

# Diversity and equal opportunities in television

Monitoring report on the UK-based broadcasting industry



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# Chief Executive foreword

Television has been a bedrock of the UK's identity and culture for almost 90 years. Today, technology is redefining the television landscape, increasing choice for millions of people across our communities, nations and regions.



Viewers want to see themselves reflected on screen, and they should be properly represented by those who make up the television industry. Given television's importance to our cultural lives, diversity matters not just for the sector, but for wider society too.

Last year we were encouraged by broadcasters' growing focus on this issue. But this year's report shows that, despite those positive efforts, progress on improving representation has stalled.

For example, the proportion of women in senior television roles is largely unchanged; and the representation of disability across broadcasters has not improved. Employees from minority ethnic backgrounds remain under-represented at senior levels.

And while broadcasters are working harder to gather meaningful figures on people in the industry, across the six characteristics that we monitor, only sexual orientation has seen an increase in firm numbers. Many aspects of the industry are still not reported on in detail. So, we welcome positive discussions with the Government regarding new powers to allow Ofcom to collect information on a wider range of characteristics from broadcasters.

I'm also encouraged that some broadcasters are gathering information on the social and economic background of their employees. The initial results in this year's report show there's much work to do in attracting the best talent from across society, including those with fewer advantages and opportunities.

The industry is also working to improve opportunities for disabled people and minority ethnic talent at senior levels. But we need greater focus on assessing the impact of all this work, to see whether it is making a tangible difference.

This year we have established a highly-experienced Diversity Advisory Panel. This group of six industry experts is providing us with new insight and perspectives on these issues, and I'm grateful to its members for helping to shape this report.

Ofcom, too, has more work to do to hold ourselves to account. As the regulator for the whole UK, its nations and regions, we must reflect the society we serve. We have further to go in meeting our internal targets, broadening the diversity of our boards and advisory committees, and improving our own information collection.

The television industry is a hugely exciting and culturally rich place to work. But the evidence shows that too many people are still excluded from that opportunity. The dial is not shifting quickly enough, and we cannot allow progress to stall.

So, we want our broadcasters to redouble their efforts to understand their workforces, examine what is working and strive to attract the most talented people into television – whatever their characteristics or backgrounds.

**Sharon White**  
Chief Executive, Ofcom

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# Summary

As the UK’s communications regulator, Ofcom wants television broadcasters to provide high-quality, programmes that reflect the diverse lives of people across our communities, nations and regions.

To help achieve this, broadcasters’ workforces must reflect the UK’s changing society. They have told us<sup>1</sup> that by attracting a broad range of talent into the industry and promoting a culture that celebrates difference, broadcasters can see significant creative, cultural and commercial benefits. Diversity can help ensure broadcasters remain relevant to UK viewers, when competition for their attention has never been fiercer.

Helping to achieve greater diversity in television is an important priority for Ofcom, and we are

working closely with industry and government to increase the rate of progress.

This year we have benefited from the input of our new **Diversity Advisory Panel**. This group of six, highly experienced industry experts provides us with insight and perspectives that broaden our understanding of diversity issues across the UK broadcasting industry. We’re grateful for the panel members’ insights and views which we’ve taken into account in producing this report.

## Key findings

Last year’s report showed a marked overall improvement in the television industry’s collection of diversity data, but progress in our third year of monitoring has not been as encouraging.

While there has been some improvement in the amount of diversity data collected by broadcasters, this was undermined by increases in ‘undisclosed’ data.<sup>2</sup>

### Broadcasters are beginning to collect information on the socio-economic diversity of their employees.

This is the first year broadcasters were asked to provide this information and we received data for 30% of TV employees- including from BBC, Channel 4 and Viacom (Channel 5) staff. The partial data indicates that TV workers are almost twice as likely than average to have grown up in homes where the main-earner held a professional occupation (60%, compared to the national average of 33%). People working in television are also twice as likely than the average person to have attended private schools. Fourteen per cent went to independent or fee-paying schools, double the national average of 7%, according to the Sutton Trust.<sup>3</sup>

A further 22% went to state schools which select pupils on academic, faith or other grounds. Around half (52%) attended non-selective, state schools. We expect to collect more information in this area to have a more complete picture of the socio-economic make-up of the industry in future.

### More information has been collected on employees’ age, sexual orientation and religion or belief.

This year, there has been an increase in the number of broadcasters providing information on the characteristics of age, sexual orientation and religion or belief. However, we still lack figures on these characteristics for large parts of the industry. So we have written to the Government requesting new powers to collect information on these aspects.

**Figure 1: Socio-economic background of employees (main earner occupation)**

|                      | <i>UK working Population<sup>4</sup></i> | <i>UK-based industry</i> | <i>BBC UK Public Television Services</i> | <i>Channel 4</i> | <i>Viacom</i> |
|----------------------|--|--------------------------|--|------------------|---------------|
| <b>Professions</b>   | 33%                                      | 60%                      | 61%                                      | 50%              | 61%           |
| <b>Intermediate</b>  | 29%                                      | 13%                      | 13%                                      | 22%              | 13%           |
| <b>Working class</b> | 38%                                      | 26%                      | 26%                                      | 28%              | 26%           |

**Figure 2: Proportion of broadcasters providing age, sexual orientation and religion or belief data compared to last year<sup>5</sup>**

| <i>Voluntary characteristic</i> | <i>Number of broadcasters</i> | <i>Proportion of broadcasters</i> | <i>Change from 2017/18</i> |
|---------------------------------|-------------------------------|-----------------------------------|----------------------------|
| <b>Age</b>                      | 41                            | 69%                               | +19pp                      |
| <b>Sexual Orientation</b>       | 30                            | 51%                               | +14pp                      |
| <b>Religion or belief</b>       | 28                            | 47%                               | +14pp                      |

**But despite data gaps closing, ‘undisclosed’ data increases.**

Broadcasters have further reduced their data gaps across all diversity characteristics this year. However, these reductions were often matched by similar increases in the proportion of employees who chose not to disclose their data, or refused to consent to it being used for our report. For example, the disability data gap across the UK-based industry reduced by two percentage points from last year to 29%, but ‘not-disclosed’ data increased by two percentage points. Disclosed disability data therefore remained at 67%.

**Disabled people remain under-represented, with no improvement since last year.**

The proportion of employees who self-define as disabled remains the same as last year at 6%- still very low in comparison to the UK labour market average of 18%.

**Minority ethnic representation at senior management levels shows only a slight increase.**

The representation of people from minority ethnic backgrounds remained at 13% across the industry as a whole. While this compares favourably to 12% of the UK labour market population, it is far beneath the equivalent figures for the major UK cities such as London, where the majority of the main five broadcasters’ head offices are based.<sup>6</sup>

The proportion of minority ethnic employees in senior management positions showed only a slight increase – from 7% to 8%. At this rate of change we estimate it will take the wider industry at least another three years to reach the current UK labour market figure of 12%, which by then may have itself increased.

**Gender balance remains a challenge, but there has been slight improvement in senior positions.**

Women make up 45% of the UK TV employees, down from 47% three years ago and short of the 47% of women represented across the national labour market. There has however, been a slight increase since last year in the proportion of women occupying senior management roles – from 41% to 42%.

**Broadcasters are evaluating their progress.**

Diversity initiatives are being monitored by the main broadcasters with varying degrees of thoroughness and consistency. Some broadcasters are using effective means of tracking change, such as formal research using data, whereas others are applying a more general, ad-hoc approach to assessing the efficacy of their diversity initiatives.



# What does TV diversity look like in 2018/19?

Figure 3: Summary table for the six characteristics – UK based TV industry

|                                  | UK labour market / population* |                      |                      |                   |   |         | UK-based employees |         |         |         |  |
|----------------------------------|--------------------------------|----------------------|----------------------|-------------------|---|---------|--------------------|---------|---------|---------|--|
|                                  |                                | 2018/19              | 2017/18              | 2016              | Percentage Point (PP) change year-on-year | 2018/19 | 2018/19            | 2018/19 | 2018/19 | 2018/19 |  |
|                                  |                                | UK-based TV industry | UK-based TV industry | UK TV industry ** |   | BBC     | Channel 4          | ITV     | Sky     | Viacom  |  |
| <b>Disability</b>                |                                |                      |                      |                   |   |         |                    |         |         |         |  |
| Those with a disability          | 18%                            | 6%                   | 6%                   | 3%                | No change                                 | 10%     | 11%                | 4%      | 3%      | 8%      |  |
| No disability                    | 82%                            | 61%                  | 62%                  | 66%               | -1pp                                      | 82%     | 75%                | 81%     | 57%     | 15%     |  |
| Not disclosed                    |                                | 4%                   | 2%                   | 1%                | +2pp                                      | 4%      | 2%                 | 1%      | 2%      | 0%      |  |
| Not collected (Data gap)         |                                | 29%                  | 31%                  | 30%               | -2pp                                      | 5%      | 12%                | 15%     | 38%     | 77%     |  |
| <b>Racial group</b>              |                                |                      |                      |                   |   |         |                    |         |         |         |  |
| Minority Ethnic Groups (MEG)     | 12%                            | 13%                  | 13%                  | 11%               | No change                                 | 13%     | 19%                | 10%     | 16%     | 20%     |  |
| White Ethnic Groups (WEG)        | 88%                            | 70%                  | 71%                  | 70%               | -1pp                                      | 83%     | 79%                | 72%     | 69%     | 73%     |  |
| Not disclosed                    |                                | 5%                   | 4%                   | 2%                | +1pp                                      | 3%      | 1%                 | 2%      | 2%      | 1%      |  |
| Not collected (Data gap)         |                                | 11%                  | 12%                  | 17%               | -1pp                                      | 1%      | 2%                 | 16%     | 14%     | 5%      |  |
| <b>Gender</b>                    |                                |                      |                      |                   |   |         |                    |         |         |         |  |
| Men                              | 53%                            | 54%                  | 54%                  | 52%               | No change                                 | 56%     | 43%                | 46%     | 61%     | 47%     |  |
| Women                            | 47%                            | 45%                  | 46%                  | 47%               | -1pp                                      | 44%     | 57%                | 54%     | 39%     | 53%     |  |
| Not collected (Data gap)         |                                | 0%                   | 1%                   | 1%                | -1pp                                      | 0%      | 0%                 | 0%      | 0%      | 0%      |  |
| Women in senior management       |                                | 42%                  | 41%                  | 38%               | +1pp                                      | 43%     | 44%                | 44%     | 39%     | 42%     |  |
| <b>Religion or belief</b>        |                                |                      |                      |                   |   |         |                    |         |         |         |  |
| Religious                        | 67%                            | 22%                  | 22%                  | 19%               | No change                                 | 37%     | 48%                | 0%      | 26%     | 31%     |  |
| Non-religious                    | 26%                            | 28%                  | 28%                  | 18%               | No change                                 | 54%     | 38%                | 0%      | 26%     | 39%     |  |
| Not disclosed                    | 7%                             | 8%                   | 5%                   | 4%                | +3pp                                      | 8%      | 9%                 | 0%      | 9%      | 0%      |  |
| No consent (to provide to Ofcom) |                                | 2%                   | 1%                   | 0%                | +1pp                                      | 0%      | 0%                 | 0%      | 0%      | 0%      |  |
| Not collected/No data (Data gap) |                                | 41%                  | 44%                  | 59%               | -3pp                                      | 0%      | 5%                 | 100%    | 39%     | 30%     |  |
| <b>Sexual Orientation</b>        |                                |                      |                      |                   |   |         |                    |         |         |         |  |
| Lesbian/Gay/Bisexual (LGB)       | 2%                             | 4%                   | 4%                   | 3%                | No change                                 | 7%      | 8%                 | 5%      | 2%      | 9%      |  |
| Heterosexual                     | 93%                            | 52%                  | 49%                  | 41%               | +3pp                                      | 72%     | 83%                | 69%     | 52%     | 72%     |  |
| Not disclosed                    | 4%                             | 7%                   | 5%                   | 5%                | +2pp                                      | 7%      | 4%                 | 4%      | 7%      | 5%      |  |
| No consent (to provide to Ofcom) |                                | 1%                   | 1%                   | 0%                | No change                                 | 0%      | 0%                 | 0%      | 0%      | 0%      |  |
| Not collected/No data (Data gap) |                                | 35%                  | 41%                  | 51%               | -6pp                                      | 14%     | 5%                 | 22%     | 39%     | 14%     |  |
| <b>Age</b>                       |                                |                      |                      |                   |   |         |                    |         |         |         |  |
| Under 50 years old               | 69%                            | 68%                  | 69%                  | 55%               | -1pp                                      | 73%     | 87%                | 82%     | 85%     | 91%     |  |
| 50+                              | 31%                            | 17%                  | 16%                  | 17%               | +1pp                                      | 27%     | 13%                | 18%     | 15%     | 9%      |  |
| Not disclosed                    |                                | 0%                   | 0%                   | 0%                | +0pp                                      | 0%      | 0%                 | 0%      | 0%      | 0%      |  |
| No consent (to provide to Ofcom) |                                | 3%                   | 1%                   | 0%                | +2pp                                      | 0%      | 0%                 | 0%      | 0%      | 0%      |  |
| Not collected/No data (Data gap) |                                | 12%                  | 14%                  | 29%               | -2pp                                      | 0%      | 0%                 | 0%      | 0%      | 0%      |  |

\* Sources used for UK population figures:

*Disability* = [ONS Labour market statistics A08: Labour market status of disabled people](#) (Average of Apr-Jun18, Jul-Sep18, Oct-Dec18, Jan-Mar19). Proportion of all 16-64 who are 'Harmonised Standard Definition Disabled'

*Racial group* = [ONS Labour market statistics A09: Labour market status by ethnic group](#) (Average of Apr-Jun18, Jul-Sep18, Oct-Dec18, Jan-Mar19). All in employment.

*Gender* = [ONS Labour market statistics A09: Labour market status by ethnic group](#) (Average of Apr-Jun18, Jul-Sep18, Oct-Dec18, Jan-Mar19). All employed males and females (employees and self-employed).

*Religion* = [Census 2011](#)

*Sexual orientation* = [Sexual orientation, UK: 2017](#) - Percentage of UK population who identify themselves as LGB

*Age* = [A05 SA: Employment, unemployment and economic inactivity by age group \(seasonally adjusted\)](#) (Average of Apr-Jun18, Jul-Sep18, Oct-Dec18, Jan-Mar19). All employed people/women/men

\*\* 2016 data not directly comparable. UK-based TV industry defined as all employees from broadcasters with 98%+

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## Conclusion

While we recognise that meaningful progress takes time, commitment and understanding at all levels, we are equally aware that the television industry has been actively engaged with the diversity and inclusion agenda for many years.

We have consistently said that, for there to be meaningful change, it is critical for a broadcaster to know its workforce first. This baseline of accountability and transparency is pivotal to the work that is required to promote diversity and inclusion. As long as data gaps exist, broadcasters will lack an accurate picture of the make-up of their workforce or any under-representation. As the industry regulator, Ofcom also has more work to do in this area.

Our work as the standards regulator for UK television can help us to understand which areas the public feels strongly about when it comes to diversity in broadcasting. We are aware that issues around diversity and protected characteristics are of increasing concern to UK audiences.

