticeably changing. We are seeing and hearing a wider range of voices and stories than ever before, right across everything we do. From fresh new drama to the nation's favourite well-established brands. On iPlayer and across our radio stations. Through our sports coverage, Children's content and BBC Learning initiatives. On stage with our orchestras and through our digital product design, industry-leading subtitling and audio description.

The hard work we are doing to embed diversity across the organisation is apparent. And we are determined not to lose momentum – either in our content or behind the scenes.

In April 2016, we published our Diversity and Inclusion Strategy, setting out strong portrayal and workforce targets to help move us forward. In it we talked about activities that would help us to achieve our aims across three themes: Our People, Our Audience and Our Partners. We made strong commitments based on our ambition that by 2020 we will have a workforce at least as diverse as any other in the industry; we will have met portrayal targets that cover a much wider range of diversity than any other broadcaster; and we will have hardwired diversity and inclusion across everything we do.

On Screen and Air

There has been a huge amount of award-winning and diverse programming on television, radio and online over the last year, some of which this report highlights. We believe there has been a marked increase in the breadth of our on screen portrayal, particularly of people from Black, Asian and Minority Ethnic (BAME) backgrounds.

Over 2017, we are prioritising improved measurement to gain a rounded understanding of our on screen portrayal. This year, for the first time, monitoring tool DIAMOND will capture diversity data across BBC, ITV, Channel 4, Channel 5 and Sky. The system will capture the diversity of those who make television and those who are on television. On screen portrayal will be recorded as both perceived (what the viewer sees) and actual (what contributors/talent disclose).

Diversity monitoring in radio programming is being trialled to better understand the make-up of presenters, guests and contributors and highlight where under-representation still exists. As radio formats vary from service to service, bespoke approaches are being piloted.

For example, Radio 5 live has piloted a new system to monitor the gender, ethnicity and age of on air voices. Radio 3 has been monitoring the number of works broadcast by women composers over the past couple of years and is expanding this to include the ethnicity of composers. Outside Source has piloted a system to monitor the gender of on air voices and News is looking to roll this out further across other programmes.



Jools Holland with the National Youth Orchestra of Great Britain

PROGRESS CONTINUED

Our workforce is more inclusive than it has ever been

At the end of 2016, we carried out a staff census to get the best, most up-to-date picture of how we're measuring up. The exercise helped develop a more accurate profile of our workforce by validating and updating existing employee data. We saw much higher levels of disclosure than before and now we have a much more comprehensive set of near complete data for our workforce.

Almost a year after we launched our Diversity and Inclusion Strategy, here is where we are:

Our People

Workforce	31 March 2017	2017 Target	2020 Target
Women (all staff)	48.2%	N/A	50%
Women (leadership)	42.1%	N/A	50%
Disability (all staff)	10.2%	5.3%	8%
Disability (leadership)	9.6%	5%	8%
BAME (all staff)	14.5%	14.2%	15%
BAME (leadership)	10.3%	10%	15%
LGBT (all staff)	10.5%	N/A	8%
LGBT (leadership)	11.5%	N/A	8%

The disclosure rate suggests staff are increasingly comfortable about giving their personal information, which we see as a strong indicator of how inclusive our organisation is.

The latest picture of our workforce diversity data demonstrates strong progress. We have already met our 2017 targets and are already exceeding our 2020 targets for disability and LGBT. We're currently looking at what we can do to go further – in particular when it comes to the number of women and the level of BAME representation in our most senior leadership roles.

We're also going beyond our targets, and in addition to gender, sexual orientation, disability and ethnicity, we are also focusing on social inclusion. At the end of 2016, for the very first time, we measured social diversity right across the organisation at all grades – the first broadcaster to publish this information – in order to better understand the make-up of our workforce.

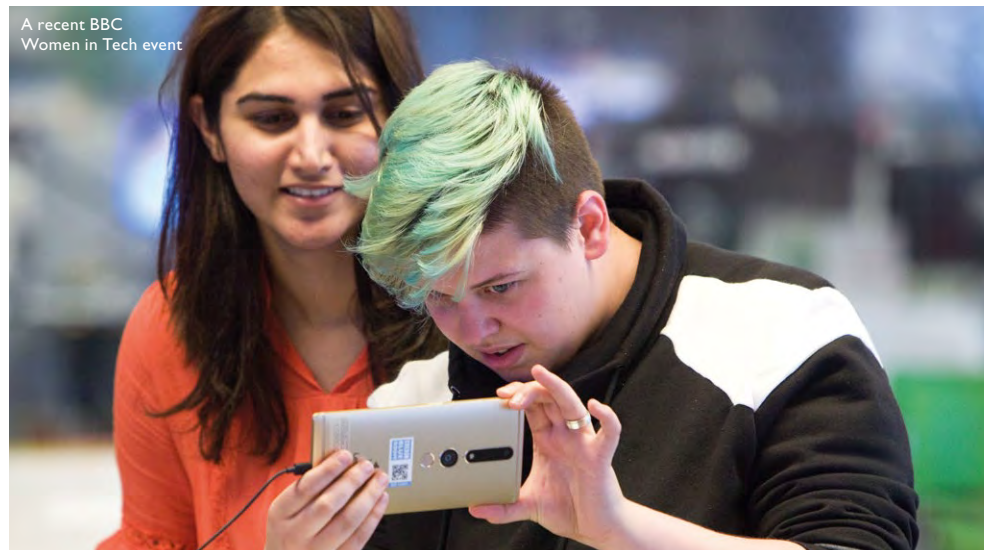
While we're proud of our achievements, we know we need to keep moving forward. Over the next couple of years we aim to not only meet all our targets, but amplify the impact of our efforts for the continuous benefit of our audience.

At the same time that we're widening access to our jobs to attract people from a range of backgrounds, we're also focused on embedding cultural practices that will help everyone to thrive, progress and reach their potential.

We know that diversity behind the camera is still an issue – for us and for the industry. We are working more closely with our independent suppliers to align their ambitions to ours. We are also using our reach and resources to connect under-represented off screen talent to the companies who produce our content.

Underlining how important diversity is, in 2017 we have welcomed increased external focus on our efforts:

- Diversity was written into the Royal Charter this year for the very first time
- OFCOM, in taking over regulation of the BBC this year, has announced that they will hold us to account on diversity and we are working with them closely on this
- DIAMOND, the industry's diversity monitoring initiative, has announced that it will publish on and off screen data later this year



Monki champions new underground talent on her Radio 1 and iXtra slot

03 Reflecting the UK: on and off air

THE QUALITY AND DIVERSITY OF CONTENT ON THE BBC IS BEST DEMONSTRATED BY SOME OF THE HIGHLIGHTS OF OUR AWARD-WINNING PROGRAMMING:

Damilola

Damilola: Our Loved Boy (BBC One) won Best Single Drama at the BAFTA Television Awards and was recognised for Diversity in Drama Production at the Screen Nation Awards. It won Outstanding Drama Programme at the CDN Awards and Best Television Movie at The Rockies. Wunmi Mosaku was crowned Best Actress at the BAFTAs for her role as Damilola's mother.



BBC Three, crowned Channel of the Year at the RTS Awards, had additional wins for People Just Do Nothing – a BAFTA for Best Scripted Comedy and an RTS Award for Best Comedy Performance by Asim Chaudhry. Phoebe Waller-Bridge, creator and star of Fleabag, won the Breakthrough Award at the RTS Awards as well as Best Female Performance in a Comedy Programme. Murdered by My Father (BBC Three) was awarded Best Single Drama at the RTS Awards and lead Adeel Akhtar won Best Actor at the BAFTAs, becoming the first non-white male to do so.

EastEnders (BBC One) won a PinkNews Special Award in honour of decades covering LGBT issues.

The People V OJ Simpson

The People V OJ Simpson: American Crime Story (BBC Two) won Best International Programme at the BAFTAs.



Muslims Like Us (BBC Two) won a BAFTA for Best Reality and Constructed Factual Programme.



River City

River City (BBC One Scotland) won a 2016 Mind Media Award for its portrayal of a self-harm storyline.

Selasi Gbormittah from Great British Bake Off (BBC One) was crowned Favourite Reality Talent at the 2017 Screen Nation Awards.



Eleanor Oldroyd won Sports Presenter of the Year at the British Sports Journalism Awards – for the second time in three years.

Additional RTS Awards went to Sophie Okonedo in Undercover (Actor – Female), A Midsummer Night's Dream (Children's), Employable Me (Popular Factual & Features) and Osi Umeniora, NFL Show (Sports Presenter).

Storyville

Storyville: Notes on Blindness (BBC Four) won Best Documentary at the British Independent Film Awards.



Black is the New Black (BBC Two) won recognition for Diversity in Factual Production at the Screen Nation Awards.



REFLECTING THE UK: ON AIR

We've had a stand-out year of programming built on diverse subject matter including age in *The Real Marigold Hotel*, refugees in *Exodus: Our Journey to Europe* and untold diasporic experiences in the Black and British Season. Across television, radio and online, a rich and challenging canon of stories was told throughout the season. This included David Olusoga's *Black and British: A Forgotten History*, *Back in Time for Brixton* and *Black is the New Black*.

BBC Two's BAFTA-winning *Muslims Like Us* explored the spectrum of diversity within Islam, sparking debate and delivering memorable television moments. In-depth coverage of the Invictus Games 2016, for wounded and injured military veterans, spanned all seven days of the multi-sport event from Florida. BBC Scotland's *Transgender Love* followed six transgender men and women as they sought to find and maintain relationships.

Progress has also been evident in our mainstream shows – from daytime to peak. From *Watchdog* and *Rip Off Britain* through to *The One Show* and *Children in Need* and daily news programmes,

Anita Rani, Ade Adepitan and Ant Anstead take viewers to the heart of one of the most thriving and complex cities in the world – New York



our line-up of presenters is increasingly representative. Presenters from a cross-section of backgrounds including Michelle Ackerley, Ade Adepitan and Susan Calman are regular faces across the schedule. Women over 55 including Sandi Toksvig, Mary Berry, Angela Rippon and Miriam Margolyes are among those leading some of our most popular programmes. Presenters from our daily new programmes are increasingly representative. In the last year we have seen Amol Rajan appointed as Media Editor, John Pienaar as Deputy Political Editor and Martin Bashir as Religious Affairs Correspondent. Established on air news talent includes Kamal Ahmed, Clive Myrie, Laura Kuenssberg, Gary O'Donoghue, Katya Adler, Mishal Husain, Frank Gardner, Reeta Chakrabarti, Carrie Gracie and Elaine Dunkley. Sajid Iqbal was appointed Community Affairs Specialist earlier this year to better reach diverse communities across the UK.

Susan Calman, host of new daytime show *The Boss*, joins our roster of high-profile LGBT television presenters – which includes Sue Perkins, Graham Norton, Clare Balding, Ben Thompson, Paris Lees and Sandi Toksvig, who took over as *Q.I.*'s presenter in 2016. When seeking contestants for competition formats like *The Apprentice* and quiz shows such as *Mastermind* and *Eggheads*, we are widening searches – for example through street casting, printing flyers in minority languages and scouting for participants at community events.

Radio 2's roster of regular BAME and LGBT presenters includes high-profile broadcasters Trevor Nelson, Craig Charles, Diane Louise Jordan, Moira Stuart, Graham Norton and Paul O'Grady. The station's line-up of female presenters includes Jo Whaley, Vanessa Feltz, Sara Cox, Elaine Paige and Claudia Winkleman.

We've been championing disabled presenters and contributors in peak shows including *New York: America's Busiest City*, Martyn Ashton on *Operation People Power*, *Springwatch*, Steve Ballardie on *Glastonbury*, Nikki Fox as a News Correspondent on *Disability Affairs* and presenter on *Watchdog* and Steve Brown and Danny Crates on *Food: Truth or Scare*.

We're also supporting breakthroughs for disabled actors and comedians. Tim Renkow, who has cerebral palsy, appeared in *A Brief History of Tim* as lead actor. Lee Ridley, a.k.a. Lost Voice Guy, has had a comedy series commissioned by Radio 4.

Disability talent is also one of our priorities and, like other areas of diversity, we have established schemes to bring about change. Two presenters, Steve Brown and JJ Chalmers, are now in place on the Disabled Presenter Fast Track scheme, spending time with Sports News, Radio 5 live, *BBC Breakfast*, *The One Show* and on a variety of sports

events and factual programmes. New presenter talent was identified through a networking event in June 2016 and work has now started with three specialist factual presenters across natural history, music and entertainment. In addition, two newcomers will become part of our cohort of accomplished disabled presenters for Factual and Daytime.

Our content for our youngest viewers has diversity at its heart, with particular achievements around disability portrayal. *Something Special*, which celebrated its tenth series in 2016, is for all children but particularly aimed at those with special needs and communication difficulties. *Melody* introduces children to classical music through stories and animation, with the main character a partially sighted girl. *Magic Hands* is a ground-breaking programme on CBeebies that translates poetry into British Sign Language. Disabled children also appear across 'mainstream' shows as standard – from *Mr Bloom's Nursery*, *Magic Door* through to *Dumping Ground* and *Wolfblood*. *Pablo*, a 52-part CBeebies animation on screens from 2017, revolves around an autistic character and was written and produced by people who have autism.