Last year, we said there is still more work to do in the industry. Now we believe the time has come for a transformation in how this should be done. We recommend a renewed focus and scrutiny on those measures that are proving insufficient in increasing representation in line with targets and UK workforce representation.

We will continue to help the industry achieve the aims set out in this report. We will also continue to support and facilitate discussions with broadcasters and the sector more widely.

## Next steps for the TV industry and Ofcom

In the coming year, Ofcom is calling on the television industry to:

- further narrow the gaps in diversity information, including on social mobility; and
- materially improve representation of disabled people through targeted recruitment and career development programmes;
- work to ensure their workforce is more reflective of the working population of the area where they are based;
- regularly evaluate and monitor the effectiveness of initiatives they have in place to a consistently high standard, to assess what works; and
- work with Ofcom and other broadcasters to discuss new and creative ways of promoting equal opportunity.

## Ofcom measures

Ofcom is also taking a range of steps in these areas, including:

- seeking extended powers to allow us to require broadcasters to provide data on a broader range of diversity characteristics;
- working with Ofcom's Diversity Advisory Panel to further our understanding of the diversity agenda;
- analysing impact of television streaming services such as Netflix and Amazon Prime Video on the make-up of the industry;
- pursuing an ambitious engagement programme with broadcasters, including convening an industry-wide event, to refresh thinking and share best practice.

| What did we recommend to broadcasters last year?  | What has been their response in this year?  |
|---|---|
| More detailed monitoring to better understand employee profiles.  | More broadcasters provided breakdowns of racial group, sexual orientation and religion or belief data; slightly fewer provided detailed data on disability.   |
| Make disability an area of focus - Targeted initiatives and long-term measures for recruitment and progression were needed to improve the representation of disabled people.  | New measures and work announced, as well as campaigns to improve disclosure rates, but recruitment and progression yet to be addressed through these schemes.   |
| Involve employees from minority ethnic backgrounds in action plans around progression and inclusion.  | Engagement with minority ethnic employees has happened on progression and inclusion issues at some, if not all, of the larger broadcasters; some have established recommendations and targets.  |
| Set measurable and time-specific diversity targets, particularly for those employers with no clear targets for critical areas of under-representation, such as disability. Set defined targets with clear delivery dates if broadcaster's workforce is not nationally representative. | Some broadcasters have been measuring their progress against existing targets; others have taken positive steps by setting new targets. Some of the larger broadcasters still lack targets for improving disability representation and data collection.                       |
| Adopt a key monitoring question to assess the social and economic background/social mobility of employees. Collaborate on steps to improve access to the industry.  | 14 broadcasters collected data on at least one of the four questions introduced to measure the social and economic diversity of employees, and this resulted in disclosed data on parental occupation and employee education for around 30% of employees across the industry. |





# The UK-based television industry and the main five television broadcasters

This is the third time we have reported<sup>8</sup> on diversity in the UK-based television industry. The report spans 38,331 UK-based employees across 59 organisations<sup>9</sup>.

Broadcasters are required, under their licences, to promote equality of opportunity in employment between men and women, people of different racial groups and disabled people<sup>10</sup>, and to make arrangements for training.

To help us assess how broadcasters are meeting these obligations, we require them to provide data on the make-up of their workforces for each of these characteristics, along with information about their equal opportunities policies. Where possible, we also report information that broadcasters were asked to provide voluntarily on other characteristics outlined in the Equality Act 2010: age; sexual orientation; religion or belief; pregnancy and maternity; and gender reassignment. We have also for the first time

this year requested broadcasters to provide information on the social mobility/social economic diversity of their workforce.

This summary report focuses on the five main broadcasters- the BBC<sup>11</sup>, Channel 4, ITV, Sky and Viacom (which owns Channel 5)<sup>12</sup>. We compare them by diversity characteristics, to UK labour workforce averages<sup>13</sup> and against the wider UK-based TV broadcasting industry. We examine diversity across job roles, job levels, completion of training and development, promotions, and joiners and leavers. The report also highlights some of their initiatives to tackle under-representation and how the main five broadcasters have evaluated some of their initiatives.

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## How do the main five broadcasters compare?

In this section we focus on the main five broadcasters with 500+ UK-based employees who provided information on three or more of the protected characteristics including disability, racial group and gender.

As we did last year, we have compared the main five broadcasters against each other and the UK-based industry across eight protected characteristics<sup>14</sup> along with additional contextual information on social and economic background. The information is provided for the period April 2018 to March 2019 and is compared to last year's

report figures where appropriate.

These five broadcasters represent 72% of the UK-based industry and vary in size. The BBC remains the largest with 14,042 UK-based employees followed by Sky at 7,425 employees<sup>15</sup>. ITV has 4,208 UK-based employees but Viacom and Channel 4 have 1,144 and 943 employees, respectively.

We first assess the progress made since last year on diversity data collection, and then compare the make-up of the industry.

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## Data collection and data gaps

Progress in data collection in this third year of monitoring has not been as encouraging as last year, which saw an overall improvement in the industry's data collection.

This year, there are some areas of improvement: more broadcasters are providing us with data on age, sexual orientation and religion or belief and, importantly, the industry is beginning to provide

data on the social mobility/social and economic diversity of their workforces.

However, fewer broadcasters are providing us with data on disability, and the data gap for disability is little reduced. Also, in some areas, the meaningfulness of data is undermined by a lack of visible data.<sup>16</sup>

## Social mobility

Last year, broadcasters collaborated with the [Bridge Group](#) to better understand the issue of social mobility and the social and economic diversity of the workforce. We also published key recommendations from the Bridge Group in our in-focus report. We also made a commitment to work with broadcasters to capture how they were moving forward in collecting information on the social and economic background/social mobility of their employees. As a result, our diversity questionnaire this year included four questions<sup>17</sup> on social and economic background, the first of which is the agreed key indicator.

- Occupation of main household earner when employee was aged 14 ('main earner occupation').
- Type of school attended for the most time between the ages of 11 and 16. ('school type')
- Highest level of qualification achieved by either of parent(s) or guardian(s) by the time employee was 18. ('parental/guardian qualification')
- Whether employee eligible for free school meals at any point during their school years. ('school meals').

In this first year of collecting data on the social and economic background of employees ('social mobility data'), 14 broadcasters provided data on main earner occupation. There is a 70% data gap across the industry, and a 60% data gap across the main five broadcasters.

Further, 82% of all main earner occupation data that was received from the industry is accounted for by BBC UK public services. This, and the fact that the data gap is very high, means we are not yet able to make substantial comparisons on how the main five broadcasters are doing when it comes to the social and economic diversity of their workforces.

Only three of the five main broadcasters are collecting any social mobility data, and none of them are doing so for school meals (which indicates that the other criteria might be more useful for social mobility monitoring going forward):

**Figure 4: Type of social mobility data collection by the main five broadcasters**

|                  | <i>Main earner occupation</i> | <i>School type</i> | <i>Parental/guardian qualification</i> | <i>School meals</i> |
|------------------|-------------------------------|--------------------|--|---------------------|
| <b>BBC</b>       | <b>YES</b>                    | <b>YES</b>         | <b>YES</b>                             | <i>NO</i>           |
| <b>Viacom</b>    | <b>YES</b>                    | <b>YES</b>         | <b>YES</b>                             | <i>NO</i>           |
| <b>Channel 4</b> | <b>YES</b>                    | <i>NO</i>          | <i>NO</i>                              | <i>NO</i>           |
| <b>ITV</b>       | <i>NO</i>                     | <i>NO</i>          | <i>NO</i>                              | <i>NO</i>           |
| <b>Sky</b>       | <i>NO</i>                     | <i>NO</i>          | <i>NO</i>                              | <i>NO</i>           |

**ITV** explained that it had piloted proposed social mobility questions with its senior leadership team and was seeking to gather feedback from its other employees before extending the data collection to them. **Sky** has begun to include social mobility questions in its early careers application tracking system, but confirmed that it has not yet begun collecting data more widely across the organisation, as it prefers to adopt a measure which is consistent across the main broadcasters. It favours the agreed key indicator question (occupation).

The amount of known data at the BBC, Viacom and Channel 4 varies:

**Figure 5: Known social mobility data at the BBC, Viacom and Channel 4**

|                  | <i>Not collected</i> | <i>Not disclosed</i> | <i>Not known<sup>18</sup></i> | <i>Known</i> |
|------------------|----------------------|----------------------|-------------------------------|--------------|
| <b>Channel 4</b> | 15%                  | 11%                  | 1%                            | 72%          |
| <b>Viacom</b>    | 20%                  | 9%                   | 6%                            | 65%          |
| <b>BBC</b>       | 34%                  | 6%                   | 0%                            | 60%          |

## Disability

The disability data gap<sup>19</sup> across the UK-based industry has improved only marginally from last year, to 29% of employees (from 31%), and a further 4% of data is not disclosed.

The **BBC** still collects the most data, with a data gap of 5%. **Channel 4** and **ITV**'s data gaps have remained similar year-on-year, currently standing at 12% and 15% respectively. **Sky**'s data gap, although reduced from 45% to 38%, remains very high. **Viacom**'s data gap is extremely high this year (77%).<sup>20</sup>

Across all 59 broadcasters with at least one UK-based employee, 17 (29%) provided a full breakdown<sup>21</sup> on the disability data of their employees. Last year, the situation was slightly better with 33% of broadcasters providing a full breakdown on disability.

## Racial group

This year, the data gap reduced by one percentage point (1pp), to 11%, but not disclosed data increased 1pp to 5%. Visible data remained at 84%. Of the main five broadcasters, **Channel 4**, **BBC** and **Viacom** lead the way with the vast majority of their employees providing information in this area. **Sky** has reported an 8pp increase in its data collection gap (from 6% last year to 14% this year). The broadcaster has told us that this is due to a system upgrade which has temporarily affected its collection of ethnicity data. We have been assured that the upgrade will improve Sky's data collection in the next reporting period. Although **ITV** has the biggest racial group data collection gap of the main five broadcasters, we are glad to see that it fell from 20% in 2017 to 16% in 2018.

Beyond the broad categories of white vs total other ethnic groups combined and across all 59 broadcasters with at least one UK-based employee, 46 (78%) provided a full breakdown on the ethnicity data of their employees. Last year this figure was 67%. This increase in comprehensive reporting is a positive development that enables broadcasters to better target their initiatives to support particularly under-represented groups or communities. We are also glad to see that the **BBC** (whose employees form 37% of the UK-based industry) now collects a full breakdown of individual ethnic groups.

## Gender

Across the industry, gender profiles remained very nearly complete at an all-employee level and small gaps at a subcategory level were further reduced. For example, the data gap for on-screen talent reduced from 7% last year to less than 1% this. The only subcategory data gap of any note was in 'trained'<sup>22</sup> which doubled from 3% to 6%.

As was the case last year, gender profiles were complete for all of the main five broadcasters at an all-employee level and very nearly complete at subcategory level, with the only perceptible data gap being in the 'trained' subcategory, for which there was a 1% data gap last year and a 2% data gap this.

## Religion or belief

Once again, religion or belief remains the characteristic with the highest proportion of employees for which no data are available. Across the industry, there has been only a slight reduction in the proportion of employees with no data collected from 44% to 41%, and there is still no information on the religion or belief of over 15,500 employees. Moreover, 8% of data was not disclosed and 1% of employees did not consent for their data to be shared. Therefore, we could draw little meaning from the data of a further 3,488 people.

The **BBC** and **Channel 4** have much more data for religion or belief than the others five main broadcasters. **ITV** did not provide any data for religion or belief this year despite saying last year that it would do so. This is the third consecutive year that **ITV** has not provided this data. **ITV** has told us that it has included religion or belief in its new data collection system this year, so we firmly expect to see collection in the next reporting period.

**Figure 6: The data gap and visible data<sup>23</sup> of the main five broadcasters for religion or belief**

|                  | Data gap | Invisible data | Visible data | Visible data last year | Visible data PP change on last year |
|------------------|----------|----------------|--------------|------------------------|-------------------------------------|
| <b>BBC</b>       | <1       | 8              | 91           | 91                     | 0                                   |
| <b>Channel 4</b> | 5        | 9              | 86           | 85                     | +1                                  |
| <b>Viacom</b>    | 30       | 0              | 70           | 82                     | -12                                 |
| <b>Sky</b>       | 39       | 9              | 52           | 47                     | +5                                  |
| <b>ITV</b>       | 100      | 0              | 0            | 0                      | 0                                   |

## Sexual orientation

This year there has been an increase in data collection for sexual orientation, as was the case last year. The reduction in the data gap this year isn't as large as last year, but is still a 6pp improvement, bringing it down to 35%. The improvement in visible data was half this (a 3pp increase to 56%) as some people chose not to disclose or consent to the sharing of their data.

Of the main five broadcasters **Channel 4** still has the highest collection rate, at 95%. It also has one of the lowest rates of 'not disclosed' data at 4%. **Viacom** and the **BBC** follow, at 86%, but Viacom has less 'not disclosed' data than the BBC (5% v 7%). **ITV** increased its collection rate by 4pp to 78%. It has just 4% 'not disclosed' data. **Sky** still has the least data at 61% but this is up 6pp on last year, which is a positive sign. Across all of them, with the exception of the BBC, visible data has increased.

**Figure 7: Visible data of the main five broadcasters for sexual orientation**

|                  | <i>Visible data 2019</i> | <i>Visible data 2018</i> | <i>Increase in visible data</i> |
|------------------|--------------------------|--------------------------|---------------------------------|
| <b>Channel 4</b> | 91                       | 90                       | +1                              |
| <b>Viacom</b>    | 81                       | 79                       | +2                              |
| <b>BBC</b>       | 79                       | 79                       | 0                               |
| <b>ITV</b>       | 74                       | 70                       | +4                              |
| <b>Sky</b>       | 54                       | 49                       | +5                              |

## Age

After last year's significant reduction in the data gap, this year there has been a more modest 2pp improvement to 88%, but visible data remained at 85% as more people chose not to consent to the sharing of their data. Once again, all of the main five broadcasters collected complete data sets for age at the all-employee level. At subcategory level, across the main five broadcasters as a whole, there were only two perceptible data gaps of 1% each for trained and on-screen talent.