We're reflecting a modern and diverse UK by giving a voice to young people. When Idris Elba took over BBC Three for a week in 2017, he curated a collection of original content. This included *Marcus the Wheelchair Boxer*, *Breaking Out in Bradford: Being a Working Class Barrister* and *Five By Five*, a drama told in five short episodes. *Seventeen: Growing Up in Seaside Britain*, from celebrated filmmaker Mollie Mills, followed a group of adolescents in Scarborough.

In March 2017, we announced the New Talent Hot List, a richly diverse mix of presenters, comedians, writers, directors, musicians and commissioners chosen by creative leaders from across the BBC as the broadcasting stars of the future. An event brought together the UK's most exciting on and off air talent with Tony Hall and Idris Elba announcing them as ones to watch.

We've been working towards more incidental inclusion on screen. We are seeing more LGBT characters in roles unrelated to sexuality or gender, in storylines and situations that are universal to all. New *Doctor Who* companion Bill Potts is openly gay and *Doctor Who* spin-off *Class* generated positive feedback around its gay protagonist last year. His sexual orientation is incidental to the narrative and there is no big 'coming out' storyline. Creator Patrick Ness says: "A lot of what I write is putting in books what I wasn't getting when I was a teenager and things I really wanted to see. I never saw myself in a book. I never saw myself as a lead. I never saw myself as a hero. It's 2016 and it shouldn't be a big deal. One of the ways to change the world is to act as if the world has already changed."

CASE STUDY

New Talent

In 2016, we launched a new 12-month development programme for disabled sport/event presenters. The programme aims to nurture presenters with genuine star quality, giving them experience with the Olympics presenting teams as well as in placements across other big live events, entertainment and factual programming. Gaining experience across different content areas over the year, our presenters will develop their potential, enabling them to compete for airtime with more established presenters in the future.

Candidates took part in a three-day selection process involving planning and presenting a two-minute broadcast package at a live athletics event, plus presenting sports news bulletins and a 15-minute segment of *BBC Breakfast* from the studios in Salford. The resulting footage was assessed by editors from across Sport, Entertainment and News.



Steve and JJ on the famous *BBC Breakfast* red sofa



JJ Chalmers and Steve Brown take to the airwaves on Radio 5 live

The two successful candidates selected were Rio Paralympics and Invictus Games presenters JJ Chalmers, a former Royal Marine injured in Afghanistan, and Steve Brown, former Paralympics GB wheelchair rugby captain and self-confessed wildlife geek. Both have experience of live sport broadcasting as well as factual programming including *The People Remember*, *Springwatch*, *Countryfile Diaries* and *Food: Truth or Scare*.

Steve Brown joined in November 2016, JJ Chalmers in January 2017, on a programme of four three-month placements at Sport News, *The One Show*, *BBC Breakfast* and Radio 5 Live, combined with sports coverage and events including Wimbledon and the Invictus Games. Since joining, Steve Brown has reported for *The One Show*, London Marathon and become the newest member of the *Countryfile* presenting family, with four films broadcast and more to come. JJ has reported at the Great Edinburgh Cross Country, *The One Show* and *Britain at War: Imperial War Museum at 100*.

“We’ve been delighted with the impact both JJ and Steve have made in their time with BBC Sport. As part of events such as the London Marathon and the Great Edinburgh Cross Country as well as presenting Radio 5 live programmes and fronting sports news bulletins on both the BBC News channel and BBC World. They will go on to gain experience presenting on a number of other sporting events this year, including Wimbledon and the World Athletic Championships.”

Barbara Slater
BBC Director of Sport

CASE STUDY

The Social

The Social is an innovative project from BBC Scotland which is aimed at audiences aged 18 to 34 years old.

Delivered across multiple social media channels, The Social is created by new and upcoming talent and showcases the passions of young digital content creators across Scotland.

Launched in December 2015, The Social has already reached over 10.5 million users a week (Q1 2017) and amassed over 135 million video views plus 7.7 million reactions, comments and shares. This shows that there is a clear appetite from younger audiences for the diverse range of voices and bespoke multiplatform content that is published daily on The Social.

Some of the examples of diverse content featured on The Social include 'What does a red and white striped cane mean?' by Sam Little, who is deafblind, which has been viewed 12 million times. Another video, what not to say to a deaf person, reached 6 million people and has been viewed over 2 million times. 'Boy or Girl?' by Victor Lockhart, who shares some of the issues non-binary people face on a regular basis, has been viewed 35 million times and shared by over 150,000 with 69,000 comments.

Sam explains what a red and white striped cane means



Victor shares some of the issues non-binary people face

In 2016, The Social won an RTS Scotland award for Best Digital Innovation. The Social is collaborating with a number of external organisations to create opportunities for its contributors to progress and build their careers in the media. Two of our contributors, Asten Holmes-Elliott and Victor Lockhart, have been nominated in the Creative Diversity Network Awards. Another contributor, Kate Adair, a trans rights activist, is about to go to the United States for a tour with the American Embassy after they made contact with The Social.

"Since the launch the small project team of seven staff have already published over 1,300 pieces of content in a number of genres including music, comedy, and lifestyle and have supported and developed over 180 people to create a new generation of regular contributors for the BBC."

Anthony Browne

Executive Producer, Social Media, BBC Scotland



REFLECTING THE UK: ON AIR CONTINUED

In Daytime programmes there have been strides in including more disabled presenters – such as Martyn Ashton in *Operation People Power* with Dave Myers. Steve Brown regularly appears on *The One Show* covering a wide range of public interest stories, not just those to do with disabilities. Disabled contributors and experts have appeared on a number of game, quiz, panel shows and factual content; from *Pointless* and *The Big Painting Challenge* through to *Ultimate Hell Week* and *Eat Well For Less?*

Our dramas are bringing a wide range of diverse stories to screen. In 2016, autism and its effect on family life were portrayed in *The A Word*. Crime drama *Undercover* featured a majority BAME cast and starred Sophie Okonedo and Adrian Lester. Okonedo also played Queen Margaret in *The Hollow Crown*, an adaptation of Shakespeare's Richard III. Zadie Smith's adaptation *NW* featured new and established talent from a range of ethnic and social backgrounds and feature length drama *Damilola: Our Loved Boy* retold the tragic story of 10-year old Damilola Taylor from the point of view of his family.

In the past year, LGBT storylines have added to the richness of popular drama titles such as *Call the Midwife* and *London Spy* – which featured gay lead characters Danny and Alex. We've seen a strong roster of female-led drama titles including *Silent Witness*, *Call the Midwife*, *Doctor Foster*, *The Replacement* and *Thirteen*. *The Split* is coming soon, a new BBC One drama examining the fast paced circuit of high-powered female divorce lawyers.

Comedy is helping us better reflect the UK as it really is. In its first year online, BBC Three premiered Dane Baptiste sitcom *Sunny D*, Romesh Ranganathan's *Asian Provocateur* and *People Just Do Nothing* which continued to attract many viewers. Social media stars Maxim Bady and Humza Arshad are increasingly familiar faces – Arshad will play an obnoxious television host in a new series later this year. With *Mum*, *Bucket*, *Tracey Ullman's Show* and the multi-award-winning *Fleabag*, 2016 was a vintage year for female-led comedy across our channels. We are beginning to address a long-standing imbalance in the genre.

A wider range of women's voices and experiences are being explored more broadly. Kirsty Wark's documentary *The Menopause and Me* featured Jennifer Saunders and Kaye Adams in a candid look at the many questions around the subject of 'the change'. In 2016, the *Holby City* storyline between characters Bernie and Serena took social media by storm (#berena). The same-sex relationship captured the imagination of the audience – two middle-aged women getting together is rarely portrayed. Coming to the screen soon are emerging

female social historians Emma Dabiri and Annie Gray – they have been recently announced to present *The Confectioners* for BBC Two.

Based in Birmingham, the BBC's Academy's Expert Women Programme has provided media training and networking opportunities to hundreds of women across the UK, resulting in hundreds of on air appearances. In 2014 we ran successful Expert BAME Voices events. This year Expert Women's day for BBC News trained 24 women, and later in 2017 we're planning similar events in London, Glasgow and Salford.

We're showing more communities from right across the UK. In recent months, BBC Northern Ireland's True North strand has shown *Jobs for the Boys*, following three unemployed young men from East Belfast embarking on a pioneering educational project and *Islam, Belfast and Me*, exploring the experiences of several Muslim families making Belfast their new home. Documentary series *The Commute*, also from BBC NI, is purposely cast to ensure the broadest range of voices – recent episodes included gay men, people from Belfast's Chinese community and native Irish speakers.

Sighthill from BBC Scotland told the story of residents living in an iconic Glasgow housing estate. Also exploring estate living, BBC Wales partnership project #towerlives produced a range of television, radio and online content in 2016, inspired by face-to-face activity with the people who live in the tower blocks of Butetown, Cardiff.

And we must continue to reflect more of our nations through our content. High profile series set in Scotland such as *Clique*, *The Replacement* and upcoming drama *Trust Me*, a new psychological hospital thriller, are a few examples of this.



Islam, Belfast and Me tells the stories and experiences of several Muslim families in Northern Ireland

We are seeing and hearing more of a mix right across our sports content. It has been almost 10 years since Jacqui Oatley became the first woman to commentate on *Match of the Day*. In recent years, BBC Sport has trained a number of talented women with a passion for the craft. Both Robyn Cowen and Vicki Sparks were Broadcast Assistants in BBC local radio when they started and now they commentate on *Match of the Day* and report for *Final Score*. From *Football Focus* to *FA Cup Live*, our pundits and reporters are more representative – with Trevor Sinclair, Paul Ince, Manish Bhasin, Jermaine Jenas and Dion Dublin regular faces and voices across our football output.

Women took top presenting spots across a range of disciplines at the 2016 Rio Olympics: Gabby Logan (athletics), Helen Reeves (rowing), Clare Balding (cycling), Eleanor Oldroyd (modern pentathlon), Shirley Robertson (sailing) and Helen Skelton (swimming). Commentators, reporters and studio guests from BAME backgrounds included Rishi Persad, Jess Creighton, Michael Johnson, Denise Lewis, Colin Jackson, Ebony Rainford-Brent and Anthony Joshua.

Long-term health conditions that affect the lives of large parts of our audience are increasingly part of storylines. *EastEnders* portrayed age-related macular degeneration, a condition that one in 10 people over 65 in the UK live with, through Dot Branning's sight loss journey. *Parkinson's: The Funny Side* saw comedy writer Paul Mayhew-Archer go in search of a cure following his own diagnosis.

Mental health is increasingly covered in comedy, documentary and soaps – BBC One's *In the Mind* season in 2016 featured Stephen Fry's exploration of his own bipolar disorder, an *EastEnders* storyline about post-partum depression and documentary *My Baby, Psychosis and Me*. Radio 5 Live ran a special season on mental health. Pieces were run across news programmes during mental health awareness week.

BBC Wales' *Tim Rhys-Evans: All in the Mind* charted a personal experience of mental illness. Following a self-harm storyline in 2016, BBC Scotland's *River City* continues to tackle mental health with Pete's story – augmented by coverage on Twitter, Facebook Live and links to support.

On BBC Three, *Being Black: Going Crazy* and *Jack Rooke: Happy Man* recently took a look at mental illness from different angles, as part of the 2017 mental health season *Minds Matter*.

CASE STUDY

Women's Football



Tina Daheley, Jacqui Oatley and Sally Nugent are some of our many sports presenters

2m

viewers watched England's semi-final against Japan overnight from Canada and our total coverage reached almost 12.5 million – more than watched the Men's Open Golf Championship that year.

The 2012 London Olympics was a game changer; a new dawn in women's football played out on the world stage. More than 70,000 fans packed into Wembley to witness an amazing night for Team GB who beat Brazil – a defining moment in the development of the women's game in the UK.

Inspired by the success of 2012, we broadcast extensive coverage of Euro 2013 and introduced a brand new network show, dedicated to the women's game. Leveraging the strength of the BBC across TV, radio and online – around the world, in 2015 we catapulted the women's game into the mainstream. Every game of the Women's World Cup was shown live for the first time on TV and radio, as well as a daily online catch up of the biggest moments. Two million viewers watched England's semi-final against Japan overnight from Canada and our total coverage reached almost 12.5 million – more than watched the Men's Open Golf Championship that year.

With a highly productive partnership with the Football Association, our Women's FA Cup Final peak audience was 1.5 million viewers in 2016 – and working with our broadcast partner BT, we contributed to more than 100 hours of TV and radio coverage of the FA Women's Super League that season. We also created a bespoke index on the BBC Sport website for women's football and raised its prominence significantly throughout our sports news reporting. We strive to recognise excellence on the pitch, and launched a global award for the Women's Footballer of the Year, using the massive reach of the BBC's overseas' services, to widen the appeal of the sport.

One of the benefits of the enhanced coverage has been the opportunity to achieve greater diversity and new career pathways for talented women. Former England international Sue Smith – who began as a studio guest analysing live games – is now a regular on the *Final Score* sofa; she's a reporter on the same programme and is also the England summariser. England player Rachel Yankey is the presenter of BBC Children's *Footy Pups* and Arsenal's Alex Scott is a regular reporter on BBC Children's *Match of the Day Kick About*. Women football commentators Robyn Cowen and Vicki Sparks are now also covering the men's game too.

We're also taking the game to new and younger audiences through our social media channels and we continue to enhance our digital offering through Connected TV live WSL match coverage, new from April 2017. Although disappointingly we recently lost a competitive bid for the UK TV rights to this summer's Women's Euros – on the flip side it's a measure of the progress made in making women's football a highly attractive broadcasting proposition.



Winning Arsenal goalscorer Danielle Carter kisses the trophy after the 2016 SSE Women's FA Cup Final at Wembley Stadium

However, we will continue to demonstrate our commitment to the future through extensive online and radio coverage of the 2017 Euros and exclusive rights for the 2019 World Cup.

“The appeal across the globe has grown and grown, as has our desire to bring the game to as many people as possible and to ensure the biggest moments in women's football are unmissable. A sport with rising playing standards, more commercial investment, bigger crowds and crucially, increased audience interest.”

Shelley Alexander
BBC's Lead for Women's Sport

REFLECTING THE UK: OFF AIR

Radio 4 has continued to capture voices and stories from more communities across the UK. *Women's Hour's* special 70th anniversary programme showed it has charted a social and political revolution in women's lives – covering everything from backstreet abortions and the introduction of the pill to the fight for the Equal Pay Act. Also on Radio 4, Lenny Henry presented the 10-part series, *Raising the Bar: 100 Years of Black British Stage and Screen*.

The BBC continues to run and introduce new schemes which develop diverse talent off screen and air at all levels in the BBC including:

BBC Commissioner Development Programme

In 2017, for the second time, BBC Content welcomed talented individuals from under-represented groups on to its Commissioner Development Programme. In addition to on-the-job training while embedded in genres and channels, participants have been given bespoke training including industry masterclasses, leadership modules, mentoring and executive coaching. The core objectives of the 24-month programme are to:

- Provide training and development to equip talented trainees who are disabled or from BAME backgrounds with the skills needed to compete for commissioner roles within the BBC and the wider industry in the future
- Encourage those groups currently under-represented to participate in senior commissioning roles at the BBC and in the wider industry in order to widen the voices in the decision making processes at the top of our channels and genres

Julie Shaw, Kalpna Patel-Knight, Sarah Asante and Beejal-Maya Patel have begun a two-year opportunity on the BBC's Commissioner Development Programme



Alumni from this scheme have gone on to successfully apply for commissioning roles at the BBC, Sky Comedy and Channel 5.

During the course of the first programme, Assistant Commissioners gained experience of the commissioning cycle of a range of content and the discovery of the best in diverse talent including BAFTA-winning *Muslims Like Us*, *The Instant Gardener*, *An Island Parish*, *The Hip Hop World News*, *My Life*, *Things Not to Say* and the Black and British Season, Humza Arshad (*Taking the Humza*), Andi Oliver (*Great British Menu*) and Susan Calman (*The Boss*).

BBC News Disability Journalists Scheme 2017

BBC News has launched a £1 million 12-month programme to train and develop disabled journalists. Sixteen new positions across mobile and online will be created and roles will range from Broadcast Journalist to Assistant Editor.

Felix Dexter's Comedy Writers Bursary 2017

The BBC and the Felix Dexter Foundation have launched a training scheme for early career BAME comedy writers. It aims to achieve an increase in the representation of BAME professionals in comedy production and development in broadcasting. Two places will be available on the six-month programme which gives participants an unrivalled insight into comedy production. This training scheme will provide a unique opportunity to gain experience in the comedy programme making world. It offers access to top tier productions where participants can learn and hone their writing craft across radio and television comedy, panel and comedy entertainment shows.

The Instant Gardener; Helen Skelton and Danny Clarke



Diversity Development Fund Opportunities

Another way we are demonstrating our commitment to diversity is through BBC Content's £2.1 million annual Diversity Development Fund. It continues to provide shadowing, training and development opportunities for under-represented talent as well as supporting the development of stories and themes pertinent to under-served communities. The fund helped support the secondment of a specialist statistician for *Will Britain Ever Have a Black Prime Minister?* and made the Felix Dexter Comedy Writing Bursary a reality. It has enabled opportunities for junior editorial talent from under-represented groups across programmes including *Let It Shine*, *Strictly Come Dancing*, *Doctors* and *Put Your Money Where Your Mouth Is*.

BBC Writersroom

The BBC Writersroom receives around 10,000 scripts a year, views several hundred directors' showreels and meets hundreds of writers and directors from across the UK each month. Each year they support 100-150 writers and directors in achieving their first broadcast credit or into paid development. Around a third of these are from BAME backgrounds and more than half are women.

The Felix Dexter Bursary is for high potential comedy writers



Writersroom

WORKING DIRECTLY WITH COMMISSIONING TEAMS AND PROGRAMME MAKERS, THE TEAM ARE BASED ACROSS THE UK, WITH NEWLY OPENED OFFICES IN GLASGOW, CARDIFF AND BELFAST, AS WELL AS SALFORD AND LONDON. WRITERSROOM KEEP DIVERSITY AT THE CENTRE OF EVERYTHING THEY DO. RECENT HIGHLIGHTS INCLUDE:

BBC
writers
room

The Break (BBC Three)

Five up-and-coming BAME writers and two directors are behind the second series of dramatic shorts made by BBC Writersroom and BBC Drama. Five monologues explore issues relevant to young people.

London Voices

A scheme for the most exciting diverse writing talent in the capital. This partnership with Talawa Theatre Company gives 10 writers 10 weeks of training plus out-of-hours workshops with industry professionals – covering radio drama, television drama, short form, social media and continuing drama series.

Continuing Drama Series Writers' Development Schemes

This programme places diverse writers across *Doctors*, *Holby* and *Casualty* – recent developments have resulted in more support and better results for both writers and shows.

Across the Nations and Regions

The Salford Sitcom Showcase has been running for three years, with panels, masterclasses and workshops for aspiring writers and comedians from the North of England. Four BAME writers were selected to work on CBBC's flagship drama *The Dumping Ground*. BBC One hit *Car Share* began its journey at Salford Sitcom Showcase.

BBC Writersroom launched in Scotland in autumn 2016 and has run a residential workshop for Scottish female comedy writers. As a result the next series of *The Break* for BBC Three will be made in Scotland on the *River City* set. Writersroom launched in spring 2017 in Wales at the Welsh Writers Festival with sessions from Bethan Jones and Andrew Davies. A writer development programme Welsh Voices will run for 12 selected television writers in summer 2017.

A new BBC Writersroom scheme in Northern Ireland entitled 'Fright Shorts' is offering a unique opportunity for any writer from or living in Northern Ireland to submit a script. Successful applicants will receive high level development with BBC Writersroom and see their work brought to life in short, funny, scary films that will be shown on BBC iPlayer.



Directors' Scheme

The pilot year for the Directors' Scheme (2016) was successful. 12 were placed across *Doctors*, *EastEnders*, *Holby City* and *Casualty* of which four are women, five are BAME and two have declared a disability. Three out of four trainees have graduated from *Doctors* and two out of four on *EastEnders* have returned to direct.



Comedy and Disability Workshop and Retreat

Eight comedy writers and 20 disabled actors were invited to a one-day workshop. The writers spent time with producers, working up pitches for series ideas with characters they had created with those actors in mind. Two of these ideas are now in development.



CASE STUDY

Next Generation of Commissioners

The BBC Content Commissioner Development Programme is a key part of our ambition to embed diversity and inclusion within everything we do, on and off screen.

The programme equips talented senior people from under-represented groups in TV by offering training placements on BBC Two and BBC Three as well as across Daytime, Entertainment, Comedy and Factual.

It's part of our drive to increase diversity at all levels and ensure a wider range of voices and experiences are heard when decisions are made about the programmes shown on the BBC.

Fatima Salaria, now the BBC's Commissioning Editor for Religion and Ethics, took part in the first programme, and shared her experiences and thoughts on the scheme.

Fatima said: "The BBC is working hard to increase diverse portrayal, on air and behind the scenes. Commissioners and programme makers are asking 'How can we tell this story differently and make this relevant to a wider audience?' The result is shows which are as brilliant, creative and diverse as BBC audiences expect, such as *Muslims Like Us*, *Black and British*, *The Hip Hop World News* and *The Instant Gardener*.

"The programme was created to support experienced TV professionals like me, from groups that are under-represented in broadcasting. The aim is to help people from a range of backgrounds gain experience to compete for the top jobs in the future.

"On a personal level, it's helped me to make an important leap at a key point in my career. I've learned how to think and act as a leader and decision-maker. This, along with honing new editorial and commissioning skills and the boost to my professional confidence from exposure to those at the very top of the BBC, has been transformative."

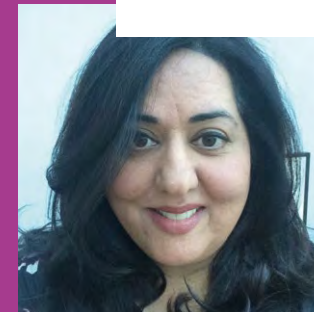


BBC Two's BAFTA-winning *Muslims Like Us*

"Looking back at my time on the BBC's Commissioner Development Programme I'm grateful for the opportunities it gave me. On the scheme, I was encouraged to participate in championing important ideas and stories that speak to everyone in today's UK – I've seen them go through the commissioning cycle and come to life on the BBC."

Fatima Salaria

BBC Commissioning Editor for Religion and Ethics



Fatima Salaria, BBC Commissioning Editor for Religion and Ethics

REFLECTING THE UK: OFF AIR CONTINUED

The BBC also works with partners and the industry to increase diversity across broadcasting:

Diversity Commissioning Guidelines

In autumn 2016, we published BBC Content's Diversity Commissioning Guidelines for our television content suppliers. From the smallest independent through to BBC Studios, the guidelines are intended to help make sure that important diversity conversations take place at the start of commissioning processes. The document, which lays out best practice and details our expectations, was the result of consultation across the sector and with partners such as PACT and Equity.

BBC Films

BBC Films are partnering with the BFI in 2017 in order to adopt their Diversity Standards to future co-productions. Bespoke to the UK film industry, the Standards set out a number of criteria from on screen representation and industry access through to audience development. Films which meet the majority of standards outlined will be awarded the Screen Diversity Mark of Good Practice. BAFTA and Film 4 have also committed to sign up to the BFI Diversity Standards and other partners are expected to join shortly.

Factual and Daytime Production Talent Event

Over 70 experienced production staff from under-represented groups attended the Factual and Daytime Production Talent Event in January 2017. Producers and directors from the freelance community met with independent production companies and heard directly from genre commissioners about upcoming priorities. The event was successful in achieving its principal aim – to facilitate new relationships between production talent and hiring managers. Following positive feedback and success stories, the BBC has committed to running similar events in the future.

TV presenter James Ballardie with Talent Co-ordinator Samantha Tatlow at a talent event

Disabled Presenter Networking Event

An event was held in June 2016, the result of a consultation with factual commissioners and indies who wanted to meet more presenters, especially ones with on air experience. A directory with almost 30 top disabled presenting talent was published as a result.

Disability Confident Event with ITV

In July 2016, the BBC partnered with ITV for the first ever television focused Disability Confident Event. Held at the Coronation Street Studios at MediaCityUK, the one-day conference aimed to build confidence and provide support to production companies. Attendees from across the industry discussed ways to break down barriers from access to casting in order to better represent disability within continuing drama. Guest speakers and panellists included Kate Green MP, Cherylee Houston (Actress, *Coronation Street*), Helen Bullough (Head of CBBC Production), Tony Prescott (Director, *Coronation Street*) and Oliver Kent (Executive Producer, *Holby City* and *Casualty*).



Abigail Dankwa, Multi-Camera Director, talks to Caroline Carter, BBC Talent Manager, at a Factual TV Event

Doctor Who with companions
Bill Potts and Nardole

04

Understanding and meeting the needs of all our audiences

OUR AUDIENCES

Feedback and Insight

We are building on knowledge about our audiences with new, more nuanced insight that feeds directly into editorial decision-making and commissioning. BBC teams meet with audiences to better understand their views on the BBC. For example, BBC Scotland hosts Meet the Producers events and BBC News editors have spent time with audience members from a range of backgrounds. Here are just some of the ways that we are finding out more about the needs of the people we serve:

Audience Feedback Panel

The in-house panel has a sample that is boosted for BAME and the Nations so that we can more readily get insight from people in these groups about representation and portrayal. In 2017, we have been utilising this more effectively – for example, in the analysis of the Black and British Season.