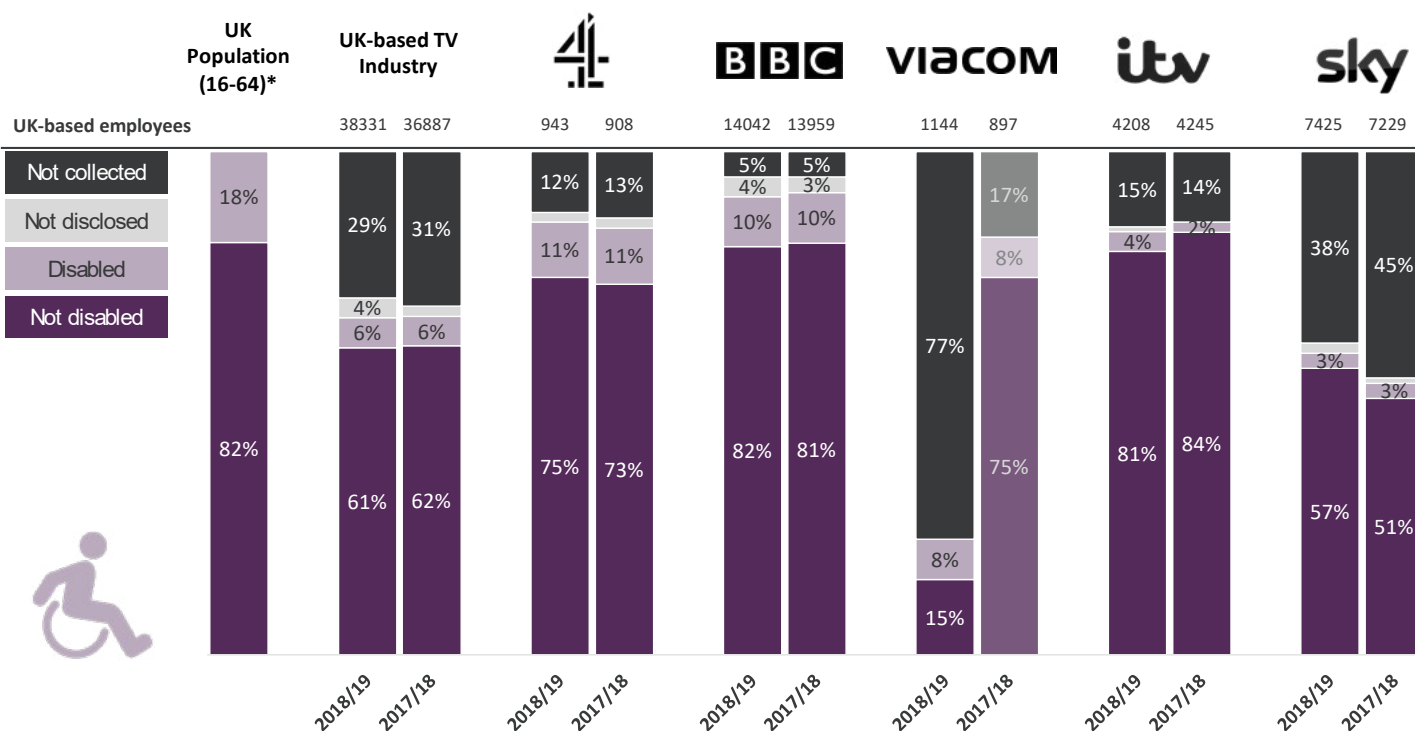


## The make-up of the TV industry

There were slight improvements in the diversity of the industry across most characteristics but there remain areas where significant improvement is still needed to match UK workforce or population figures. This is set out further under each characteristic.

### Disability

Figure 8: Disability across the industry and five main UK broadcasters (2018/19 vs. 2017/18)



\*ONS Labour market statistics A08: Labour market status of disabled people (Average of Apr-Jun18, Jul-Sep18, Oct-Dec18, Jan-Mar19). Proportion of all aged 16-64 who are/are not 'Harmonised Standard Definition Disabled'

Once again, Channel 4 and the BBC have the highest levels of representation of disabled people, while Sky and ITV have the lowest. Viacom cites 8% of its workforce as having a disability.<sup>24</sup>

Disabled employees are not one single uniform group. Employees this year self-defined across a range of disabilities in similar proportions to last year.

Figure 9: Disability breakdown 2018/19 vs. 2017/18

| Disability  | 2018/19 | 2017/18 |
|---|---------|---------|
| No disability                                     | 61%     | 62%     |
| Sensory disability                                | <1%     | <1%     |
| Physical disability/Muscular-skeletal             | <1%     | <1%     |
| Mental Health                                     | <1%     | <1%     |
| Cognitive/Learning disabilities                   | <1%     | <1%     |
| Multiple, Long term or other disability/condition | <1%     | <1%     |
| Has a disability (Not specified)                  | 5%      | 5%      |
| Employee preferred not to disclose                | 4%      | 2%      |
| Data not collected                                | 29%     | 31%     |

## What are the main five broadcasters doing?

In our 2018 report we placed our support behind the announcement of the Creative Diversity ‘[Doubling Diversity](#)’ initiative, led by the Creative Diversity Network, and through which the main five broadcasters aim to double the percentage of disabled people working in British television by 2020. This is a positive, time-specific and target-driven initiative, though it is primarily aimed at those working in production. There is more to be learned in the coming year on how this initiative will be taken on by the broadcasters and whether it will improve representation for its employees, as well as for the production sector.

Last year Ofcom also recommended that broadcasters set clear, specific and measurable targets on disability and, if broadcasters are not nationally representative, have clear delivery dates to assess progress. We therefore welcome the BBC’s commitment this year, after a review into disability and its workforce<sup>25</sup>, to achieve 12% representation across its workforce by the end of 2022. Channel 4 has told us that it is preparing to announce a major disability initiative in the lead-up to the Tokyo 2020 Paralympics, working with suppliers and commissioning teams across all genres, with the stated aim to support 100 disabled people to progress their careers in television. Channel 4 is also planning to publish its first ever disability pay gap figures, which the BBC also continues to publish on an annual basis

ITV has focused on a number of awareness-raising events in the past year, with a focus on non-visible disabilities. It has also announced a set of diversity targets for 2022 which include 8% representation at colleague and manager level at ITV. ITV continues to engage with Microlink, which works in the field of assistive technology, around ensuring a fully supported workplace adjustment approach.

While we hope to see ITV’s targets become more ambitious in the future, we are encouraged that it has made this positive commitment.

Disability Confident training now features at the BBC for all employees and, along with Viacom, it has received Disability Confident Employer (Level 2) status<sup>26</sup> of the [Department of Work and Pension’s scheme](#). Channel 4 continues to lead the way having already achieved Disability Confident Leader (Level 3) status.

ITV has also successfully transitioned to full Disability Confident Employer status (Level 2) and Sky has moved through the first stage to become a Disability Confident Committed employer (Level 1).

Broadcasters have continued to give greater attention to mental health with Channel 4’s 4Mind employee network organising a range of events in the last year. The network is sponsored by its chief commercial officer, who has spoken openly at these events about personal mental health experiences and taken part in a short film for Mental Health Awareness Week. ITV is also establishing a team of mental health champions tasked to promote awareness and engagement on mental health issues; and business groups at Sky are signing up to the ‘[Time to Change](#)’ employer pledge – this is a commitment to raise awareness of, and break down the stigma around, mental health.

Viacom has continued its work with an external disability consultant, to review existing processes, run feedback sessions and to generally create a more inclusive environment for disabled employees. Over the last year, this has led to improvements in its processes and development of disability policy at the broadcaster.

More information on these and other initiatives can be found in the [In-Focus report](#) on Ofcom’s online diversity hub.

## Recommendations

Last year we asked broadcasters to improve disability disclosure rates, focus on improving representation and set clear disability targets. Looking at these three areas as a whole, we do not consider there has been sufficient progress among the main five broadcasters on disability. This is particularly the case for Viacom, whose data collection is in need of marked improvement and Sky which is yet to set clear targets and develop focused plans for disability.

- **Consult with employees who self-define as disabled to find ways to improve disclosure rates**

Disability status disclosure rates must improve among some broadcasters if the industry is to form a clear picture of the proportion of its employees who are disabled. Broadcasters should involve employees who self-define as disabled, as well as staff networks, to better understand where and why more people are not sharing their information on disability. Of the main five broadcasters, Sky and especially Viacom have the most work to do in this area.

- **Adopt positive action measures for recruiting disabled talent**

Each year we have suggested that broadcasters adopt bolder measures that are permitted under the Equality Act 2010, such as positive action and positive discrimination in the area of disability.<sup>27</sup> This applies particularly to those broadcasters who have significant under-representation of disabled employees against the UK average population

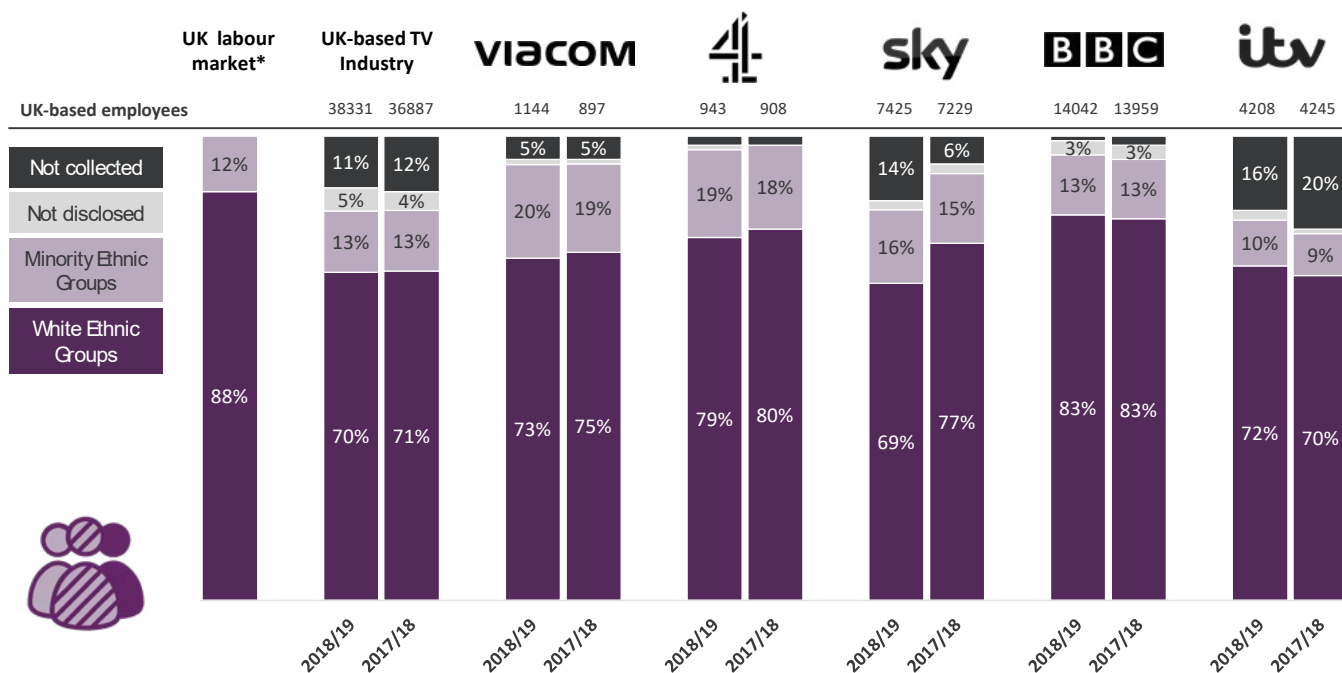
Four of the five main broadcasters are at least at the Level 2 status of being Disability Confident employers. Therefore, positive action measures recommended for all Level 2 employers, such as guaranteed interviews for disabled applicants who meet the minimum criteria for the job, should already be in place.<sup>28</sup>

- **Monitor outcomes from the Doubling Disability 2020 pledge**

It is encouraging that the five main broadcasters have taken on the high-profile commitment of doubling the percentage of disabled people working in television by 2020. We wish to see this initiative become a useful basis for achieving greater representation of disabled people in the broader sense, not only for freelancers in television production, but for off-screen employees across the industry.

## Racial group

Figure 10: Racial group across the industry and five main UK broadcasters (2018/19 vs. 2017/18)



\*ONS Labour market statistics A09: Labour market status by ethnic group (Average of Apr-Jun18, Jul-Sep18, Oct-Dec18, Jan-Mar19). All employed people.

Employees from minority ethnic backgrounds still make up 13% of employees across the UK-based TV industry. This compares favourably to the UK labour market figure of 12%. However, it compares far less favourably to the figures of major cities such as London where the majority of the main five broadcasters are based. In London, for example, the UK labour market figure is 36%<sup>29</sup>. As we said last year, there is potential and reason therefore for the broadcasters to aim for a higher proportion of employees from minority ethnic backgrounds.

This year **Viacom** has the highest proportion of employees from minority ethnic backgrounds at 20%, followed by **Channel 4** at 19% (both a 1pp increase on last year<sup>30</sup>). Like last year, 15% and 13% of the employees at **Sky** and the **BBC** respectively are from a minority ethnic background. The proportion of employees from minority ethnic backgrounds increased by 1pp at **ITV** to 10%. The proportion of those promoted who are from a minority ethnic background also varied across the industry and the main five broadcasters.

Figure 11: The proportion of those promoted who were from minority ethnic backgrounds

|                           | Proportion of employees from a minority ethnic background | Proportion of those promoted who are from a minority ethnic background |
|---------------------------|---|--|
| <b>UK-based employees</b> | 13%   | 13%  |
| <b>Viacom</b>             | 20%   | 23%  |
| <b>Channel 4</b>          | 19%   | 18%  |
| <b>Sky</b>                | 15%   | 18%  |
| <b>BBC</b>                | 13%   | 15%  |
| <b>ITV</b>                | 10%   | 11%  |

We remain disappointed that there is under-representation of employees from minority ethnic backgrounds in senior management roles. There is a slight increase across the main five broadcasters:



**Figure 12: Proportion of senior managers from minority ethnic backgrounds (2018/19, 2017/18 and 2016)**

|                                   | 2018/19 | 2017/18 | 2016* |
|-----------------------------------|---------|---------|-------|
| <b>UK-based industry</b>          | 8%      | 7%      | 8%    |
| <b>The main five broadcasters</b> | 9%      | 8%      | 6%    |

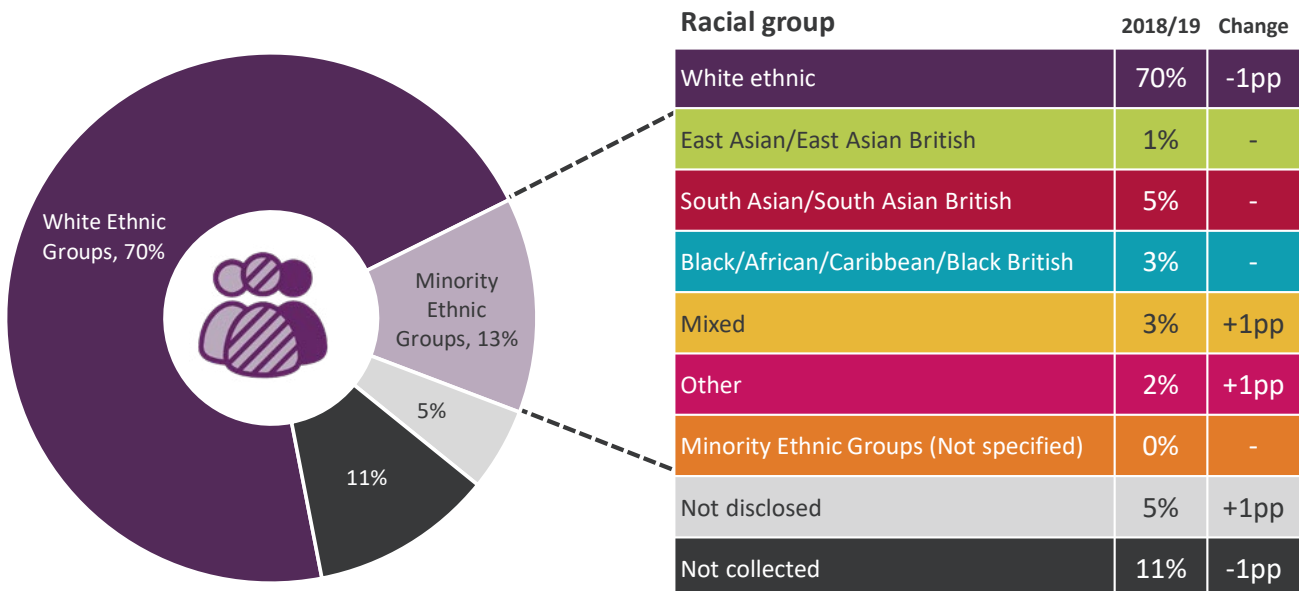
*\*2016 data not directly comparable. UK-based TV industry defined as all employees from broadcasters with 98%+ UK-based employees (45 broadcasters in total)*

However, at this rate of change we estimate it will take the wider industry at least another 3 years to reach the current UK labour market figure of 12%, which by then may have itself increased.

The BBC<sup>31</sup>, ITV and Sky all have a similar level of under-representation when it comes to minority ethnic representation at senior levels (9%, 8% and 8%, respectively).<sup>32</sup>

Last year, we reported that minority ethnic talent was under-represented in the key area of creative and content production. The same is true this year, with employees from minority ethnic backgrounds working in this role falling by 1pp across the **UK-based television industry** from 9% to 8% and remaining at 9% across the main five broadcasters. At **Viacom** there was a 10pp decrease to 16%, though this was the highest proportion among the main five. There was only an increase at **Channel 4** and **Sky** from 11% to 14% and 9% to 10% respectively. The **BBC** remained at 11%. **ITV** remained at 7%, despite having the second largest creative and content cohort in the industry.<sup>33</sup>

**Figure 13: Racial group breakdown – 2018/19 vs. 2017/18**



There has been little change since last year in the ethnic profiles of employees from minority ethnic backgrounds.

As last year, while the total proportion of employees from minority ethnic backgrounds across the industry appears to be in line with the UK working population, this is still skewed towards particular ethnic groups.

If the industry is to truly reflect the UK population and its audiences, it is important to monitor this detail so more insight can be gained on specific areas of under-representation across ethnic groups.

## What are the main five broadcasters doing?

All of the main five broadcasters continue to assess how to improve representation of people from minority ethnic backgrounds. As reported last year, all broadcasters have active employee network groups which are now collaborating with each other in meaningful ways.

The [Creative Industries Alliance](#) is a cross-industry network, with representation from all of the main five's ethnicity networks and beyond<sup>34</sup>, which aims to drive representation and progression of minority ethnic talent across the creative and cultural industries. Borne out of colleague-level collaboration between these broadcaster employee networks, the alliance will work with sponsors to target key areas such as the middle of the career pipeline for minority ethnic employees. It also seeks to identify and promote best practice to further progression for minority ethnic talent at senior levels of the creative and cultural industries.

Within its statutory gender pay gap report 2019, the BBC voluntarily reports its ethnicity median pay gap of -1.1% and a mean pay gap of 3.2%. While the median pay gap is the same as last year, the mean pay gap is down, from 4%. Channel 4 published its ethnicity pay gap results for the first time, showing a mean pay gap of 19.1% and a median pay gap of 14.3%. ITV also published its ethnicity pay gap which shows a mean pay gap of 9.6% and median pay gap of 7.8%.

Last year we reported that the BBC announced a series of recommendations to enable the progression of employees from minority ethnic backgrounds. These included a BBC commitment to having at least two members from a minority ethnic background on the executive committee and divisional senior leadership teams by 2020, for shortlists to include at least one person from an ethnic minority background, and for better representation of people from minority ethnic backgrounds across interview panels and on development and leadership programmes. Since these recommendations were made, the BBC has acted to complete 40% of these, with 60% in progress.

Having embedded a Diversity 'Statement of Intent' in its code of conduct, the BBC has mandated unconscious bias training and inclusive cultural awareness training for staff; recruitment shortlists must also have at least one person from a minority ethnic background. Further steps have been taken to include improvement of minority ethnic representation on a range of initiatives from BBC apprenticeships to leadership development programmes.

Channel 4 has sought to focus on inclusion for employees from minority ethnic backgrounds and has appointed a new head of inclusion to place this at the centre of its agenda. The broadcaster has also established a target of 20% of its leaders (the top 100 earners) being from minority ethnic backgrounds by 2023. ITV has published a new set of diversity targets which include 2022 goals to achieve 15% of its employees to be from minority ethnic backgrounds at colleague and manager level, and 10% at board level. Sky has set targets to improve minority ethnic representation in key business areas of its organisation, including 20% on-screen representation on Sky Sports and Sky News, 15% off-screen representation for Sky News, Sky Sports, Entertainment and Sky Studios. These are ongoing targets which are measured by the number of joiners and leavers in each area, on a quarterly basis.

We see target monitoring of this nature as a positive and sustainable way to promote minority ethnic representation, particularly where broadcasters have identified key areas of under-representation and have used data and/or research to inform necessary changes to improve on their existing initiatives.

Last year, ITV engaged an external consultancy to find out what helps and hinders colleagues from minority ethnic backgrounds at ITV. Following this research, core recommendations were shared with ITV's management board relating to the lack of development opportunities for minority ethnic employees, the lack of senior role models from minority ethnic backgrounds and the problems faced by minority ethnic employees in bringing authentic selves to work.

Having submitted the recommendations, ITV has now aligned this work with its ethnicity network ITV Embrace, in order to implement positive actions on the areas identified by the research. The network has also organised a range of events to spotlight minority ethnic talent with a focus on career development and onscreen talent.

Viacom has launched an initiative to increase the profile of its minority ethnic talent in leadership roles and has rolled out inclusive leadership training to promote inclusive cultures with teams at Viacom. Sky has run sessions with its workforce on race and ethnicity with the aim of facilitating a more engaged and inclusive workforce. The broadcaster has also launched a programme to connect senior leadership with minority ethnic talent at Sky and further relationships and networking within the organisation.

## Recommendations

- **Focus on fixing the middle of the career pipeline for employees from minority ethnic backgrounds; engage with wider industry to find solutions.**<sup>35</sup>
- **As good practice, aspire to reflect the working population of the city or region that the broadcasters' workforce is based in.**
- **Ensure targeted measures are in place to represent employees from minority ethnic backgrounds, particularly in programme-making departments across the industry.**
- **Engage with positive action measures available under the Equality Act 2010 to promote minority ethnic talent at senior levels.**<sup>36</sup>

## Nations and regions

Channel 4 has entered into the next phase of its '4 All the UK' plan, setting up a new HQ in Leeds and two creative hubs in Glasgow and Bristol. This is supported by its voluntary target of 50% of all its commissioning spend to be in the nations and regions by 2023.

Channel 4 also plans a new National HQ in Leeds, and has plans to launch a new daily show and regularly co-anchor Channel 4 News from the city.

The number of companies based in the nations and regions that the commissioning team has worked with in 2018 has tripled and Channel 4 has announced ringfenced funding from its Alpha Fund for Northern Ireland-based companies. Further investment into development and talent progression has been delivered by the broadcaster to four independent production companies in Wales, five companies in Northern Ireland, five in the English regions and six in Scotland.

Viacom is focusing its efforts on Channel 5's plan to commission nine minority ethnic-led production companies from the regions to develop more diverse output on the channel. The broadcaster continues to monitor the regional origin of its employees on the basis of which local authority the employee grew up in.<sup>37</sup>

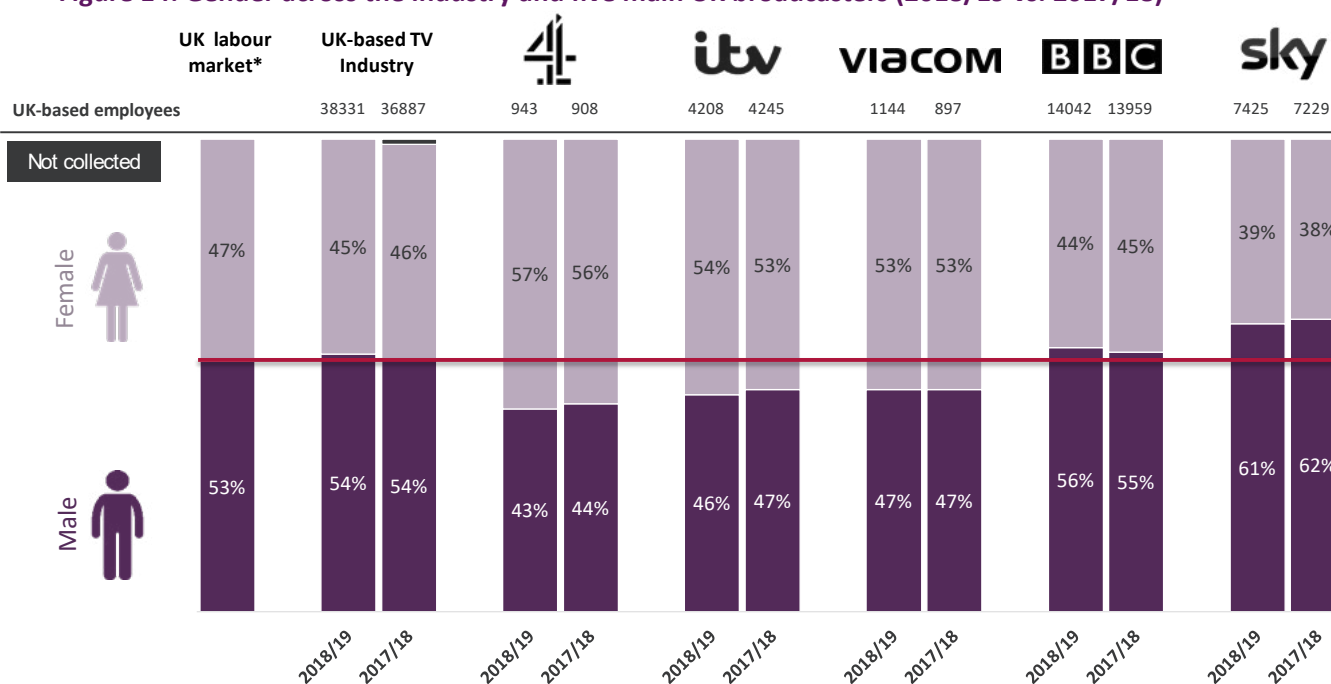
ITV's regional news teams have diversity champions in each region across the UK. This initiative is sponsored by the director of news and current affairs, who hosts quarterly meetings with the diversity champions, to talk about on-screen and off-screen diversity successes and challenge across the news teams. The champions also chair a viewers' diversity panel in their region, inviting them to watch the programme and comment on how they view it- providing perspectives from different people in the community.

The BBC is developing opportunities for young people from across Scotland to be on a panel that can advise BBC Scotland on how to engage with young audiences and feed into creative development and ideas at the channel. BBC Scotland has also launched a reverse mentoring initiative for under-30s which facilitates collaboration and sharing of experiences between senior leaders and younger employees. BBC Wales has been running a mentoring scheme for all employees across Wales who work for the broadcaster, even if it is beyond its BBC Wales divisions.

Beyond its headquarters in Osterley, Sky has set up a technology hub in Leeds, as well as employed a large number of people in customer contact centres across the nations and regions.

## Gender

Figure 14: Gender across the industry and five main UK broadcasters (2018/19 vs. 2017/18)



\*ONS Labour market statistics A09: Labour market status by ethnic group (Average of Apr-Jun18, Jul-Sep18, Oct-Dec18, Jan-Mar19). All employed males and females (employees and self-employed)

Across the industry, the proportion of female employees is slightly below the UK workforce population. Aside from at Sky and to a lesser extent the BBC, female employees at the main broadcasters are either represented in line with the UK average workforce figure or above. Sky's workforce profile hasn't changed year on year and remains more male-skewed (61%) than the UK workforce average (53%).

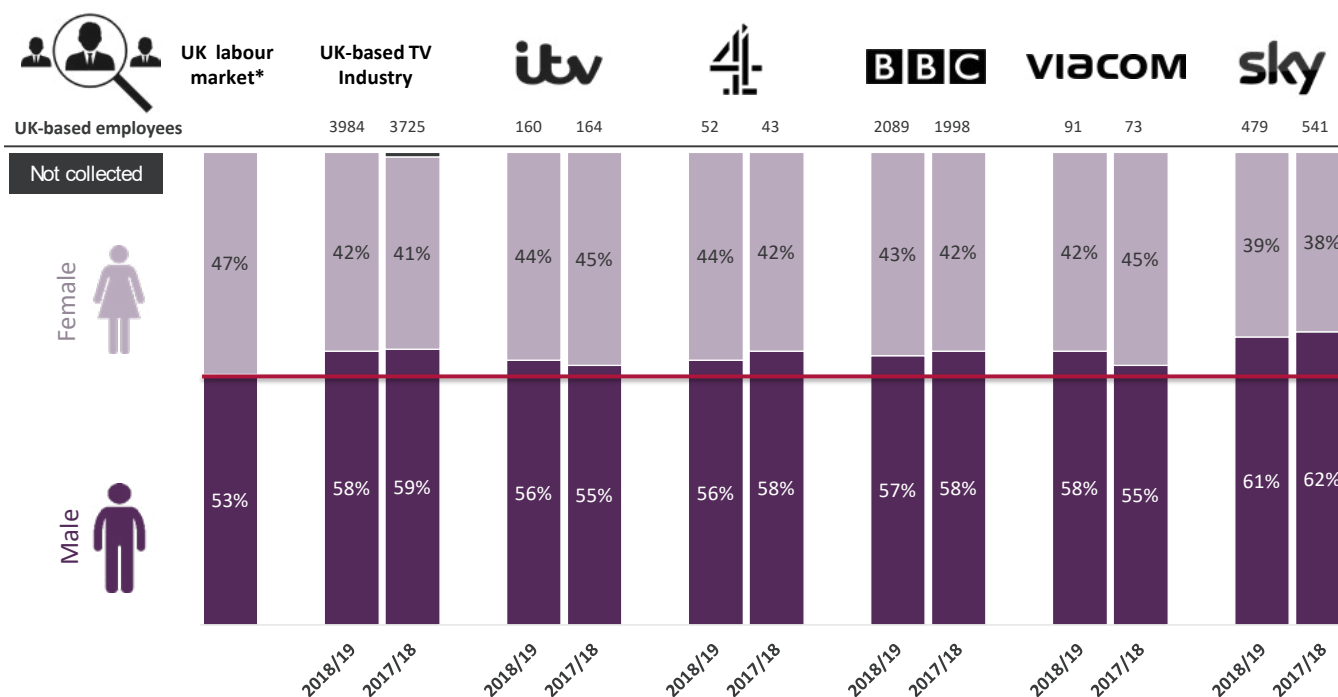
Women continue to be under-represented in technology and engineering roles, though there has been a slight improvement for women in this area (up from 25% in 2017/18 to 27% in 2018/19). Women are also under-represented, although to a lesser extent, across creative and content production roles (43%).<sup>38</sup>

This year, roles in broadcast management have seen a 5pp increase in the representation of men, now standing at 47%. On-screen talent has also increased its male proportion this year, going from 39% to 54% (up by 15pp).