Temperature Check Surveys

Utilising the significant samples we have for audience members from BAME, disabled and LGBT backgrounds, we carried out a new annual survey in January 2017 to determine how these groups (as well as the wider audience) feel about their representation and portrayal on television. We also looked at views on the portrayal of under 20s and over 70s in the same survey. In autumn 2016, we carried out a major qualitative exploration of how black and Asian audiences feel about how they are portrayed and represented in factual and entertainment content. This helped content makers and commissioners understand these audiences better and gave them real pointers on how to engage better in future.

After a successful BBC Three Comedy Feeds pilot, Dane Baptiste's *Sunny D* was commissioned for a full series



Radio 1 and IExtra – Youth Council



Black and British Season Research

The 2016 Black and British Season was evaluated with 500 people who were BAME, with nearly 200 of these from black backgrounds. Reactions to the season were particularly positive for perception and impact amongst black audiences. In addition, there was evidence that the season's content had a discernible impact on them, particularly in terms of increasing knowledge and a sense of connection.

Creating New Audience Communities Through Signed-in Data

The development of signed-in data offers the potential to capture the behaviour and preferences of significant numbers of diverse groups – who may not feature highly in regular sample surveys. The Our BBC initiative is moving from the current structure of audience councils (which with 230 members nationally can never fully reflect the diversity of our audiences) to one in which all members of the audience can choose to have a direct input on BBC decision-making. As part of that shift, over the next year we will be establishing a digital panel of over 30,000 audience members.

Radio 1 and Radio IExtra – Youth Council

The 2015/16 Youth Council was made up of 10 individuals from all corners of the UK. It was the brainchild of Jeremiah Emmanuel, previous Radio 1 teen hero, who was awarded a British Empire Medal (BEM) as part of 2017's New Year Honours list for his extensive community work. The Youth Council came into Radio 1 and IExtra every three months to take part in reviews and creative sessions with members of staff from across departments and programmes.

Audience feedback is crucial for our content



CASE STUDY

Black and British Season

We hosted our Black and British Season throughout November, celebrating the achievements of black people in the UK and exploring the rich culture, history and identity of black Britain.

Led by programming on BBC Two and Four, with other content across BBC television, radio and online, the Black and British Season featured bold, vibrant and provocative stories, overturning preconceptions and challenging orthodoxies.

The season was accompanied by a major digital campaign, Black British Hero, which ran across the BBC's social media accounts throughout the autumn.

David Harewood investigates:
Will Britain Ever Have a Black Prime Minister?



Historian David Olusoga's
Black and British: A Forgotten History



“This is a hugely important season of programmes that not only celebrates the enormous contribution that black people have made to the shaping of modern Britain, but also raises challenging questions about how we tell our shared history.”

Patrick Holland
BBC Two Channel Editor

Both reflecting and reaching diverse audiences is a priority, so we carried out an in-depth evaluation of the season across television, radio, online and social media against the key season metrics of awareness, reach, perception and impact:

43%

Almost half of the public had heard of the Black and British Season (43%) and over a quarter (27%) had consumed some of its content.

64%

Awareness and reach was markedly higher amongst our black audience – 64% were aware and over 53% consumed content.

18m

Around 18 million viewed something from the season on television, an estimated 4.5 million listened to something on the radio and over 1 million engaged with the season online.

#blackandbritish

The #blackandbritish received 23 million impressions on social media and there were 72,000 mentions of Black and British content on Twitter (including #blackbritishhero).

- There was also strong evidence of claimed impact – particularly around knowledge and connection
- The overall impression of the season was very positive, particularly amongst our black audience, and there is a clear demand for the BBC to provide more of this kind of content

OUR AUDIENCES CONTINUED

Accessible services and products

Our services are for everyone so we're building the highest levels of accessibility into our digital products.

From the 2012 Olympics app onwards, the BBC has been a pioneer in accessible mobile applications – including apps for such core services as News, Sport, Weather and iPlayer.

We have extended this work to CBeebies and CBBC applications and games – as a result, all children are able to participate and join in the fun with popular apps including Kids iPlayer, CBBC Go, CBeebies Playtime and CBeebies Storytime. The BBC's Mobile Accessibility Guidelines were published in February 2017 to enable the wider industry to learn and benefit from the BBC's achievements in this area.

BBC iPlayer is often cited as the industry's benchmark for accessible video on demand services. The BBC has improved the quality of its service for disabled viewers and in 2016, the BBC trialled subtitles for live streamed content and made many significant improvements to the service.

When BBC Three became an online channel we continued to provide subtitles for 100% of long form content. We also committed to subtitling all BBC Three short form content that was published on the iPlayer platform. In addition, we have maintained our provision of 5% of long form content with sign language interpretation. We are working towards providing audio description on 50% of BBC Three long form.

Last year we brought forward the date by which 100% of live House of Commons coverage would be subtitled on BBC Parliament – from September 2019 to September 2016. With effect from January 2017, we began providing live subtitled coverage of House of Lords Friday sessions. We also provided live subtitling of each Party Conference and this will be an ongoing commitment.

The See Hear team in Bristol staged their very own one-hour election debate to examine the proposals of the main parties that are likely to have an impact on disabled people. The questions were provided by See Hear viewers and covered a wide range of subjects, from Brexit to welfare benefit cuts. The programme was fully accessible in British Sign Language with subtitles and audio voiceover, helping deaf and hard of hearing people to make informed choices.

On CBBC and CBeebies, we have started to provide subtitles on the links between programmes. BBC Research and Development, working with Ericsson, Atos and Screen, have begun the rollout of our innovative new subtitle retiming solution. The Subtitle Time Machine takes advantage of inherent delays in the broadcast chain by removing encoding delay. The result is that live subtitles become more synchronous with the action – addressing one of the most frequent complaints the BBC receives around subtitle quality. Currently in use on BBC Four HD and CBBC HD on DSAT and DTT and BBC News on DSAT, we will be rolling the technology out across all HD channels over the coming year.

Over the last few years, BBC Research and Development have pioneered new techniques and technologies in digital binaural content production. In 2016, the BBC opened its first binaural production studio in Cardiff. Not only can the BBC now produce television and radio 3D headphone mixes but it can create immersive 360° audio for virtual reality by means of a VR tool. This technology will enable the BBC to further explore improved accessibility to VR for vision impaired users.



Something Special; Using a sign language called Makaton, Justin Fletcher aka Mr Tumble helps children learn how to communicate and develop language skills in a fun and exciting way

Another winning performance from Ore Oduba and Joanne Clifton from *Strictly Come Dancing 2016*

05

An increasingly diverse workforce for the future



OUR WORKFORCE

Our People



BBC Broadcast Journalists and Presenters: Steve Crossman, Mani Djazmi and Eno Eruotor form our guest panel at a pre-application training day

Helen Thomas, Neila Butt, Michelle Agdomar and Brenda Emmanus are some of our 2016/17 Clore Leadership Programme participants



Paul Bepey is the Chair of BBC Ability, an employee network for disabled staff

The BBC is more diverse than it has ever been. There is no doubt that the work we have done to attract and open up the BBC to an extensive range of people has led to improvements. We have cast our net into wider talent pools and have ensured that the best people are discovered, regardless of their background.

We have broadened our external advertising reach and diversified the channels we use in order to engage on a greater scale. This has included building partnerships with portals such as diversityjobs.co.uk, varied channels including social networks and community groups and placing all externally facing recruitment adverts on Universal Jobs Match. We're working with an increasingly wide range of external contacts to make connections: Job Centre Plus around the UK, Remploy, Shaw Trust, Stephen Lawrence Trust, Sutton Trust, Mama Youth, The Prince's Trust and the Social Mobility Foundation.



We have piloted software to host skills challenges – which are proven to eliminate implicit bias often found in CV shortlisting. With skills challenges, hiring managers select candidates for interview based on the anonymised work sample submitted. During the pilot we saw an increase in BAME candidates shortlisted for interview compared to baseline data. Benefits also include increased internal mobility, quicker time to hire and increased confidence amongst hiring managers.

At the end of March 2017, we ran pre-application training sessions in London and Salford for people interested in roles at the BBC in production and journalism. 40 people attended the days which provided insights into the types of skills and experience required for job opportunities at the BBC, plus practical tips around CV writing and interview techniques. A similar session for technology roles is due to take place later in the year.

We actively encourage varied applicants through events and initiatives. In April 2016, for example, over 100 external delegates from under-represented groups – including women, disabled people, BAME people and the LGBT community – attended the BBC's Diversity in Tech Conference in London. Delegates were able to talk directly to members of the Access Unit, learn about the latest Assistive Technology and get to know members of our staff forums – BBC Pride, BBC Ability and the BBC's Black and Asian Forum.

Similarly, this summer the BBC hosted a TechWomen conference during London Technology Week. The event introduced attendees to our latest Design and Engineering innovations and included networking with our hiring managers and recruiters.

We also recognise that a key part of building a sustainably diverse workforce is greater focus on the retention of under-represented groups. Therefore we are making sure that training and development opportunities at all levels are open to, and accessed by, all staff. We are also prioritising inclusive ways of working across all divisions and disciplines because without an inclusive culture, diversity doesn't work.

BBC Clore Leadership Programme

As part of the BBC's commitment to support the development of senior leaders from under-represented backgrounds, we have run the BBC Clore Leadership Programme for the past two years. A total of 12 employees have taken up placements alongside senior leaders within the BBC and are receiving personalised leadership development through the Clore Leadership Short Course/Fellowship Programme and the BBC's College of Leadership courses.

OUR WORKFORCE CONTINUED

Last year's Grow Your Potential delegates at an event



BBC News Leadership Programme was launched in September 2016, bringing together 30 people from grades 7 to 11 with the skills, experience and passion to progress further as leaders and drive cultural change in BBC News. The ambition is to see the majority of participants promoted or in new roles within two years of the programme ending.



The BBC News Women in Leadership Programme is a bespoke offer for women in grades 10 and 11. The aim is for the majority of the group to move into new positions. 70% of the first cohort have now moved into new roles. 16 women have been selected for the Women in Leadership Programme 2017/18.

Ankur Desai, a former RISE mentee



RISE and Elev8 Mentoring and Development Programmes

We continue to run our successful year-long mentoring and development programmes for disabled and BAME staff, with the most recent programme launched in February 2017. This year, both programmes have been enhanced to offer four leadership development workshops alongside tailored mentoring sessions with senior leaders.



BBC DEVELOPMENT PROGRAMMES

Grow Your Potential

All BBC employees between grade eight and 11 who feel that they have the potential to progress to Divisional Board level can apply to attend the programme. Grow Your Potential provides learning solutions, networking opportunities and one-on-one career support with a view to developing successors to leadership positions across all divisions.

By changing the way that staff can enter the programme, participants from under-represented groups have increased. In 2016, the BBC trialled an 'expression of interest' approach where managers were not required to nominate. The proportion of participants from BAME backgrounds increased to 27%, as did the proportion of disabled staff – to 8%. Both groups are under-represented at senior level across the organisation.

The programme's commitment to promoting inclusion is also reflected in the scheduling of speakers: 43% of speakers were women in the 2016/17 programme and 18% of speakers were from BAME backgrounds.

A culture that is truly inclusive

Last year we defined what inclusion means to us here at the BBC: valuing and celebrating differences and encouraging a workplace and culture where all can thrive. This means individuals are supported, respected, engaged, have a voice and are able to develop skills and talents in line with BBC values.

42%

Over half of the current group are women, 42% are BAME and 10% have declared a disability.

BBC News Women in Technical Production Programme

includes mentoring, training and sessions by inspirational speakers. Eleven women were selected to take part from craft, technical and production areas across the division. Nearly half have already moved into new roles since the end of the programme.

Across the organisation, we are working hard to make sure that our working environment is supportive, with inclusive behaviours that make it a great place to be for all members of staff.

We have held events for staff across Nations and Regions that highlight the BBC's diversity strategy, promoted inclusive practices such as sessions with experts on International Day of Persons with Disabilities and on International Women's Day, and provided training on unconscious bias and for managers of disabled staff.

In January 2017, 2,200 staff attended nearly 40 diversity awareness and training events in Salford as part of a 'Diversity' season delivered by internal and external experts and talent. There was practical training from the legal department, a deaf awareness specialist and one-on-one coaching for disabled staff and their managers. A series of unconscious bias seminars were attended by 450 staff. News and the Nations and Regions are rolling out unconscious bias training for senior managers and hiring managers. Similar Diversity seasons will be rolled out to other BBC sites across 2017/18.

There are employee networks across the BBC which host events and help provide mentoring and support including BBC Pride, BBC Women in STEM, BBC Ability as well as BBC Scotland's Disability Action Group and the BBC Black and Asian Forum (BBAF), who won The Best Employee Network Award at the 2016 Race Equality Awards. Global Women in News (GWIN) has become the BBC's fastest growing and largest staff network with over 1,400 members, 21 groups internationally and around 350 women taking part in mentoring schemes. Using volunteers from across the division, GWIN has delivered almost 100 networking events, launched a Parents Network, delivered bespoke training programmes and launched its own intranet – which provides support, information and promotes best practice at work.

In 2017/18, GWIN aims to improve the support women returning to work after periods of maternity leave receive, with bespoke coaching, training and guidance for line managers. Meanwhile, BBC News will maintain a job share register to support models of flexible working. The forum aims to expand its presence further into UK regions outside of London and develop leadership training for women on lower grades.

Last year, co-founder and co-chair Sarah Gibson was elected President of the International Association of Women Journalists and Writers – in recognition of the progress that GWIN has made for women in the sector.

In News, we launched a panel of diverse members of staff who are under 30 to advise and provide input on business and editorial decisions. The chair of the panel attends the News Group Board. Panel members will be refreshed annually.

Through Project CAPE (Creating a Positive Environment) we have been making the BBC a more inclusive working environment for people with hidden disabilities. BBC Project CAPE explores the concept of cognitive design, with reference to employment, environment and communication. It aims to raise awareness of neurodiversity, for example autism spectrum condition, ADHD, dyspraxia and dyscalculia. This initiative promotes the belief that differences in brain function are not by themselves disabilities, but natural variations of the human brain.

Examples of the project's work are a neurodiverse buildings checklist which ensures BBC buildings cater for neurodivergent staff and visitors, and interactive film guides for visitors allowing them to independently employ coping strategies ahead of time. As a result, the BBC was the first broadcaster to gain a National Autistic Society Accessibility Award for the BBC Offices and BBC Tours in MediaCityUK, Salford.

Social diversity and pre-entry schemes

Background should not be a barrier to employment and progression at the BBC. We wanted to better understand the socio-economic profile of our organisation. To do this we carried out a census to develop a more accurate profile of our workforce.

In advising our approach, we worked with Bridge Group, a charitable policy association researching and promoting socio-economic diversity and equality. They advised that there is not a single measure that can fully capture an individual's socio-economic background, although parental occupation has been demonstrated to be a strong indicator.

We collated social diversity data across the BBC at all grades. For the first time, we now have an idea of how well we reflect the socio-economic make-up of the UK – and where we should focus resource in the future. In the census we asked our people questions about the type of school they attended, parental occupation/highest level of education and discovered that:

- The percentage of the BBC workforce that attended a state school is 83%
- The percentage of the BBC workforce that has a parent without a degree is 48%. (This is similar to the proportion of students in higher education whose parents do not have a degree)

- The proportion of BBC employees whose parents had a higher managerial and professional job was 61%

The BBC is one of the first organisations to undertake this research and currently no comparative data is available from others in the broadcasting industry, however, we will continue to monitor these figures.

We are more determined than ever that background should not be a barrier to employment and progression in this industry. While we have already done a lot of work to widen access at entry level, we are committed to doing much more to make sure we are a true reflection of the UK. These are some of the ways we've already widened access at entry level:

Apprenticeships

BBC Apprenticeships are aimed at non-graduates and these come disproportionately from under-represented backgrounds. We offer apprenticeships right across our business – in television and radio production, journalism, broadcast engineering, broadcast operations, digital and legal roles across the UK.

In 2012, we had 37 BBC Apprentices overall. By 2014, we'd reached 177. This year, we have over 230 and by 2018, we are aiming to have more than 400.

Based on new joiners last autumn:

- Over half of BBC News local Digital Apprentices were from BAME backgrounds
- The majority of the first new craft and Technical Production Apprentices were women
- Over half of News Journalism Trainees declared a disability

We are taking steps to ensure we attract applications from under-represented groups who have the talent the BBC needs:

- 64% of the 2015 intake of Television Production Apprentices were from families where neither parent went to university (45% BAME)
- 60% of the 2015 intake of Digital Journalism Apprentices were from families where neither parent went to university (50% BAME)

OUR WORKFORCE CONTINUED

Mama Youth

Traditionally, entry-level experience in the industry has been less accessible to some groups than others. The BBC has partnered with the London-based Mama Youth Project for four years, offering BBC Academy training and month-long placements to young people – who join the BBC after a 13-week training programme at Sky.

In 2017, we will be placing 20 young people across BBC Studios and BBC Content. Since starting the partnership in 2013, 86% of the BBC's intake have been offered a minimum three-month contract as a result, 17 Mama Youth graduates are still at the BBC in roles including Production Management Assistant, Researcher and Production Co-ordinator.

Leonard Cheshire Change 100 Scheme

This summer, we're participating in Leonard Cheshire's Change 100 scheme again by hosting 11 interns over an eight-week period. The scheme is for talented disabled undergraduates. This year's students will fulfil placements such as Paralegal, Finance Assistant and Security and Intelligence Analyst.

Creative Access Trainees

Our relationship with Creative Access continues for a second year with 25 trainees placed into production across the BBC. Trainees (all graduates from BAME backgrounds) join us for a 12-month supported traineeship with on and off-the-job training and development provided.

BBC North Young Ambassadors

The post of Young Ambassador was created for 16 to 20 year olds from the Salford and Trafford areas of Greater Manchester as part of BBC North's commitment to the local economy – in order to help with social mobility and inclusion for young people in the area. These roles are designed for those who have limited or no experience of the world of work and some or no qualifications (i.e. NEETs). Anyone with qualifications higher than GCSEs is ineligible.

Referred by local community partners, 47 young people have been recruited over the course of the scheme with 10 going on to gain extra work or experience on site at MediaCityUK. Two have moved into apprenticeships at the BBC and many have either gone on to gain employment outside MediaCityUK or have enrolled into college. The scheme has provided an attainable link in to employment for young people, who are mostly from low-income backgrounds, in an area where young people from similar backgrounds are struggling to find work.

Make it Digital Traineeships

BBC Make it Digital Traineeships, designed by BBC Academy, are eight-week programmes offered by Job Centres to improve digital skills and increase employability. So far, the Traineeship has seen over 1,700 young people participate, with some being steered towards BBC Apprenticeships where talent has been spotted. Inspired by the face-to-face Traineeships, a virtual version of the Digital Traineeship is being developed and will include a module on employability skills.

Pre-Employment Talent Pools

First Steps pre-employment talent pools aim to increase the diversity of our entry level applicants. Two talent pools with 40 spaces each are designed to teach people the skills needed to enable them to compete for opportunities at the BBC. Being part of the talent pool brings access to work shadowing, mentoring and taster training.

Get-In Events

Annually, we host 20 'attraction' events around the UK, bringing us into direct contact with around 1,500 potential applicants and their parents. We invite people to attend via our external partners and have developed an active social media presence in order to maximise diversity.

Work Experience

The BBC hosts over 1,000 work experience participants each year, opening for applications every three months. Over the past year, we have adjusted our approach to work experience in order to maximise the diversity of people taking up places at the organisation. This has included a maximum duration cap of two weeks for these unpaid placements and reserving a proportion of places for disabled applicants.



There are future ambitions to ring-fence some BBC work experience for young unemployed people. We're working closely with DWP Job Centres to identify people from diverse communities who will most benefit from a placement with us. We are also looking to increase the number of 16 to 17 year olds and those with disabilities who come to the BBC on work experience.

Outreach

Radio 1 Academy is a week of workshops and events designed to give our audience the tools, information and inspiration they need to succeed in a creative career. In 2016, the Academy arrived in Devon for its fifth year for a programme of targeted events including face-to-face activity themed around creativity. From Teignmouth to Exeter, 8,300 young people attended sessions.


Later in 2016, Radio 1Xtra Live headed to Liverpool. In the month before the event, sessions included a Q&A with Craig David, a masterclass on producing live events and a 'Music Biz 101' day in partnership with Liverpool International Music Festival. Work placements were offered across the event itself to give young locals a taste of working on a live event.

Tailored outreach events in 2016 also included a Radio 1's iPlayer: High Street Hijabis screening and workshops in schools in Bradford and London. These day-long events are run by Radio 1 and Asian Network were attended by nearly 500 female students in Year 12 and Year 13.

In Northern Ireland 'Make It' is a multiplatform learning project focused on the educational gaps and working skills shortage. The initiative targets boys and young men between 13 and 24 from working class urban areas. 'Make It' content and events have so far included a skills fair in East Belfast, live broadcasts from schools, a television documentary, employability workshops, short form and digital learning resources.

In January 2017, an event was held in Scotland in partnership with Glasgow's Youth Community Support Agency – who work with young people from BAME backgrounds who have experienced the criminal justice system. Over 50 people attended from organisations, charities and local government in addition to the young people.

Hana Shoib and
Amaya Herranz Donnan
at a recent Get-In Event



Meet the judges; *Great British Menu's* Oliver Peyton, Andi Oliver and Matthew Fort

In summary

We are extremely proud of the progress we've made. Of the programmes that have done more to reflect and represent all of our audiences than ever before. Of the schemes and initiatives we've introduced that have already made a difference, improving the creativity of the BBC, the diversity of the industry and the portrayal our audiences see on the BBC programmes they love.

We're seeing a difference on a significant scale – across the BBC and the industry. Although there is much to be proud of, there's no room for complacency. We'll challenge ourselves with keeping up the momentum and making an even greater impact – reinforcing what the BBC's all about.

Scotland's Superhospital follows the staff and patients at four of Glasgow's oldest hospitals



06 Appendix

APPENDIX

All staff age distribution by division: 31 March 2017

Division	Total	Age band (numbers)						Age band (%)					
		<20	20-29	30-39	40-49	50-59	60+	<20	20-29	30-39	40-49	50-59	60+
BBC Studios	1,661	10	471	487	410	236	47	0.6	28.4	29.3	24.7	14.2	2.8
Content	872	6	144	300	293	108	21	0.7	16.5	34.4	33.6	12.4	2.4
Director General's Office and Deputy Director General's Group	5,463	56	1,013	1,763	1,486	963	182	1	18.5	32.3	27.2	17.6	3.3
English Regions	3,002	–	312	850	922	733	185	–	10.4	28.3	30.7	24.4	6.2
Nations and Regions	2,701	9	262	710	857	728	135	0.3	9.7	26.3	31.7	27	5
Network News	3,123	2	279	881	1,005	831	125	0.1	8.9	28.2	32.2	26.6	4
Radio and Education	1,795	1	299	502	461	438	94	0.1	16.7	28	25.7	24.4	5.2
World Service Group	1,265	–	93	429	404	267	72	–	7.4	33.9	31.9	21.1	5.7
Worldwide	1,217	2	289	492	311	108	15	0.2	23.7	40.4	25.6	8.9	1.2
Other	140	–	10	27	30	60	13	–	7.1	19.3	21.4	42.9	9.3
Grand Total	21,239	86	3,172	6,441	6,179	4,472	889	0.4	14.9	30.3	29.1	21.1	4.2

Senior leadership staff age distribution by division: 31 March 2017

Division	Total	Age band (numbers)						Age band (%)					
		<20	20-29	30-39	40-49	50-59	60+	<20	20-29	30-39	40-49	50-59	60+
BBC Studios	203	–	1	22	101	70	9	–	0.5	10.8	49.8	34.5	4.4
Content	181	–	1	36	94	43	7	–	0.6	19.9	51.9	23.8	3.9
Director General's Office and Deputy Director General's Group	996	–	13	268	404	282	29	–	1.3	26.9	40.6	28.3	2.9
English Regions	108	–	–	9	40	47	12	–	–	8.3	37	43.5	11.1
Nations and Regions	193	–	–	17	83	81	12	–	–	8.8	43	42	6.2
Network News	519	–	1	59	223	208	28	–	0.2	11.4	43	40.1	5.4
Radio and Education	194	–	–	29	82	69	14	–	–	14.9	42.3	35.6	7.2
World Service Group	182	–	–	23	78	66	15	–	–	12.6	42.9	36.3	8.2
Worldwide	382	–	16	144	159	56	7	–	4.2	37.7	41.6	14.7	1.8
Other	30	–	–	5	8	15	2	–	–	16.7	26.7	50	6.7
Grand Total	2,988	–	32	612	1,272	937	135	–	1.1	20.5	42.6	31.4	4.5

- All data reflects UK based employee contracts only.
- Some divisions have been combined due to small teams: 'Other' includes BBC Trust Unit and BBC Studioworks; Director General's Office and Deputy Director General's Group also includes Editorial Standards & Policy, Policy and Communications.
- Totals for each characteristic differ due to varying disclosure rates.