In last year's report, although we did not collect this information, we observed that although Channel 4 had the highest representation of women compared to the other broadcasters, it also reported the highest pay gap. This year, Channel 4 announced it had reduced its mean gender pay gap from 28.6% in 2017 to 22.6% in 2018 – a 5.9pp reduction. The mean bonus gap also reduced from 47.6% in 2017 to 39.4% in 2018.

Sky previously had the lowest representation figures but also the lowest gender pay gap. This year, its pay gap figures remain broadly similar but there is an increase in the bonus gap.<sup>39</sup> Sky accepts that this is because it has more men than women in the most senior roles; this factor also helps explain the drop in the mean bonus gap at Channel 4.

**Figure 15: Gender within senior management across the industry and five main UK broadcasters (2018/19 vs. 2017/18)**



*\*ONS Labour market statistics A09: Labour market status by ethnic group (Average of Apr-Jun18, Jul-Sep18, Oct-Dec18, Jan-Mar19)*

*All employed males and females (employees and self-employed)*

This year, the proportion of women at senior management level has increased slightly from 41% to 42% across the industry. Of the main five broadcasters, **Channel 4** and **ITV** have the highest proportion of women in senior management positions, both at 44% and closely followed by the **BBC** at 43% and **Viacom** at 42%. **Sky** still has the lowest percentage of women in senior management roles at 39% (38% in 2017/18).

### What are the main five broadcasters doing?

Sky has been running its Women into Leadership programme which is designed to support its aim for a 50/50 leadership team. This two-year scheme has seen 93 women across four cohorts gain apprenticeship skills in leadership and has resulted in 20% of the initiative’s participants having had changes to their roles as a result of the programme. Sky has also run a returners programme for (mainly) women which resulted in the hiring of seven returners into key roles where women are under-represented, such as technology, where four returners were hired.

ITV has been embedding opportunities for senior female leaders to attend external events to broaden their development and visibility and its CEO Carolyn McCall continues to be the overall sponsor for women. ITV also has awards such as HEROes and WeQual in place to recognise key success stories.

ITV has 2022 gender targets to achieve 50/50 representation across the organisation and at senior management level. It also has a target to have 30% of women at board level. ITV has launched a career returners programme in partnership with [Women Returners](#). This programme offers opportunities across technology and news and studios production and the initiative is sponsored by ITV’s CEO.

Channel 4 has launched its RISE initiative to increase the number of women at senior levels and create a network of support for women at the broadcaster. The broadcaster has evaluated the first year of this scheme. Having sought feedback from participants, line managers and heads of departments, the broadcaster issued a white paper as part of its evaluation.

The long-term aim of the scheme initiative is to reduce the gender pay gap and achieve a 50:50 gender split amongst their 100 top earners by 2023. Channel 4 found that the scheme worked well in the short-term, in that it promoted cross-team collaboration across a big project and also provided a mechanism for line managers to talk about performance and meaningful outcomes. Channel 4 felt that, in future, the programme could be communicated more widely, be clearer on the nomination process for selection and improve in the management of process and timelines. A critical lesson learnt from evaluation has been that there needs to be increased focus on those who can benefit most from the initiative.

The BBC has a target of ensuring that half of its senior management and on-screen roles are held by women. Since its review into gender equality at the BBC, steps taken to address the barriers identified since these recommendations include action such as gender-neutral adverts, female representation on all interview panels and a focus on flexible working arrangements and opportunities under a 'Fresh Look at Flex' programme.

Since the publication of its own 2018 gender pay report<sup>40</sup>, Viacom has initiated a new approach to its recruitment, which includes gender-balanced interview panels, amongst other interventions.

Since last year, all five broadcasters have maintained momentum through new activities run by their women focused employee networks. Channel 4's 4Women network has a committee with members who are also involved with its new RISE initiative; ITV's Women's Network has organised events in the last year aimed at boosting confidence, addressing mental health through comedy, and an event on demystifying the menopause – hosted by a panel from Loose Women.

In the last year, Sky's Women@Sky network has posted a series of articles by female employees who share their personal experience of working at Sky on its intranet. Viacom's women's network HERE has worked with its HR team to develop gender-focused policies such as gender balanced candidate pools for recruitment and gender balanced interview panels. It has also run workshops and guest speaker sessions to promote confidence, create allies and further empowerment for women.

The BBC's Women at the BBC network has launched a series of events with a range of inspirational guest female speakers; these lunchtime events have also been broadcast on social media.

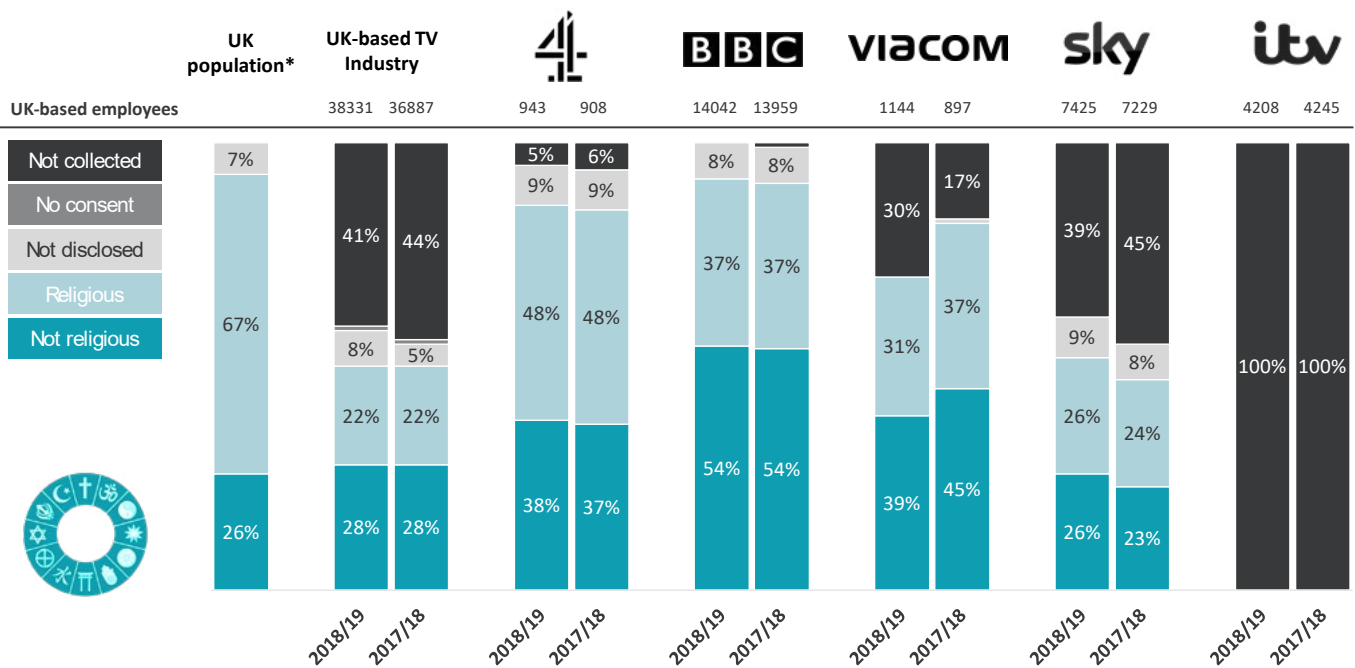
### Recommendation

- **Improve evaluation of the process and impact of female-focused diversity initiatives to improve the rate of progression for women into senior leadership roles.**
- **Develop targeted measures to improve representation of women in tech/engineering roles as well as creative and content production roles.**



## Religion or belief

Figure 16: Religion across the industry and five main UK broadcasters (2018/19 vs. 2017/18)



### \*Census 2011

Identical to last year, 22% of employees self-define as religious, compared to 28% not religious. The BBC has the most employees defining as not religious (54% vs. 37%) while Channel 4 has highest proportion defining as religious (48% vs 38%). Viacom's data gap has increased by 13pp from 17% last year to 30% this year, and Sky's data gap has decreased by 6pp from 45% to 39%.

### What are the main five broadcasters doing?


For many, religious belief may be a very personal and private aspect of their identity. For others it is interwoven within their cultural and ethnic identity. Therefore, this remains an important area to understand diversity and inclusion and its more nuanced aspects. As we said last year, this is still not an area of particular focus for any

of the main five broadcasters, but they do have various arrangements in place to promote equal opportunities in this regard. However, Sky and Viacom gave us information about their activity this reporting period.

Sky's multicultural@sky network raised the profile of Ramadan this year, with Muslim colleagues sharing their experiences of the ninth and holiest month of the Islamic calendar. This is detailed in the [In-Focus report](#).

Viacom's employee resource groups continue to celebrate cultural difference by marking religious festivals and important cultural dates, to help foster inclusivity. Events have included a talk by an ethno-historian, baklava at all tea points in celebration of the end of Ramadan and a talking heads session with the Holocaust Educational Trust on International Holocaust Memorial Day.

**Figure 17: Religion breakdown 2018/19 vs. 2017/18**



| Religion or faith                                  | 2018/19 | 2017/18 |
|--|---------|---------|
| Not religious                                      | 28%     | 28%     |
| Christian  | 16%     | 16%     |
| Hindu  | 1%      | 1%      |
| Sikh   | 1%      | 1%      |
| Muslim   | 1%      | 1%      |
| Buddhist   | <1%     | <1%     |
| Jewish   | 1%      | 1%      |
| Other religion or belief                           | 2%      | 2%      |
| Religious (Not specified)                          | Zero    | <1%     |
| Employee preferred not to disclose                 | 8%      | 5%      |
| Data collected but no consent to disclose to Ofcom | 1%      | <1%     |
| Data not collected                                 | 41%     | 44%     |

**Recommendations**

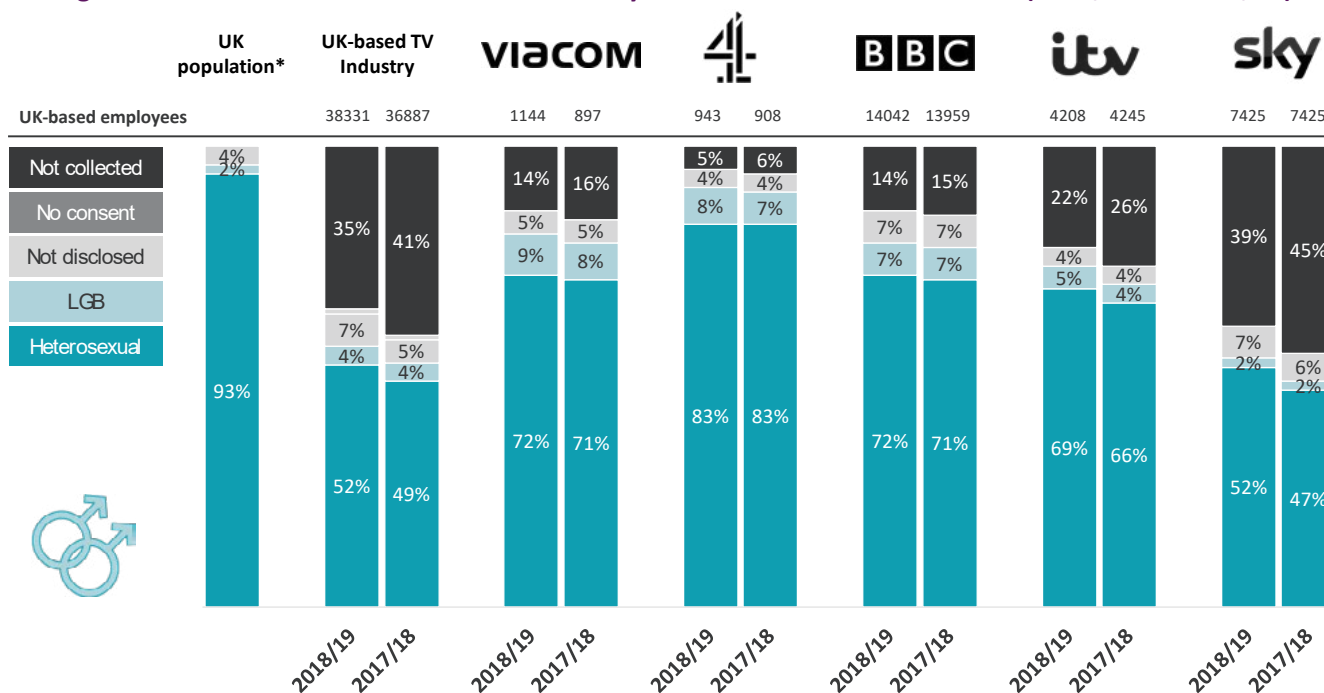
- Improve monitoring/encourage reporting.**  
 As recommended last year, there is a need for better monitoring of religion or belief and for people from a range of religions and beliefs to be better represented in the television industry, particularly in areas where they can support authentic on-screen portrayal and foster better cultural understanding. Without initiatives to promote inclusion and appreciation of a diversity of religions and beliefs, employees will not be encouraged to share their religion and belief data.





## Sexual orientation

Figure 18: Sexual orientation across the industry and five main UK broadcasters (2018/19 vs. 2017/18)




\*Sexual orientation = [ONS Sexual identity, UK: 2017](#) - Percentage of UK population who identify themselves as LGB

This year, 4% of employees identified as lesbian, gay or bisexual (LGB), the same figure as last year. **Viacom** remains the broadcaster with the highest figure (9%), followed by **Channel 4** (8%), the **BBC**

(7%) and **ITV** (5%). The proportion of employees who self-define as LGB remains the lowest for **Sky** (2%, the same as last year).

Figure 19: Sexual orientation breakdown 2018/19 vs. 2017/18



| Sexual Orientation                                 | 2018/19 | 2017/18 |
|--|---------|---------|
| Heterosexual/straight                              | 52%     | 49%     |
| Gay men  | 2%      | 2%      |
| Gay women/lesbian                                  | 1%      | 1%      |
| Bisexual   | 1%      | 1%      |
| Other  | <1%     | <1%     |
| LGB (Not specified)                                | 1%      | 1%      |
| Employee preferred not to disclose                 | 7%      | 5%      |
| Data collected but no consent to disclose to Ofcom | 1%      | 1%      |
| Data not collected                                 | 35%     | 41%     |

## What are the main five broadcasters doing?

All five are continuing to improve progress for the LGB community and for their employees through their staff networks.

Following an LGB culture and career progression review, the BBC has launched an 'Allies' programme with the aim to support LGBT colleagues. Allies receive training on how to call out inappropriate behaviour and language and to commit to continual learning about LGBT culture and issues. The BBC has empowered these allies with pin badges and plans events throughout the year to bring together this network of support. The BBC also published its LGBTQ+ median pay gap (0.7%) and mean pay gap (-0.7%).

Viacom's LGBT+ network continues to inform and provide advice to employees. The broadcaster has supported the Pride in London festival with over 60 Viacom employees taking part, and a contribution to the InterMedia Pride Float.