APPENDIX CONTINUED

All staff age distribution by grade bands: 31 March 2017

Grade band	Total	Age band (numbers)						Age band (%)					
		<20	20-29	30-39	40-49	50-59	60+	<20	20-29	30-39	40-49	50-59	60+
Worldwide Non-Senior Manager Equivalent	867	2	266	371	164	56	8	0.2	30.7	42.8	18.9	6.5	0.9
Bands 1-4	2,433	81	754	451	485	475	187	3.3	31	18.5	19.9	19.5	7.7
Bands 5-7	9,395	3	1,868	3,260	2,234	1,678	352	0	19.9	34.7	23.8	17.9	3.7
Bands 8/9	5,556	–	252	1,747	2,024	1,326	207	–	4.5	31.4	36.4	23.9	3.7
Bands 10/11	2,629	–	32	597	1,119	772	109	–	1.2	22.7	42.6	29.4	4.1
Bands SM2/I	359	–	–	15	153	165	26	–	–	4.2	42.6	46	7.2
Grand Total	21,239	86	3,172	6,441	6,179	4,472	889	0.4	14.9	30.3	29.1	21.1	4.2

All staff leaver and joiner distribution by age: 31 March 2017

Category	Total	Age band (numbers)						Age band (%)					
		<20	20-29	30-39	40-49	50-59	60+	<20	20-29	30-39	40-49	50-59	60+
Leavers	3,580	21	1,205	1,160	635	397	162	0.6	33.7	32.4	17.7	11.1	4.5
Joiners	3,529	99	1,727	1,006	445	202	50	2.8	48.9	28.5	12.6	5.7	1.4

All staff leaver distribution by age and reason for leaving: 31 March 2017

Reason for leaving	Total	Age band (numbers)						Age band (%)					
		<20	20-29	30-39	40-49	50-59	60+	<20	20-29	30-39	40-49	50-59	60+
Voluntary	1,242	1	365	533	230	87	26	0.1	29.4	42.9	18.5	7	2.1
Redundancy	638	–	32	134	214	200	58	–	5	21	33.5	31.3	9.1
End FTC	1,610	20	802	486	170	92	40	1.2	49.8	30.2	10.6	5.7	2.5
Other Involuntary	49	–	6	5	19	15	4	–	12.2	10.2	38.8	30.6	8.2
Other	41	–	–	2	2	3	34	–	–	4.9	4.9	7.3	82.9
Grand Total	3,580	21	1,205	1,160	635	397	162	0.6	33.7	32.4	17.7	11.1	4.5

- All data reflects UK based employee contracts only.
- Totals for each characteristic differ due to varying disclosure rates.

APPENDIX CONTINUED

All staff internal mover distribution by age: 31 March 2017

Internal move type	Total	Age band (numbers)						Age band (%)					
		<20	20-29	30-39	40-49	50-59	60+	<20	20-29	30-39	40-49	50-59	60+
Attachment	1,251	–	218	586	335	103	9	–	17.4	46.8	26.8	8.2	0.7
Promotion	408	–	141	164	81	22	–	–	34.6	40.2	19.9	5.4	–
Transfer	1,297	–	537	464	206	82	8	–	41.4	35.8	15.9	6.3	0.6
Grand Total	2,956	–	896	1,214	622	207	17	–	30.3	41.1	21	7	0.6

All staff age distribution by contract type: 31 March 2017

Contract type	Total	Age band (numbers)						Age band (%)					
		<20	20-29	30-39	40-49	50-59	60+	<20	20-29	30-39	40-49	50-59	60+
Continuing	17,998	1	1,595	5,513	5,784	4,287	818	0	8.9	30.6	32.1	23.8	4.5
Fixed Term Less Than 1 Year	2,373	25	1,192	708	288	122	38	1.1	50.2	29.8	12.1	5.1	1.6
Fixed Term 1 Year +	787	60	369	198	92	48	20	7.6	46.9	25.2	11.7	6.1	2.5
Flexicon	81	–	16	22	15	15	13	–	19.8	27.2	18.5	18.5	16
Grand Total	21,239	86	3,172	6,441	6,179	4,472	889	0.4	14.9	30.3	29.1	21.1	4.2

All staff age distribution by length of service: 31 March 2017

Length of service (years)	Total	Age band (numbers)						Age band (%)					
		<20	20-29	30-39	40-49	50-59	60+	<20	20-29	30-39	40-49	50-59	60+
Less Than 1 Year	2,730	75	1,253	802	392	172	36	2.7	45.9	29.4	14.4	6.3	1.3
1<3	3,188	11	1,179	1,194	546	211	47	0.3	37	37.5	17.1	6.6	1.5
3<5	2,228	–	506	1,010	470	198	44	–	22.7	45.3	21.1	8.9	2
5<10	3,715	–	232	1,969	981	439	94	–	6.2	53	26.4	11.8	2.5
10+	9,378	–	2	1,466	3,790	3,452	668	–	0	15.6	40.4	36.8	7.1
Grand Total	21,239	86	3,172	6,441	6,179	4,472	889	0.4	14.9	30.3	29.1	21.1	4.2

- All data reflects UK based employee contracts only.
- Totals for each characteristic differ due to varying disclosure rates.

APPENDIX CONTINUED

All staff disability distribution by division: 31 March 2017

Division	Total	Disability (numbers)		Disability (%)	
		Disabled	Not disabled	Disabled	Not disabled
BBC Studios	1,619	146	1,473	9	91
Content	848	84	764	9.9	90.1
Director General's Office and Deputy Director General's Group	5,292	692	4,600	13.1	86.9
English Regions	2,904	258	2,646	8.9	91.1
Nations and Regions	2,649	249	2,400	9.4	90.6
Network News	3,032	280	2,752	9.2	90.8
Radio and Education	1,743	210	1,533	12	88
World Service Group	1,244	81	1,163	6.5	93.5
Worldwide	1,182	86	1,096	7.3	92.7
Other	135	11	124	8.1	91.9
Grand Total	20,648	2,097	18,551	10.2	89.8

Senior leadership staff disability distribution by division: 31 March 2017

Division	Total	Disability (numbers)		Disability (%)	
		Disabled	Not disabled	Disabled	Not disabled
BBC Studios	194	15	179	7.7	92.3
Content	175	16	159	9.1	90.9
Director General's Office and Deputy Director General's Group	972	110	862	11.3	88.7
English Regions	105	15	90	14.3	85.7
Nations and Regions	189	16	173	8.5	91.5
Network News	503	43	460	8.5	91.5
Radio and Education	186	24	162	12.9	87.1
World Service Group	179	17	162	9.5	90.5
Worldwide	374	22	352	5.9	94.1
Other	29	2	27	6.9	93.1
Grand Total	2,906	280	2,626	9.6	90.3

- All data reflects UK based employee contracts only.
- Some divisions have been combined due to small teams: 'Other' includes BBC Trust Unit and BBC Studioworks; Director General's Office and Deputy Director General's Group also includes Editorial Standards & Policy, Policy and Communications.
- Totals for each characteristic differ due to varying disclosure rates.

APPENDIX CONTINUED

All staff disability distribution by grade bands: 31 March 2017

Grade band	Total	Disability (numbers)		Disability (%)	
		Disabled	Not disabled	Disabled	Not disabled
Worldwide Non-Senior Manager Equivalent	838	65	773	7.8	92.2
Bands 1-4	2,368	269	2,099	11.4	88.6
Bands 5-7	9,144	973	8,171	10.6	89.4
Bands 8/9	5,392	510	4,882	9.5	90.5
Bands 10/11	2,556	247	2,309	9.7	90.3
Bands SM2/1	350	33	317	9.4	90.6
Grand Total	20,648	2,097	18,551	10.2	89.8

All staff leaver and joiner distribution by disability: 31 March 2017

Category	Total	Disability (numbers)		Disability (%)	
		Disabled	Not disabled	Disabled	Not disabled
Leavers	2,974	118	2,856	4	96
Joiners	1,614	94	1,520	5.8	94.2

All staff leaver distribution by disability and reason for leaving: 31 March 2017

Reason for leaving	Total	Disability (numbers)		Disability (%)	
		Disabled	Not disabled	Disabled	Not disabled
Voluntary	1,106	28	1,078	2.5	97.5
Redundancy	591	24	567	4.1	95.9
End FTC	1,208	60	1,148	5	95
Other Involuntary	31	1	30	3.2	96.8
Other	38	5	33	13.2	86.8
Grand Total	2,974	118	2,856	4	96

- All data reflects UK based employee contracts only.
- Totals for each characteristic differ due to varying disclosure rates.

APPENDIX CONTINUED

All staff internal mover distribution by disability: 31 March 2017

Internal move type	Total	Disability (numbers)		Disability (%)	
		Disabled	Not disabled	Disabled	Not disabled
Attachment	1,207	134	1,073	11.1	88.9
Promotion	390	38	352	9.7	90.3
Transfer	1,235	150	1,085	12.1	87.9
Grand Total	2,832	322	2,510	11.4	88.6

All staff disability distribution by contract type: 31 March 2017

Contract type	Total	Disability (numbers)		Disability (%)	
		Disabled	Not disabled	Disabled	Not disabled
Continuing	17,465	1,802	15,663	10.3	89.7
Fixed Term Less Than 1 Year	2,335	207	2,128	8.9	91.1
Fixed Term 1 Year +	770	79	691	10.3	89.7
Flexicon	78	9	69	11.5	88.5
Grand Total	20,648	2,097	18,551	10.2	89.8

All staff disability distribution by length of service: 31 March 2017

Length of service (years)	Total	Disability (numbers)		Disability (%)	
		Disabled	Not disabled	Disabled	Not disabled
Less than 1 Year	2,687	209	2,478	7.8	92.2
1<3	3,115	337	2,778	10.8	89.2
3<5	2,171	227	1,944	10.5	89.5
5<10	3,621	364	3,257	10.1	89.9
10+	9,054	960	8,094	10.6	89.4
Grand Total	20,648	2,097	18,551	10.2	89.8

- All data reflects UK based employee contracts only.
- Totals for each characteristic differ due to varying disclosure rates.

APPENDIX CONTINUED

All staff ethnicity distribution by division: 31 March 2017

Division	Total	Ethnicity band (numbers)			Ethnicity band (%)		
		BAME	Other white background	White UK	BAME	Other white background	White UK
BBC Studios	1,596	151	125	1,320	9.5	7.8	82.7
Content	838	104	57	677	12.4	6.8	80.8
Director General's Office and Deputy Director General's Group	5,241	868	550	3,823	16.6	10.5	72.9
English Regions	2,894	242	115	2,537	8.4	4	87.7
Nations and Regions	2,635	74	345	2,216	2.8	13.1	84.1
Network News	2,982	442	320	2,220	14.8	10.7	74.4
Radio and Education	1,733	194	105	1,434	11.2	6.1	82.7
World Service Group	1,158	628	167	363	54.2	14.4	31.3
Worldwide	1,166	233	200	733	20	17.2	62.9
Other	129	12	9	108	9.3	7	83.7
Grand Total	20,372	2,948	1,993	15,431	14.5	9.8	75.7

Senior leadership staff ethnicity distribution by division: 31 March 2017

Division	Total	Ethnicity band (numbers)			Ethnicity band (%)		
		BAME	Other white background	White UK	BAME	Other white background	White UK
BBC Studios	198	12	14	172	6.1	7.1	86.9
Content	172	14	12	146	8.1	7	84.9
Director General's Office and Deputy Director General's Group	967	87	94	786	9	9.7	81.3
English Regions	103	11	4	88	10.7	3.9	85.4
Nations and Regions	188	4	29	155	2.1	15.4	82.4
Network News	503	40	37	426	8	7.4	84.7
Radio and Education	192	15	11	166	7.8	5.7	86.5
World Service Group	173	58	20	95	33.5	11.6	54.9
Worldwide	370	57	49	264	15.4	13.2	71.4
Other	30	–	6	24	–	20	80
Grand Total	2,896	298	276	2,322	10.3	9.5	80.2

- All data reflects UK based employee contracts only.
- Some divisions have been combined due to small teams: 'Other' includes BBC Trust Unit and BBC Studioworks; Director General's Office and Deputy Director General's Group also includes Editorial Standards & Policy, Policy and Communications.
- Totals for each characteristic differ due to varying disclosure rates.

APPENDIX CONTINUED

All staff ethnicity distribution by grade bands: 31 March 2017

Grade band	Total	Ethnicity band (numbers)			Ethnicity band (%)		
		BAME	Other white background	White UK	BAME	Other white background	White UK
Worldwide Non-Senior Manager Equivalent	829	183	158	488	22.1	19.1	58.9
Bands 1-4	2,309	351	145	1,813	15.2	6.3	78.5
Bands 5-7	9,003	1,387	864	6,752	15.4	9.6	75
Bands 8/9	5,335	729	550	4,056	13.7	10.3	76
Bands 10/11	2,548	278	240	2,030	10.9	9.4	79.7
Bands SM2/1	348	20	36	292	5.7	10.3	83.9
Grand Total	20,372	2,948	1,993	15,431	14.5	9.8	75.7

All staff leaver and joiner distribution by ethnicity: 31 March 2017

Category	Total	Ethnicity band (numbers)			Ethnicity band (%)		
		BAME	Other white background	White UK	BAME	Other white background	White UK
Leavers	3,323	494	320	2,509	14.9	9.6	75.5
Joiners	3,114	495	318	2,301	15.9	10.2	73.9

All staff leaver distribution by ethnicity and reason for leaving: 31 March 2017

Reason for leaving	Total	Ethnicity band (numbers)			Ethnicity band (%)		
		BAME	Other white background	White UK	BAME	Other white background	White UK
Voluntary	1,163	167	142	854	14.4	12.2	73.4
Redundancy	599	82	51	466	13.7	8.5	77.8
End FTC	1,486	234	123	1,129	15.7	8.3	76
Other Involuntary	35	10	1	24	28.6	2.9	68.6
Other	40	1	3	36	2.5	7.5	90
Grand Total	3,323	494	320	2,509	14.9	9.6	75.5

- All data reflects UK based employee contracts only.
- Totals for each characteristic differ due to varying disclosure rates.

APPENDIX CONTINUED

All staff internal mover distribution by ethnicity: 31 March 2017

Internal move type	Total	Ethnicity band (numbers)			Ethnicity band (%)		
		BAME	Other white background	White UK	BAME	Other white background	White UK
Attachment	1,200	181	111	908	15.1	9.3	75.7
Promotion	396	54	44	298	13.6	11.1	75.3
Transfer	1,234	205	130	899	16.6	10.5	72.9
Grand Total	2,830	440	285	2,105	15.5	10.1	74.4

All staff ethnicity distribution by contract type: 31 March 2017

Contract type	Total	Ethnicity band (numbers)			Ethnicity band (%)		
		BAME	Other white background	White UK	BAME	Other white background	White UK
Continuing	17,294	2,408	1,651	13,235	13.9	9.5	76.5
Fixed Term Less Than 1 Year	2,256	385	252	1,619	17.1	11.2	71.8
Fixed Term 1 Year +	745	150	76	519	20.1	10.2	69.7
Flexicon	77	5	14	58	6.5	18.2	75.3
Grand Total	20,372	2,948	1,993	15,431	14.5	9.8	75.7

All staff ethnicity distribution by length of service: 31 March 2017

Length of service (years)	Total	Ethnicity band (numbers)			Ethnicity band (%)		
		BAME	Other white background	White UK	BAME	Other white background	White UK
Less Than 1 Year	2,563	449	322	1,792	17.5	12.6	69.9
1<3	3,057	557	382	2,118	18.2	12.5	69.3
3<5	2,130	358	250	1,522	16.8	11.7	71.5
5<10	3,530	597	331	2,602	16.9	9.4	73.7
10+	9,092	987	708	7,397	10.9	7.8	81.4
Grand Total	20,372	2,948	1,993	15,431	14.5	9.8	75.7

- All data reflects UK based employee contracts only.
- Totals for each characteristic differ due to varying disclosure rates.

APPENDIX CONTINUED

All staff gender distribution by division: 31 March 2017

Division	Total	Gender band (numbers)		Gender band (%)	
		Female	Male	Female	Male
BBC Studios	1,661	1,041	620	62.7	37.3
Content	872	400	472	45.9	54.1
Director General's Office and Deputy Director General's Group	5,463	2,374	3,089	43.5	56.5
English Regions	3,002	1,375	1,627	45.8	54.2
Nations and Regions	2,701	1,254	1,447	46.4	53.6
Network News	3,123	1,431	1,692	45.8	54.2
Radio and Education	1,795	1,003	792	55.9	44.1
World Service Group	1,265	624	641	49.3	50.7
Worldwide	1,217	672	545	55.2	44.8
Other	140	56	84	40	60
Grand Total	21,239	10,230	11,009	48.2	51.8

Senior leadership staff gender distribution by division: 31 March 2017

Division	Total	Gender band (numbers)		Gender band (%)	
		Female	Male	Female	Male
BBC Studios	203	85	118	41.9	58.1
Content	181	74	107	40.9	59.1
Director General's Office and Deputy Director General's Group	996	404	592	40.6	59.4
English Regions	108	47	61	43.5	56.5
Nations and Regions	193	75	118	38.9	61.1
Network News	519	210	309	40.5	59.5
Radio and Education	194	90	104	46.4	53.6
World Service Group	182	74	108	40.7	59.3
Worldwide	382	188	194	49.2	50.8
Other	30	12	18	40	60
Grand Total	2,988	1,259	1,729	42.1	57.9

- All data reflects UK based employee contracts only.
- Some divisions have been combined due to small teams: 'Other' includes BBC Trust Unit and BBC Studioworks; Director General's Office and Deputy Director General's Group also includes Editorial Standards & Policy, Policy and Communications.
- Totals for each characteristic differ due to varying disclosure rates.

APPENDIX CONTINUED

All staff gender distribution by grade bands: 31 March 2017

Grade band	Total	Gender band (numbers)		Gender band (%)	
		Female	Male	Female	Male
Worldwide Non-Senior Manager Equivalent	867	504	363	58.1	41.9
Bands 1-4	2,433	1,362	1,071	56	44
Bands 5-7	9,395	4,707	4,688	50.1	49.9
Bands 8/9	5,556	2,398	3,158	43.2	56.8
Bands 10/11	2,629	1,131	1,498	43	57
Bands SM2/1	359	128	231	35.7	64.3
Grand Total	21,239	10,230	11,009	48.2	51.8

All staff leaver and joiner distribution by gender: 31 March 2017

Category	Total	Gender band (numbers)		Gender band (%)	
		Female	Male	Female	Male
Leavers	3,578	2,026	1,552	56.6	43.4
Joiners	3,529	1,983	1,546	56.2	43.8

All staff leaver distribution by gender and reason for leaving: 31 March 2017

Reason for leaving	Total	Gender band (numbers)		Gender band (%)	
		Female	Male	Female	Male
Voluntary	1,242	653	589	52.6	47.4
Redundancy	638	366	272	57.4	42.6
End FTC	1,608	978	630	60.8	39.2
Other Involuntary	49	16	33	32.7	67.3
Other	41	13	28	31.7	68.3
Grand Total	3,578	2,026	1,552	56.6	43.4

- All data reflects UK based employee contracts only.
- Totals for each characteristic differ due to varying disclosure rates.

APPENDIX CONTINUED

All staff internal mover distribution by gender: 31 March 2017

Internal move type	Total	Gender band (numbers)		Gender band (%)	
		Female	Male	Female	Male
Attachment	1,235	719	516	58.2	41.8
Promotion	403	198	205	49.1	50.9
Transfer	1,280	708	572	55.3	44.7
Grand Total	2,918	1,625	1,293	55.7	44.3

All staff gender distribution by contract type: 31 March 2017

Contract type	Total	Gender band (numbers)		Gender band (%)	
		Female	Male	Female	Male
Continuing	17,998	8,401	9,597	46.7	53.3
Fixed Term Less Than 1 Year	2,373	1,382	991	58.2	41.8
Fixed Term 1 Year +	787	403	384	51.2	48.8
Flexicon	81	44	37	54.3	45.7
Grand Total	21,239	10,230	11,009	48.2	51.8

All staff gender distribution by length of service: 31 March 2017

Length of service (years)	Total	Gender band (numbers)		Gender band (%)	
		Female	Male	Female	Male
Less Than 1 Year	2,730	1,498	1,232	54.9	45.1
1<3	3,188	1,586	1,602	49.7	50.3
3<5	2,228	1,129	1,099	50.7	49.3
5<10	3,715	1,772	1,943	47.7	52.3
10+	9,378	4,245	5,133	45.3	54.7
Grand Total	21,239	10,230	11,009	48.2	51.8

All staff religion and belief distribution (numbers): 31 March 2017

Total	Total	Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say
BBC Total	21,239	3,458	126	6,053	270	183	492	136	715	4,782	5,024

- All data reflects UK based employee contracts only.
- Totals for each characteristic differ due to varying disclosure rates.

APPENDIX CONTINUED

All staff religion and belief distribution (percentages): 31 March 2017

Total	Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say
BBC Total	16.3	0.6	28.5	1.3	0.9	2.3	0.6	3.4	22.5	23.7

Senior leadership staff religion and belief distribution (numbers): 31 March 2017

Total	Total	Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say
BBC Total	2,988	522	18	1,004	40	46	48	18	81	655	556

Senior leadership staff religion and belief distribution (percentages): 31 March 2017

Total	Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say
BBC Total	17.5	0.6	33.6	1.3	1.5	1.6	0.6	2.7	21.9	18.6

All staff religion and belief distribution by grade bands (numbers): 31 March 2017

Grade band	Total	Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say
Worldwide Non-Senior Management Equivalent	867	140	8	267	31	11	24	6	34	254	92
Bands 1-4	2,433	314	10	703	21	12	53	17	81	511	711
Bands 5-7	9,395	1,511	63	2,574	102	70	253	71	337	2,210	2,204
Bands 8/9	5,556	971	27	1,505	76	44	114	24	182	1,152	1,461
Bands 10/11	2,629	464	16	862	38	37	41	17	74	577	503
Bands SM2/I	359	58	2	142	2	9	7	1	7	78	53
Grand Total	21,239	3,458	126	6,053	270	183	492	136	715	4,782	5,024

- All data reflects UK based employee contracts only.
- Totals for each characteristic differ due to varying disclosure rates.

APPENDIX CONTINUED

All staff religion and belief distribution by grade bands (percentages): 31 March 2017

Grade band	Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say
Worldwide Non-Senior Management Equivalent	16.1	0.9	30.8	3.6	1.3	2.8	0.7	3.9	29.3	10.6
Bands 1-4	12.9	0.4	28.9	0.9	0.5	2.2	0.7	3.3	21	29.2
Bands 5-7	16.1	0.7	27.4	1.1	0.7	2.7	0.8	3.6	23.5	23.5
Bands 8/9	17.5	0.5	27.1	1.4	0.8	2.1	0.4	3.3	20.7	26.3
Bands 10/11	17.6	0.6	32.8	1.4	1.4	1.6	0.6	2.8	21.9	19.1
Bands SM2/I	16.2	0.6	39.6	0.6	2.5	1.9	0.3	1.9	21.7	14.8
Grand Total	16.3	0.6	28.5	1.3	0.9	2.3	0.6	3.4	22.5	23.7

All staff leaver and joiner distribution by religion and belief (numbers): 31 March 2017

Category	Total	Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say
Leavers	3,580	537	24	947	35	31	71	23	124	936	852
Joiners	3,529	568	15	860	57	28	75	29	127	1,025	745

All staff leaver and joiner distribution by religion and belief (percentages): 31 March 2017

Category	Total	Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say
Leavers		15	0.7	26.5	1	0.9	2	0.6	3.5	26.1	23.8
Joiners		16.1	0.4	24.4	1.6	0.8	2.1	0.8	3.6	29	21.1

All staff leaver distribution by religion and belief and reason for leaving (numbers): 31 March 2017

Reason for leaving	Total	Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say
Voluntary	1,242	191	3	346	18	17	24	7	35	325	276
Redundancy	638	59	8	171	5	3	5	3	23	102	259
End FTC	1,610	281	13	413	12	11	40	13	65	496	266
Other Involuntary	49	3	–	10	–	–	2	–	1	5	28
Other	41	3	–	7	–	–	–	–	–	8	23
Grand Total	3,580	537	24	947	35	31	71	23	124	936	852

- All data reflects UK based employee contracts only.
- Totals for each characteristic differ due to varying disclosure rates.

APPENDIX CONTINUED

All staff leaver distribution by religion and belief and reason for leaving (percentages): 31 March 2017

Reason for leaving	Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say
Voluntary	15.4	0.2	27.9	1.4	1.4	1.9	0.6	2.8	26.2	22.2
Redundancy	9.2	1.3	26.8	0.8	0.5	0.8	0.5	3.6	16	40.6
End FTC	17.5	0.8	25.7	0.7	0.7	2.5	0.8	4	30.8	16.5
Other Involuntary	6.1	–	20.4	–	–	4.1	–	2	10.2	57.1
Other	7.3	–	17.1	–	–	–	–	–	19.5	56.1
Grand Total	15	0.7	26.5	1	0.9	2	0.6	3.5	26.1	23.8

All staff religion and belief distribution by contract type (numbers): 31 March 2017

Contract type	Total	Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say
Continuing	17,998	2,826	109	5,171	220	152	385	110	558	3,804	4,663
Fixed Term Less Than 1 Year	2,373	468	12	629	34	26	73	21	117	721	272
Fixed Term 1 Year +	787	153	4	228	16	4	33	5	35	234	75
Flexicon	81	11	1	25	–	1	1	–	5	23	14
Grand Total	21,239	3,458	126	6,053	270	183	492	136	715	4,782	5,024

All staff religion and belief distribution by contract type (percentages): 31 March 2017

Contract type	Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say
Continuing	15.7	0.6	28.7	1.2	0.8	2.1	0.6	3.1	21.1	25.9
Fixed Term Less Than 1 Year	19.7	0.5	26.5	1.4	1.1	3.1	0.9	4.9	30.4	11.5
Fixed Term 1 Year +	19.4	0.5	29	2	0.5	4.2	0.6	4.4	29.7	9.5
Flexicon	13.6	1.2	30.9	–	1.2	1.2	–	6.2	28.4	17.3
Grand Total	16.3	0.6	28.5	1.3	0.9	2.3	0.6	3.4	22.5	23.7

- All data reflects UK based employee contracts only.
- Totals for each characteristic differ due to varying disclosure rates.