As mentioned in last year's report the broadcasters carry out a range of activities linked to LGBT Pride events and several work closely with Stonewall. Channel 4's LGBT network 4Pride holds regular events, discussions, organises Pride event attendance and helps to influence positive change for LGBT employees. This year, ITV's network Pride launched its monthly 'Pridecasts' – these are podcasts featuring people from within the industry and outside, in order to help continue raising awareness of current LGBT issues. Viacom has also contributed to the InterMedia Pride Float at the annual Pride in London festival.

ITV continues to participate in Pride events across the UK and has told us that it has moved 50 places up Stonewall's Workplace Equality Index in the last three years (currently placed 125 out of 450 organisations).

Sky has also participated in Pride events and its network LGBT+@Sky has partnered with radio station Gaydio as part of a Proud to Be Me campaign. Stonewall has recently named Sky the UK's #1 Media Company for LGBT inclusion after the broadcaster took part in its [Workplace Equality Index 2019](#).

## Recommendations

- **Improve monitoring/encourage reporting.** Last year we recognised the positive work the main five broadcasters are doing with Stonewall and employee network groups but recommended that broadcasters need to go further to continue to ensure that people of all sexual orientations feel supported and willing to share their data. This recommendation still applies this year.
- **Adopt an intersectional approach to LGB inclusion.** To better understand the issues faced by LGB employees and to foster a more inclusive culture, broadcasters and their networks should engage across their workforce with people from a range of backgrounds, to create more allies and ensure that LGB voices are heard across the whole spectrum.

## Gender reassignment<sup>41</sup>

The main five broadcasters continue to promote understanding of gender reassignment and the trans community through a range of initiatives. Last year we reported that they each had a transitioning at work policy or guidance.

Channel 4's trans allies programme, launched last year, has now included all senior leaders and executive teams in its second cohort. Viacom has utilised its networks to run sessions for Trans Visibility Day and attend Stonewall transgender training days. Sky has similarly worked with its network to organise events that promote trans visibility.

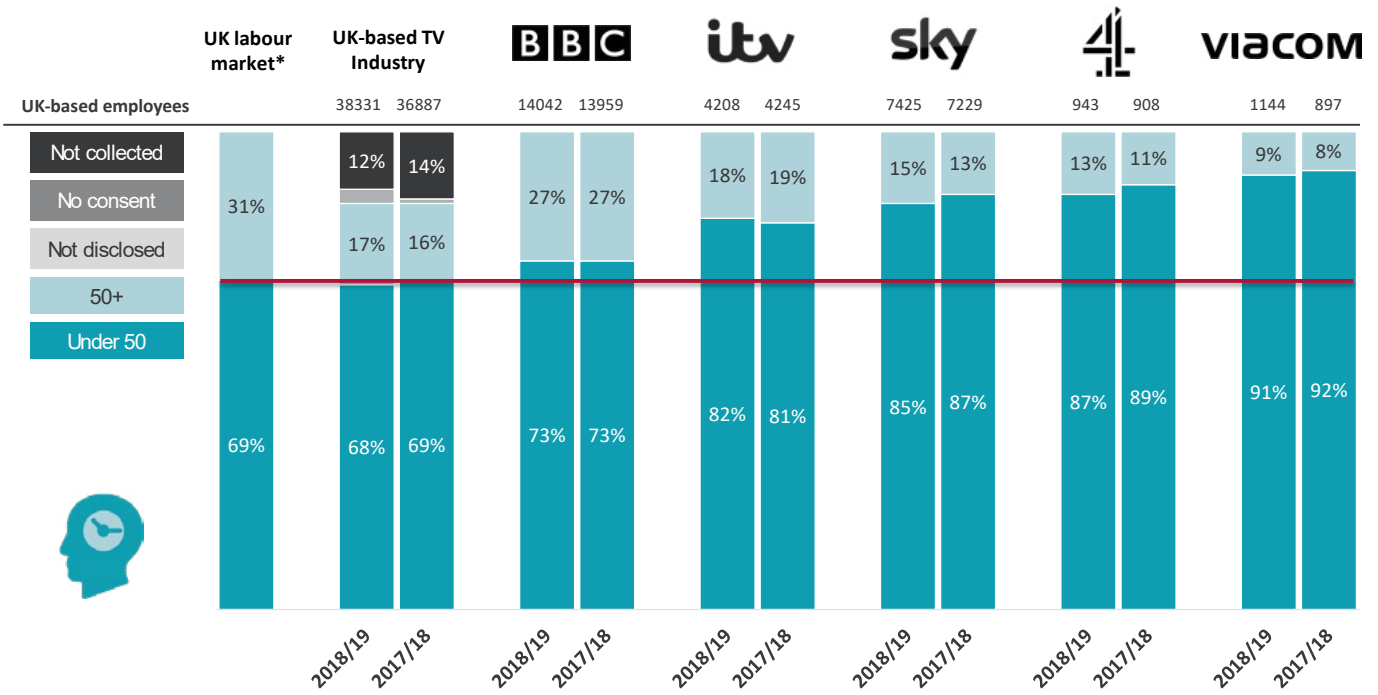
We are encouraged that some of the broadcasters who previously had only guidance have made efforts to develop transitioning at work policies in the last year.

## Recommendations

- **Further engagement and support.** As we said last year, positive steps are being taken to promote inclusion for people from the trans community or employees considering or undergoing gender reassignment. We continue to recommend that all broadcasters who have not already done so introduce guidance and policies in this area and to speak to Stonewall for further advice on these.

# Age

Figure 20: Age across the industry and five main UK broadcasters (2018/19 vs. 2017/18)



\*ONS Labour market statistics Table A05: Labour market by age group: People by economic activity and age (seasonally adjusted). (Average of Apr-Jun18, Jul-Sep18, Oct-Dec18, Jan-Mar19). All employed people.

The industry remains significantly less representative of employees over 50 than the wider UK labour market. This year, 17% of employees are aged 50 or over (an increase of 1pp). Among the main five, Viacom still has the youngest workforce with 9% of its workforce aged 50 or over, followed by Channel 4 at 13% and Sky at 15%. Eighteen percent of ITV’s workforce is aged 50 or over and the BBC still employs the highest proportion of older people with 27% of its employees aged 50 or over- much closer than the other broadcasters to the UK workforce average of 31%.

## What are the main five broadcasters doing?

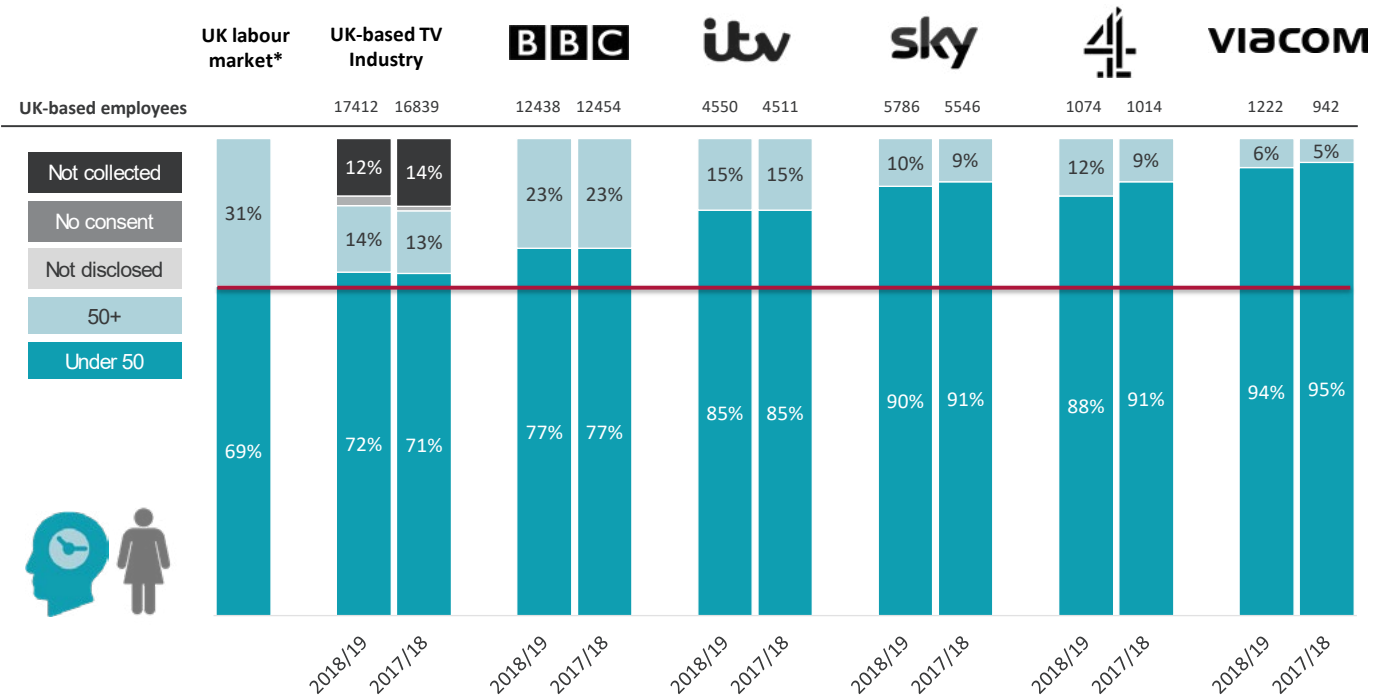
Last year, we reported that ITV was continuing with its initiatives to promote new and young talent with its apprenticeship programme which is open to applicants of any age<sup>42</sup>.

Viacom is continuing with the initiative we reported on last year, offering work experience to candidates from Community Time Camden, a local organisation aimed at creating a time and skills ‘exchange’ which offers employment support to people over 50 years of age.

Sky has once again promoted efforts to promote flexible working as it acknowledges that caring responsibilities can be life changing and multi-generational in nature. The broadcaster has said that it is considering the broad implications of Britain’s aging population and is committed to supporting its changing workforce.

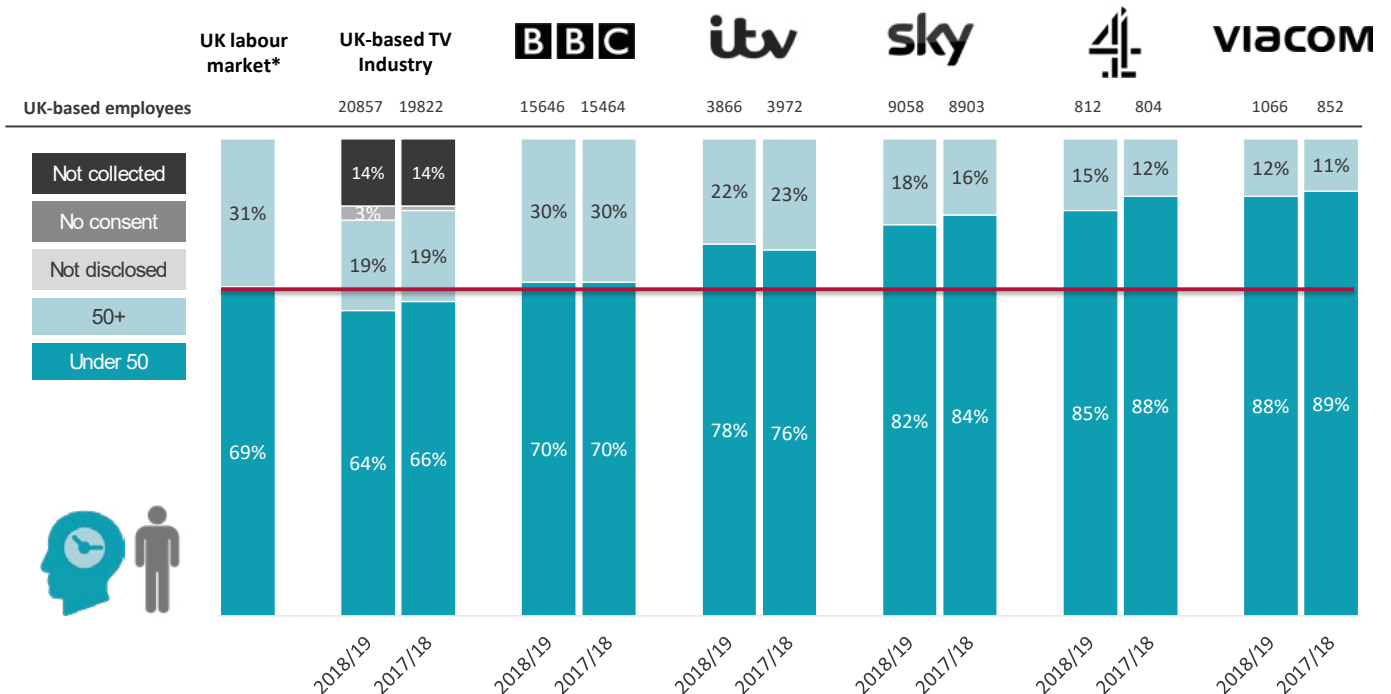
## Age by gender

Figure 21: Age among women across the industry and five main UK broadcasters (2018/19 vs. 2017/18)



\*ONS Labour market statistics Table A05: Labour market by age group: People by economic activity and age (seasonally adjusted). (Average of Apr-Jun18, Jul-Sep18, Oct-Dec18, Jan-Mar19). All employed women.

Figure 22: Age among men across the industry and five main UK broadcasters (2018/19 vs. 2017/18)



\*ONS Labour market statistics Table A05: Labour market by age group: People by economic activity and age (seasonally adjusted). (Average of Apr-Jun18, Jul-Sep18, Oct-Dec18, Jan-Mar19). All employed men.

This year 14% of all female employees are aged 50 or over, compared to 19% of male employees. The proportion of women aged 50 or over in the UK workforce population is 31% and this is the same proportion for men (and is the same as last year). As was the case last year, except for the BBC and ITV, the other main broadcasters all employ a lower proportion of women aged 50 or over, with Channel 4 at 12%, Sky at 10% and Viacom with the lowest proportion at 6%.

In another continuing trend from last year, all of the broadcasters employ a greater percentage of men aged 50 or over than women aged 50 or over, and a greater percentage of women aged under 50 than men aged under 50. Across the UK-based industry there is a 5pp difference in the proportion of employees who are men aged 50 or over and those who are women aged 50 or over (19% men vs 14% women). This difference is higher at Sky, the BBC, ITV and Viacom who employ 8pp, 7pp, 7pp and 6pp more men aged 50 or over than women aged 50 or over, respectively. At Channel 4 the difference remains below the UK-based industry average.

## Recommendations

- **Identify and remove perceived barriers for older people.** There is a younger workforce across the main five broadcasters than in the national labour force population. This is why broadcasters should continue to ensure that they are confident older people are offered equal opportunities of access to the industry.

## Parents, carers and flexible working

There is an increasing acknowledgment across the industry that for there to be greater diversity and inclusion, broadcasters should better meet employees' needs to work flexibly or to be supported in their caring responsibilities. Sky has improved its existing paternity/secondary carer leave provision. A previous two weeks' paid leave entitlement has been increased to six weeks' paid leave, with an optional additional six weeks' unpaid leave.

ITV continues to have specific support schemes in place for parents and carers, while also providing support to employees who are returning to work following long-term sickness, sabbatical, shared parental leave or maternity leave. ITV's Balance Network Group, launched in 2017, has shifted its focus to ensure it encapsulates the widest possible definition of the family unit. Its focus for 2019 is flexible working and how colleagues work at ITV.

Viacom's parenthood employee group continues to support working parents and has an executive champion at senior management level. Channel 4's family friendly policy has a range of measures to support parents and carers, including aspects such as parents and carers having the same amount of leave as that offered by its maternity leave policy and the offer of parent coaching for those who have been, or will be, away from the business due to parental responsibility.

The BBC has a flexible working policy and communicates this to staff, as well as providing it on its intranet site. It is also looking to set up a staff network for parents and carers and is liaising with [workingmums.co.uk](http://workingmums.co.uk) and [workingdads.co.uk](http://workingdads.co.uk) about the support they can provide. According to BBC's annual report it has launched a new job-sharing register and all jobs are required to be advertised with the ability to work flexibly unless there is a valid business reason that precludes this. It has also increased the range of flexible working options available. The report also states that nursing rooms are now on all major sites and it has launched a new premature baby policy.

The stronger the policies and support in this area, the more a sense of inclusion is likely to be felt by all employees, particularly by those who may already be under-represented in the industry.

## Social mobility

It is too early to draw a wholly accurate picture of the social make-up of the industry as the data gaps remain high. For example, for main earner occupation data 'not collected' applied to 70% of employees (with similar levels for school type and parental/guardian qualification), There are, however, some partial indicators across a subsection of the UK-based industry<sup>43</sup> and

particularly within the BBC<sup>44</sup>, Viacom and Channel 4<sup>45</sup>. From the visible data<sup>46</sup> provided we learnt the following:

**Main earner occupation.** We asked about the occupation of the main earner in the employees' household when the employees were aged 14 and compared the proportions for each occupational type. The relative proportions of employees are shown in the table below:

| <i>Main earner occupation</i>                               | <i>UK-based industry</i> | <i>BBC UK Public Television Services</i> | <i>Channel 4</i> | <i>Viacom</i> |
|---|--------------------------|--|------------------|---------------|
| Modern Professional <sup>47</sup>                           | 27%                      | 29%                                      | 16%              | 18%           |
| Traditional professional                                    | 16%                      | 15%                                      | 18%              | 16%           |
| <b>Modern and Traditional professional combined</b>         | <b>43%</b>               | <b>44%</b>                               | <b>34%</b>       | <b>34%</b>    |
| Senior managers or administrators                           | 16%                      | 16%                                      | 15%              | 22%           |
| Technical and craft   | 14%                      | 14%                                      | 11%              | 13%           |
| Middle or junior managers                                   | 8%                       | 8%                                       | 11%              | 7%            |
| Semi-routine manual and service                             | 7%                       | 7%                                       | 6%               | 6%            |
| Routine manual and service                                  | 6%                       | 5%                                       | 10%              | 4%            |
| <b>Routine and Semi-routine manual and service combined</b> | <b>13%</b>               | <b>12%</b>                               | <b>16%</b>       | <b>10%</b>    |
| Clerical and intermediate                                   | 5%                       | 5%                                       | 10%              | 5%            |
| Long term unemployed  | 1%                       | 2%                                       | 0%               | 0%            |
| Inactive  | 0%                       | 0%                                       | 0%               | 0%            |
| Don't know/Not applicable                                   | 1%                       | 0%                                       | 2%               | 9%            |

From the visible data received, over a quarter of employees indicated that the main earner in their household worked in a modern professional occupation (such as a teacher, nurse, physiotherapist, social worker, musician, police officer or software designer). However, this figure is driven by the BBC where it applied to 29% of its employees, compared to 16% for Channel 4 and 18% for Viacom.

The responses Channel 4 employees gave about their parents' jobs are slightly more evenly spread across the range of occupations than for the BBC and Viacom. Although traditional professional

occupations (such as accountant, solicitor, medical practitioner, scientist, or civil / mechanical engineer) were the most commonly stated by Channel 4 employees at 18%, at least twice as many had parents with routine manual and service jobs than BBC (5%) and Viacom (4%) employees. Viacom employees were most likely to have parents who were senior managers or administrators (22%).

Using each of these occupational types, and mapping them to the three-class [National Statistics Socio-economic classifications](#) (NS-SEC)<sup>48</sup> we are able to make some comparisons to the UK working population, as shown in the following table:

|                      | <i>UK working Population<sup>49</sup></i> | <i>UK-based industry</i> | <i>BBC UK Public Television Services</i> | <i>Channel 4</i> | <i>Viacom</i> |
|----------------------|---|--------------------------|--|------------------|---------------|
| <b>Professions</b>   | 33%                                       | 60%                      | 61%                                      | 50%              | 61%           |
| <b>Intermediate</b>  | 29%                                       | 13%                      | 13%                                      | 22%              | 13%           |
| <b>Working class</b> | 38%                                       | 26%                      | 26%                                      | 28%              | 26%           |

As evident from the table, almost twice as many BBC (60%) and Viacom (61%) employees said their parents/guardians had occupations that sit within the ‘professions’ category compared to the UK working population (33%), and this drives the 60% UK-based industry figure as it currently stands. While this applies to a smaller proportion of Channel 4 employees, it is still the case for half of them. Across the industry there were just 13% employees with parents who were in ‘intermediate’ occupations, which is a third of the working population proportion (29%). A further 26% of UK-employees classified as ‘working class’ compared to 38% of the working population.

**School type.** We asked about the type of school attended by employees (for the majority of time between the age of 11-16). The options were non-selective state-run or state-funded schools (‘non-selective state schools’); state-funded schools that were selective on academic, faith or other grounds (‘selective state-funded schools’; independent or fee paying schools with or without a bursary (‘independent schools’); and overseas schools.

The proportions are shown in the table below:

| <i>School type</i>                    | <i>UK-based industry</i> | <i>BBC UK Public Television Services</i> | <i>Viacom</i> |
|---------------------------------------|--------------------------|--|---------------|
| <b>Non-selective state schools</b>    | 52%                      | 52%                                      | 54%           |
| <b>Selective state-funded schools</b> | 22%                      | 24%                                      | 14%           |
| <b>Independent schools</b>            | 14%                      | 14%                                      | 16%           |
| <b>Overseas schools</b>               | 10%                      | 9%                                       | 15%           |
| <b>Don't know</b>                     | 1%                       | 1%                                       | 2%            |

Again, the figures are driven by the BBC, where over half (52%) of employees attended a non-selective state school. This is also the case at Viacom (54%), but a higher proportion of their employees attended an overseas school (15% vs. 9% at the BBC). Similar proportions of BBC (14%) and Viacom (16%) employees attended independent schools.

**Parental/guardian qualification.** We asked about the highest level of education achieved by parents of employees when they were aged 18. We compared the proportion of employees who said that their parents had qualifications of degree level or equivalent or above (‘parents with higher qualification’) to those who said that their parents held qualifications below degree level (‘parents with lower qualification’).

| <i>Parental/guardian qualification</i>   | <i>UK-based industry</i> | <i>BBC UK Public Television Services</i> | <i>Viacom</i> |
|--|--------------------------|--|---------------|
| <b>Parents with higher qualification</b> | 52%                      | 49%                                      | 84%           |
| <b>Parents with lower qualification</b>  | 43%                      | 46%                                      | 16%           |
| <b>No qualifications</b>                 | <1%                      | 0%                                       | 0%            |
| <b>Don't know</b>                        | 5%                       | 5%                                       | 0%            |

Viacom has a far larger proportion of employees indicating parents with higher qualifications (84%) than the BBC (49%), with the latter having a more even proportion with a lower qualification (46% vs. 16% for Viacom). Neither of the two broadcasters had any employees who said their parents/guardians had no qualifications, with this applying to fewer than one percent across the ten broadcasters who provided data for this question.

## What are the five main broadcasters doing?

As was the case last year, all five are involved in a range of initiatives to promote entry and progression for people from a wide range of backgrounds.<sup>50</sup> The BBC published its report into the culture and experiences of people from different social and economic backgrounds in its workforce.<sup>51</sup> As a result of this report, a series of recommendations on how to increase the social diversity of the organisation has followed. These recommendations include providing 70% of all apprenticeships, internships and work experience placements to people from lower social and economic backgrounds, as well the executive committee sponsoring a programme to look into introducing a career mobility programme at the BBC.

Channel 4 has improved various initiatives after carrying out research into social mobility (we reported on this research in last year's report). This includes youth outreach work through its C4 Pop-Ups programme, as well as focusing on non-degree holders for early career schemes, covering travel costs to attend work experience programmes and offering relocation support to any apprentices who need to move cities as part of their apprenticeship.

ITV continues to participate actively in the Social Mobility Business Partnership (SMBP) which involves career support for students from low-income backgrounds. ITV engages beyond the scheme itself, as alumni can continue to access career guidance through virtual coaching. ITV also continues as a signatory of the SMBP and the Social Mobility Pledge.

Sky has a range of initiatives that seek to capture the widest available talent pool, such as its work experience programme, the Sky News Diversity Work Experience Programme and its Sky Production Services Early Careers Programme.

Viacom has also highlighted initiatives to promote social mobility such as a rental deposit loan scheme available to all interns, HR-backed events to promote the importance and impact of social mobility, and its partnering with charities to target areas where there is social exclusion.

## Recommendations

- **Develop plans for collecting social make-up data.** We hope to see greater data collection in this area, and we would certainly encourage the two larger broadcasters who are not yet collecting data (ITV and Sky) to take a step further in their efforts to begin to understand better the social and economic background/social mobility of their workforce. These two broadcasters represent 11,633 people in the UK-based television industry, so the potential for high social impact is even greater than at the smaller organisations.





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## Evaluation of broadcasters' initiatives

As this is the third year of this report, we felt that the time was right to explore with broadcasters if and how they have evaluated the initiatives they've told us about over the last couple of years. We were keen to understand what they've learned and the impact of their evaluations on these initiatives. We asked the main five broadcasters to voluntarily complete a detailed separate questionnaire (see [Methodology Annex](#)) and all five submitted a response.

### BBC

The BBC has evaluated four of its diversity initiatives<sup>52</sup> and we are glad to learn that it also plans an in-depth review of Elev8<sup>53</sup> ahead of establishing a new diversity and inclusion strategy beyond 2020. Three of the initiatives are continuing activities from last year. Their evaluations were frequent, measured and included a range of sources of feedback. One also benefited from external, independent insight<sup>54</sup> and there were improvements to the scheme. However, it appeared the BBC had not yet considered enhancements to two schemes where there were indications this might be beneficial.<sup>55</sup> The fourth initiative, Fast Tracked Disabled Presenters<sup>56</sup>, has now ended, but the BBC continues to evaluate it, keeping track of appearances, providing ongoing mentoring to the presenters and ensuring they are considered for all relevant opportunities. We see this as a useful way of both providing ongoing support and of assessing the effectiveness of the scheme on people's career prospects. We support the use of ongoing evaluation after the end of an initiative to ensure effectiveness.

### Channel 4

Channel 4 provided evaluation reports on four of its key initiatives, three of which are continuing activities from last year (such as 4Talent Pop Ups) and one of which was started in the last year (Channel 4's Women's Development Programme, RISE). These evaluations have been conducted on the basis of formal research in the form of HR data, surveys (providing feedback from participants, line managers, and heads of department), independent consultants' findings and talent tracking. The strength of Channel 4's evaluations is demonstrated by a number of enhancements it identified for each scheme. Like the BBC, Channel 4's evaluations are frequent, measured, include a range of sources of feedback and benefit from external, independent insight.

### ITV

ITV provided evaluation reports on six of its initiatives, some of which are continuing activities from last year (such as Plus 1) and others that were started in the last year, such as the High Potential programme. It also provided an update on its Time To Change/ Mental Health Awareness initiative, which is yet to be evaluated.

ITV's evaluation updated on the status of each initiative though (besides the Plus 1 initiative) most lacked further detail on process and impact.

We would recommend that the broadcaster applies its more detailed approach for the Plus 1 initiative to its other arrangements. Using research methods such as focus groups and statistical analysis is more likely to provide effective tracking and evaluation.

### Sky

Sky provided evaluation reports on eight of its key initiatives, three of which are continuing activities from last year, such as Early Careers, and five of which started in the last year, such as Returners.

Sky used its people survey to help evaluate key areas for improvement across its business area, using data and practical tools to help leadership target area of under-representation.

Sky's evaluation information is detailed and appears to have been conducted on the basis of formal research, in the form of data and feedback from relevant parties. We are encouraged by the rigorous approach that Sky has chosen to adopt for its evaluation of initiatives and this serves as a useful practical guide for all other broadcasters.

### Viacom

Viacom provided evaluation information on seven of its initiatives, some of which are continuing activities from last year, such as Viacom Breaks, and others that were started in the last year, such as the Caerus Executive Report.

The broadcaster has taken a more general approach to evaluation, with the suggestion of there being more ad hoc feedback and surveys carried out with employees. We feel a more robust assessment of initiative is required to ensure real progress is made in areas of under-representation. Ideally, this should be with the aid of data and qualitative research. Viacom has carried out a more constructive evaluation of its Viacom Breaks internship scheme, such as tracking exit interviews and wider sources of feedback, and we anticipate that other initiatives might follow the evaluation model for this scheme at the broadcaster.

## Recommendations

- **Robust evaluation.** We recommend that all broadcasters establish a thorough and consistent approach to evaluating their initiatives, to ensure they are as effective as possible. Additionally, sharing findings about which aspects are more or less effective, both internally and externally, will help inform the wider industry in terms of best practice.
- **Revision and replication of initiatives.** Appropriate revisions and enhancements should be made to initiatives as an extension of the evaluation process and successful schemes should be replicated where possible and where necessary.
- **Continuous evaluation.** Broadcasters should consider the different stages within the lifecycle of a programme/initiative where evaluation should be built in:

| Programme phase                     | <i>Before a programme starts (development phase)</i>  | <i>New programme</i>  | <i>Established programmes</i>  |
|-------------------------------------|---|---|--|
| <b>Some key questions to answer</b> | <p>What are the key aims of the programme/initiative?</p> <p>Identify measurable outcomes to evaluate further down the line</p> | <p>Is the programme operating as planned?</p> <p>Are target groups being reached?</p> <p>How satisfied are programme participants? (Gather feedback, ensure its inclusive and that participants are able to feedback their honest views).</p> | <p>Are the objectives of the programme being met?</p> <p>What has been the impact of the programme both expected and unexpected?</p> |
| <b>Evaluation type</b>              | <i>Programme requirement evaluation</i>   | <i>Process evaluation</i>   | <i>Impact/outcome evaluation - this is where data monitoring feeds in.</i>   |

# Conclusions and next steps

We are aware that the positive ongoing work to promote diversity in this industry will take time to take effect and will depend on factors such as employee turnover to create opportunity for improvement for under-represented groups.<sup>57</sup>

It is also clearly recognised, by both the industry and us, that the factors that influence representation and progression in the workforce are multiple in nature; some challenges may stem from beyond the industry and reflect societal and cultural barriers faced by many people in the UK today.