APPENDIX CONTINUED

All staff religion and belief distribution by length of service (numbers): 31 March 2017

Length of service (years)	Total	Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say
Less Than 1 Year	2,730	519	18	719	57	21	72	22	120	798	384
1<3	3,188	651	19	935	61	34	98	40	148	928	274
3<5	2,228	463	15	644	31	20	93	11	78	642	231
5<10	3,715	569	26	1,016	54	28	107	18	123	846	928
10+	9,378	1,256	48	2,739	67	80	122	45	246	1,568	3,207
Grand Total	21,239	3,458	126	6,053	270	183	492	136	715	4,782	5,024

All staff religion and belief distribution by length of service (percentages): 31 March 2017

Length of service (years)	Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say
Less Than 1 Year	19	0.7	26.3	2.1	0.8	2.6	0.8	4.4	29.2	14.1
1<3	20.4	0.6	29.3	1.9	1.1	3.1	1.3	4.6	29.1	8.6
3<5	20.8	0.7	28.9	1.4	0.9	4.2	0.5	3.5	28.8	10.4
5<10	15.3	0.7	27.3	1.5	0.8	2.9	0.5	3.3	22.8	25
10+	13.4	0.5	29.2	0.7	0.9	1.3	0.5	2.6	16.7	34.2
Grand Total	16.3	0.6	28.5	1.3	0.9	2.3	0.6	3.4	22.5	23.7

All staff sexual orientation and gender identity distribution (numbers): 31 March 2017¹

	Total	Bisexual	Gay man	Gay woman/lesbian	Heterosexual/straight	Other	Prefer not to say	Transgender	LGBT
Grand Total	21,239	365	786	206	14,834	130	4,918	417	1,706

¹ We are reporting these figures at a headline level in order to protect the privacy of individuals where there has been a small number of respondents in particular categories.

- All data reflects UK based employee contracts only.
- Totals for each characteristic differ due to varying disclosure rates.

APPENDIX CONTINUED

All staff sexual orientation and gender identity distribution (percentages): 31 March 2017

	Bisexual	Gay man	Gay woman/ lesbian	Heterosexual/ straight	Other	Prefer not to say	Transgender	Total LGBT
BBC Studios	2.2	4.1	1.4	74.9	1	16.4	2.5	11.6
Content	1.6	3.4	1.8	74	0.1	19	2	10.1
Director General's Office and Deputy Director General's Group	2.1	4.2	1	77.3	0.7	14.7	2.5	10.6
English Regions	1.1	3.6	0.7	65.4	0.6	28.7	2.5	9.6
Nations and Regions	1	2.9	0.6	68.3	0.3	26.9	2.5	8.4
Network News	1.8	3.7	1.1	59.9	0.6	32.9	2.6	11.8
Radio and Education	1.9	3.7	1.7	64.3	0.7	27.6	3.4	12.9
World Service Group	2	2.5	0.2	62.8	0.9	31.6	1.6	8.3
Worldwide	1.9	4.8	0.3	82.7	0.3	9.9	3	10.5
Other	–	2.1	2.1	65	–	30.7	2.1	7.2
Grand Total	1.7	3.7	1	69.8	0.6	23.2	2.6	10.5

Senior leadership staff sexual orientation and gender identity distribution (numbers): 31 March 2017¹

	Total	Bisexual	Gay man	Gay woman/ lesbian	Heterosexual/ straight	Other	Prefer not to say	Transgender	LGBT
Grand Total	2,988	39	144	36	2,219	21	529	71	280

Senior leadership staff sexual orientation and gender identity distribution (percentages): 31 March 2017¹

	Bisexual	Gay man	Gay woman/ lesbian	Heterosexual/ straight	Other	Prefer not to say	Transgender	Total LGBT
Grand Total	1.3	4.8	1.2	74.3	0.7	17.7	2.9	11.4

¹ We are reporting these figures at a headline level in order to protect the privacy of individuals where there has been a small number of respondents in particular categories.

- All data reflects UK based employee contracts only.
- Some divisions have been combined due to small teams: 'Other' includes BBC Trust Unit and BBC Studioworks; Director General's Office and Deputy Director General's Group also includes Editorial Standards & Policy, Policy and Communications.
- Totals for each characteristic differ due to varying disclosure rates.

APPENDIX CONTINUED

All staff socio-economic background (school type) distribution by division

	Total	A state-run or state-funded school – non-selective	A state-run or state-funded school – selective on academic, faith or other ground	Independent or fee-paying school	A state-run or state-funded school – non-selective (%)	A state-run or state-funded school – selective on academic, faith or other ground (%)	Independent or fee-paying school (%)
BBC Studios	859	513	174	172	59.7	20.3	20
Content	681	365	179	137	53.6	26.3	20.1
Director General's Office and Deputy Director General's Group	3,213	1,940	790	483	60.4	24.6	15
Nations and Regions	1,428	883	419	126	61.8	29.3	8.8
News and Current Affairs	3,028	1,676	743	609	55.4	24.5	20.1
Radio and Education	956	530	240	186	55.4	25.1	19.5
Worldwide	727	391	189	147	53.8	26	20.2
Other	86	48	27	11	55.8	31.4	12.8
Total	10,978	6,346	2,761	1,871	57.8	25.2	17

All staff socio-economic background (parental degree) distribution by division

	Total	No	Yes	No (%)	Yes (%)
BBC Studios	880	383	497	43.5	56.5
Content	701	358	343	51.1	48.9
Director General's Office and Deputy Director General's Group	3,463	1,689	1,774	48.8	51.2
Nations and Regions	1,410	720	690	51.1	48.9
News and Current Affairs	3,365	1,603	1,762	47.6	52.4
Radio and Education	987	447	540	45.3	54.7
Worldwide	823	344	479	41.8	58.2
Other	84	45	39	53.6	46.4
Total	11,713	5,589	6,124	47.7	52.3

- All data reflects UK based employee contracts only.
- Some divisions have been combined due to small teams: 'Other' includes BBC Trust Unit and BBC Studioworks; Director General's Office and Deputy Director General's Group also includes Editorial Standards & Policy, Policy and Communications.
- Totals for each characteristic differ due to varying disclosure rates.

APPENDIX CONTINUED

All staff socio-economic background (parental occupation) distribution by division

	Total	Higher managerial and professional occupations	Intermediate occupations	Routine and manual occupations	Higher managerial and professional occupations (%)	Intermediate occupations (%)	Routine and manual occupations (%)
BBC Studios	865	560	110	195	64.7	12.7	22.5
Content	697	409	101	187	58.7	14.5	26.8
Director General's Office and Deputy Director General's Group	3,480	2,051	445	984	58.9	12.8	28.3
Nations and Regions	1,412	791	203	418	56	14.4	29.6
News and Current Affairs	3,291	2,074	407	810	63	12.4	24.6
Radio and Education	960	612	136	212	63.8	14.2	22.1
Worldwide	818	553	85	180	67.6	10.4	22
Other	87	45	16	26	51.7	18.4	29.9
Total	11,610	7,095	1,503	3,012	61.1	12.9	25.9

Senior leadership socio-economic background (school type) distribution by division

	Total	A state-run or state-funded school – non-selective	A state-run or state-funded school – selective on academic, faith or other ground	Independent or fee-paying school	A state-run or state-funded school – non-selective (%)	A state-run or state-funded school – selective on academic, faith or other ground (%)	Independent or fee-paying school (%)
BBC Studios	130	67	27	36	51.5	20.8	27.7
Content	154	81	28	45	52.6	18.2	29.2
Director General's Office and Deputy Director General's Group	661	361	154	146	54.6	23.3	22.1
Nations and Regions	136	81	44	11	59.6	32.4	8.1
News and Current Affairs	371	164	94	113	44.2	25.3	30.5
Radio and Education	144	70	41	33	48.6	28.5	22.9
Worldwide	257	118	63	76	45.9	24.5	29.6
Other	23	10	7	6	43.5	30.4	26.1
Total	1,876	952	458	466	50.7	24.4	24.8

- All data reflects UK based employee contracts only.
- Some divisions have been combined due to small teams: 'Other' includes BBC Trust Unit and BBC Studioworks; Director General's Office and Deputy Director General's Group also includes Editorial Standards & Policy, Policy and Communications.
- Totals for each characteristic differ due to varying disclosure rates.

APPENDIX CONTINUED

Senior leadership socio-economic background (parental degree) distribution by division

	Total	No	Yes	No (%)	Yes (%)
BBC Studios	136	60	76	44.1	55.9
Content	157	79	78	50.3	49.7
Director General's Office and Deputy Director General's Group	714	321	393	45	55
Nations and Regions	136	81	55	59.6	40.4
News and Current Affairs	422	172	250	40.8	59.2
Radio and Education	152	73	79	48	52
Worldwide	297	120	177	40.4	59.6
Other	23	13	10	56.5	43.5
Total	2,037	919	1,118	45.1	54.9

Senior leadership socio-economic background (parental occupation) distribution by division

	Total	Higher managerial and professional occupations	Intermediate occupations	Routine and manual occupations	Higher managerial and professional occupations (%)	Intermediate occupations (%)	Routine and manual occupations (%)
BBC Studios	134	88	16	30	65.7	11.9	22.4
Content	153	84	19	50	54.9	12.4	32.7
Director General's Office and Deputy Director General's Group	707	449	102	156	63.5	14.4	22.1
Nations and Regions	136	65	20	51	47.8	14.7	37.5
News and Current Affairs	405	270	57	78	66.7	14.1	19.3
Radio and Education	143	82	29	32	57.3	20.3	22.4
Worldwide	295	197	34	64	66.8	11.5	21.7
Other	23	14	2	7	60.9	8.7	30.4
Total	1,996	1,249	279	468	62.6	14	23.4

- All data reflects UK based employee contracts only.
- Some divisions have been combined due to small teams; 'Other' includes BBC Trust Unit and BBC Studioworks; Director General's Office and Deputy Director General's Group also includes Editorial Standards & Policy, Policy and Communications.
- Totals for each characteristic differ due to varying disclosure rates.

APPENDIX CONTINUED

Volumes of internal complaints

The following table summarises the volume of internal complaints received in relation to allegations of bullying, harassment and sexual harassment. Data of this sort is not published by other, similar organisations, so we are unable to compare our performance.

Complaints made and investigated

	2016/17	2015/16	2014/15	2013/14
Bullying and Harassment grievance complaints Notified either direct to HR, via a grievance being raised, or via the confidential B&H help line	41 formal cases^{1 2} <ul style="list-style-type: none"> • 3 sexual harassment • 38 bullying and harassment <ul style="list-style-type: none"> – 26 closed – 8 ongoing – 7 withdrawn Average time to close case: 62 days	41 formal cases³ <ul style="list-style-type: none"> • 1 sexual harassment • 40 bullying and harassment <ul style="list-style-type: none"> – 28 closed – 8 ongoing – 5 withdrawn Average time to close case: 58 days	47 cases⁴ <ul style="list-style-type: none"> • 1 sexual harassment • 46 bullying and harassment <ul style="list-style-type: none"> – 13 upheld partially or fully – 31 not upheld – 2 withdrawn Average time to close case: 83 days	88 cases⁵ <ul style="list-style-type: none"> • 3 sexual harassment • 85 bullying and harassment Average time to close case: 85 days
Whistleblowing cases⁶ Whistleblowing allegations are received either via Expolink, who manage an independent whistleblowing hotline on our behalf, via senior management including the Senior Independent Director, or directly to the Business Assurance and Investigations teams.	26 cases in total (covering a range of issues covering safety, theft, fraud): <ul style="list-style-type: none"> – 5 upheld – 19 unsupported – 2 on-going 	31 cases in total	20 cases in total	36 cases in total

1. There were an additional 2 cases raised through Whistleblowing that were resolved informally

2. In addition, in 2016/17, 3 B&H cases were heard as disciplinaries, relating to complaints of misconduct made outside the grievance process

3. In addition, in 2015/16, 2 B&H cases were heard as disciplinaries, relating to complaints of misconduct made outside the grievance process

4. In addition, in 2014/15, 2 B&H cases were heard as disciplinaries, relating to complaints of misconduct made outside the grievance process

5. This number includes the numbers of disciplinary cases, of which some may relate to the grievances raised

6. Where a specific B&H grievance has been raised through Whistleblowing routes, this has been counted in the B&H grievance statistics

BBC
For all of us.