However, in the third year of our diversity in broadcasting agenda, we had expected there to have been a net improvement, whether that is collecting more data, improving on employee representation, or targeting work in the most effective ways at the most under-represented groups. It is also critical that we and the industry now reflect and evaluate how the path to progress is being navigated and consider whether there may be new ideas and actions that might accelerate progress. This is why we have focused on the importance of the main broadcasters evaluating their diversity initiatives, something we hope to see become an industry norm in the future.

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## Data collection

We have consistently said that, for there to be meaningful change, it is critical for a broadcaster to know its workforce first. As the industry regulator, Ofcom also has more work to do in this area. This baseline of accountability and transparency is pivotal to the subsequent work that is required to promote meaningful change in the industry. As long as data gaps exist, broadcasters will lack an accurate picture of the make-up of their workforces and will find it difficult to identify areas of under-representation. So, it is concerning that there is insufficient collection of disability data by a number of broadcasters. It is encouraging that more broadcasters are providing us with data on age, sexual orientation and religion or belief this year. Further, Ofcom and the industry have made an important first step in collecting and providing data on the social and economic diversity of employees. We hope to see more data collection with newer, improved systems and clearer measures to encourage employees to share their data.

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## Workforce make-up

On the whole the television industry has been able to maintain its existing levels of workforce diversity, fuelled by the effort that has been made in recent years. There are some positive signs at individual broadcaster level, but these are mostly incremental shifts in specific areas and significant progress remains to be made by the industry as a whole. This is despite welcome and considerable activity by broadcasters around inclusion and culture. A key focus should be tackling the continuing and significant under-representation of disabled people within the industry. Similarly, we wish to see greater progress for women and people from minority ethnic backgrounds in terms of greater representation across all levels of the industry, but especially at senior levels

We are not in any doubt that the challenge of promoting diversity and equal opportunities in television has been taken on by the senior leadership of this industry, having already demonstrated an unwavering commitment to see change. As we have reflected in this report, the trickle-down effects of this pledge remain to be fully realised, so a greater focus is needed on disability, as well as women and people from minority ethnic backgrounds playing their role in key parts of the industry.

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## Evaluation

This year, we asked the main five broadcasters<sup>58</sup> to provide details of whether and how they evaluate their equal opportunities arrangements. There was a varying degree of thoroughness in the evaluation of initiatives across the broadcasters ranging from detailed, data driven monitoring of progress against clearly defined objectives to more general, ad-hoc reviews. The best evaluations include external, independent reviews and an element of formal research including quantitative and qualitative data as well as multiple sources of feedback. It is critical that all initiatives are rigorously evaluated frequently across the process and beyond to ensure they result in beneficial progress for the employees they are aimed at.

Last year, we said there was still more work to do. Now we believe the time has come for a transformation in the ways in which this work could be done. We recommend both a renewed focus and scrutiny on those measures that are proving insufficient in increasing representation to meet targets and match (or exceed) UK workforce averages. We also recommend that broadcasters look at alternative approaches to find solutions to diversity and inclusion, including by looking at positive action under the Equality Act 2010 and discussing creative ideas that might challenge preconceived thinking around diversity and inclusion.

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## The television broadcasting industry must:

### **Implement targeted measures to materially improve the representation of disabled people.**

The main broadcasters have publicly stated a bold and ambitious goal of doubling disability figures in television production by 2020. To increase representation of disabled employees, we think the broadcasters should use the doubling-disability initiative to inform how representation of disabled employees may also be improved.

Broadcasters should increase the frequency of evaluation for all their disability initiatives, so that they are able to adapt, change and improve their measures in a way that reflects the rate of progress needed. We would also highly recommend engaging and consulting with disabled colleagues as much as possible during this period to support this goal.

**Engage with Ofcom to discuss alternative measures to promote diversity.** We will continue to work with broadcasters to explore creative solutions to the problems of under-representation, progression and inclusion. This is in order to explore what else is possible. Whether this might be specific, bolder measures such as positive action or new ways of thinking across the board, we have committed (below) to advancing the diversity discussion further- we would like the industry to debate, as well as innovate, around alternative ways to achieve greater progress on diversity and inclusion.

### **Aspire to have a workforce that is reflective of the working population of the area.**

Given the sustained lack of movement for people from minority ethnic backgrounds when it comes to progressing to senior levels, broadcasters should seek to widen their talent pool by aspiring to reflect the working age population of the (mainly) metropolitan areas in which they are based. Too many organisations are relying on national labour market averages as the benchmark of ambition, rather than the baseline for further progress. In order to promote best practice and capture the best minority ethnic talent that can flourish at all levels of the industry, we would like to see broadcasters develop fresh thinking around recruitment and progression and going beyond existing targets that are benchmarked against UK average figures.

### **Evaluate and monitor all diversity initiatives.**

Broadcasters are beginning to evaluate their equal opportunities arrangements and diversity initiatives. We believe that this should be done for all career-focused schemes aimed at improving opportunity for under-represented groups. The basis for this evaluation should ideally include an element of quantitative and qualitative research, more focused engagement with employees, and checkpoints across the duration of initiatives, to be able to adapt and improve on the way things are being done. We believe if there is a high standard of evaluation for all initiatives, and if broadcasters are able to collaborate and establish common standards for best practice in this area, there will be a marked improvement in the rate of progress in workforce diversity.

**Collect more data on social mobility.** As all of the main broadcasters have previously agreed on this as an urgent area in which to gain more understanding. We would like to see collaboration across the industry on increasing the data collection of the social and economic background of the workforce.

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## Ofcom will:

**Seek additional powers.** Earlier this year, we wrote, for the second time, to the then Secretary of State for Digital, Culture, Media and Sport (Rt Hon Jeremy Wright MP) to discuss an extension to the list of protected characteristics set out in the Communication Act 2003.<sup>59</sup> This would allow us to require broadcasters to provide data on a broader range of characteristics, rather than relying on them providing this data voluntarily. It would also allow us to require their equal opportunities arrangements to cover these characteristics. We will continue to engage with government, industry and stakeholders over the broader question of our statutory powers.

**Enforcement action.** Last year we found 12 licensees in breach of their licence for failing to respond to our information requests. We made it clear to those broadcasters who failed to respond, that should they fail to respond to this year's request and subsequently be found in breach of their licences again, Ofcom would consider the imposition of a statutory sanction. This year 13 licensees failed to respond to our information request of which six were found in breach of their licences. Of the six licensees found in breach this year, one broadcaster (A&A Inform Limited) also failed to respond to our information request in 2018. Ofcom has put this licensee on notice that it will consider this breach for the imposition of a statutory sanction. Ofcom is currently investigating whether a seventh licensee is in breach of its licence for failing to respond to our information request this year.

**Share knowledge from our diversity and inclusion activity.** We remain aware that Ofcom also has work to do in order to achieve greater diversity and inclusion within our organisation. This is why we would like to engage in an honest and transparent manner with broadcasters to share knowledge gained from some of our own work under our diversity and inclusion plan 2018-2022.<sup>60</sup>

Although there are early signs of collaboration, such as at industry-wide events on social mobility, this is an area where broadcasters may seek to consult even more widely, including with stakeholders outside the industry.

As we recently published an update on our progress and highlighted areas where particular challenges continue to be faced, we believe we can share good practice, as well as seek to learn from the industry where we are not meeting our own goals and targets. It is a positive sign that we are already beginning to engage with some broadcasters over this, but we would like to open the door wider to promote dialogue and better practices.

**Hold an industry event to refresh thinking on diversity.** As stated above, we would like to invite the industry to join us in listening, discussing and exploring possible creative and alternative ways in which the problems of under-representation, lack of progression and inclusion may be tackled in the future. Whether this is through a greater understanding of behavioural insights, the role of technology or positive action measures, we will hold an industry-wide event to facilitate new ways of thinking to improve diversity and inclusion in the industry.

**Understand the impact of subscription video-on-demand services (SVODs) on diversity and inclusion in the UK.** In this report, we have acknowledged the changing landscape of the UK-based television industry and we are aware that there is a greater footprint in the UK from global SVOD platforms seeking to create original British content for UK audiences.<sup>61</sup> There have also been an increasing number of co-productions between traditional UK broadcasters and some of these companies, as well as a flow of diverse talent between them. As there is likely to be greater recruitment from the UK production sector and wider labour market by these SVOD companies, we would like to take the opportunity to better understand the impact of these platforms on career development and progression for under-represented talent in the industry. The ambition of this would be to gain a clearer, more holistic picture of diversity and inclusion when it comes to the future of the changing television landscape.

# Endnotes

- 1 See [video interviews](#) from 2018 with CEOs of the main broadcasters in the [Diversity Hub](#) section of the Ofcom website.
- 2 ‘Undisclosed’ data falls into the following groups: ‘Employee preferred not to disclose’ or ‘Data collected but no consent to share with Ofcom’. We acknowledge that employee data disclosure rates are not entirely within broadcasters’ control, as employees are entitled to not disclose their data to employers. However, without disclosed data it is impossible to fully understand levels of diversity in a given organisation and across the industry, and to accurately compare them to benchmarks.
- 3 The Sutton Trust report [Leading People 2016](#), published 24 February 2016.
- 4 UK workforce figures are taken from the Social Mobility Commission report on ‘[Social mobility, the class pay gap and intergenerational worklessness](#)’ Table A9: Access to Selected Professions (by parental NS-SEC class). This analysis was based on ONS Labour Force Survey data from 2014 and 2015.
- 5 Proportions are based on broadcasters with at least one UK-based employee (59 broadcasters in 2018/19 and 60 broadcasters in 2017/18).
- 6 In London the UK labour market figure is 36%. Annual Population Survey Apr 2018-Mar 2019. ONS Crown Copyright Reserved [from Nomis on 2 August 2019].
- 7 UK workforce figures are taken from the Social Mobility Commission report on ‘[Social mobility, the class pay gap and intergenerational worklessness](#)’ Table A9: Access to Selected Professions (by parental NS-SEC class). This analysis was based on ONS Labour Force Survey data from 2014 and 2015.
- 8 [Last year’s report](#), published 27 September 2018.
- 9 The report covers those organisations with at least one UK-based employee
- 10 This report refers to these as the “mandatory characteristics”. Parliament has given Ofcom a legal duty to promote equality of opportunity in relation to employment in the broadcasting sector under the Communications Act 2003.
- 11 In this report, the BBC refers to BBC Public Television Services.
- 12 These are the main five broadcasters with 750+ UK-based employees who provided detailed information on three or more of the protected characteristics including disability, racial group and gender.
- 13 As last year, comparisons are to the UK working population for all characteristics except for: disability where we continue to use the 16 to 64 population figures; and sexual orientation and religion or belief, where we use UK population figures. Further explanation can be found in the methodology document.
- 14 Gender, Racial group, Disability, Sexual orientation, Religion or belief, Age, Gender reassignment, Pregnancy and maternity (broad question also covering flexible working).
- 15 Both Sky and the BBC report only on TV focused employees, not their entire organisations.
- 16 This is actual data that does not fall into the following groups: ‘Data not collected’, ‘Employee preferred not to disclose’ or ‘Data collected but no consent to share with Ofcom’.
- 17 These can be found in Section I of the questionnaire (see [Methodology Annex](#)).
- 18 If social-mobility survey respondents did not know the answer to a question, their data were classified as not known.
- 19 Ofcom’s [online diversity hub](#) provides further information on the methodology behind this report, including the terminology it uses. We refer to ‘not collected’, ‘data gap’ and ‘no data’ where an employer has not requested data or the employee has not responded at all to the request or the employer left a section of our questionnaire blank without explanation.
- 20 The data for Viacom published last year incorrectly reported some ‘data not collected’ as ‘no disability’. This data for 2017/18 is therefore not being used for the purposes of making annual

comparisons.

21 These broadcasters provided information on the make-up of their employees as a whole and also by job level, job role and employment status (e.g. joiners, promoted and trained).

22 We asked for numbers of employees who had received training related to developing in their role.

23 Visible data: see endnote 2. Invisible data is the combination of not disclosed data and no consent data. Even when broadcasters captured data about their workforce, individuals may have preferred not to disclose their individual information to the broadcaster. Alternatively, they (or the employer) may not have consented to that information being shared with Ofcom. In these cases, the broadcaster was asked to include these individuals as 'Employee preferred not to disclose' or 'Data collected but no consent to provide to Ofcom'. These individuals are therefore included in the totals but are not identifiable by category and their data are referred to as 'not disclosed' and 'no consent', respectively.

24 77% of employees remain undefined, so this figure could be higher.

25 ['Reflecting the disability in the UK within the BBC workforce: Report on Career Progression and Culture for disabled staff at the BBC'](#)

26 To understand [Disability Confident: guidance for levels 1, 2 and 3](#)

27 See: [Equality Act 2010: What Do I Need To Know? A Quick Start Guide To Using Positive Action In Recruitment And Promotion](#)

28 See page 7 of [Disability Confident Level 2 guidance on positive action](#).

29 Annual Population Survey Apr 2018-Mar 2019. ONS Crown Copyright Reserved [from Nomis on 2 August 2019]

30 Channel 4 has gone through a period of transition with the planned relocation of its HQ to Leeds and the adoption of a new multi-site model. Although it has a consistently high proportion of employees from minority ethnic backgrounds, it will be interesting to see how this might be influenced after a move into the regional centres from where the broadcaster will seek to widen its talent pool.

31 Our reports include information only on the BBC Public Television Service, whereas the BBC's own published figures report on the entire organisation, including commercial arms such as BBC Worldwide.

32 We cannot report on Channel 4 or Viacom due to small sample sizes in this list.

33 See the [In-Focus report](#) for more detail on Ofcom's online diversity hub.

34 Ofcom is represented on the Creative Industries Alliance steering group; Sharon White is one of its first Executive Sponsors.

35 The Creative Industries Alliance is focused on the career pipeline issue of the 'frozen middle' and has representation across the creative and cultural industries.

36 [Government Equalities Office guidance](#)

37 This year Viacom did not provide any further breakdown on the regional origin of its employees.

38 See [In-Focus report](#) for more detail on job roles by gender on Ofcom's online diversity hub.

39 [Sky Gender Pay Gap Report 2018](#)

40 [Viacom 2018 Gender Pay Report](#)

41 Our questionnaire asks for information on any arrangements broadcasters have in place related to gender reassignment. We ask for information on this separately to that on sexual orientation but as the LGBT community works closely together, we have reported on this information here.

42 Page 28 of Ofcom's report [Diversity and equal opportunities in television 2018](#).

43 Visible data (i.e. excludes not disclosed, no consent or not collected) on main earner occupation and school type was provided for 27% of employees across the industry, spanning 13 broadcasters. This proportion was slightly lower for the question on parental qualification (26%). Visible data on eligibility for free school meals was only provided by three smaller broadcasters (covering just 192 employees) so we have omitted analysing this question.

44 For this series of analysis, we separate BBC UK Public Television Services (which is consistent with the rest of this report), and their data currently accounts for 82% of the employees within the UK-based industry figures. However, we also received social mobility data from BBC Global News Ltd, and BBC Worldwide Ltd which are included in the 'UK-based industry' aggregation.

45 Channel 4 only provided data for main earner occupation, so the analysis for the other three questions focus on BBC and Viacom only.

46 Here the data has been re-proportioned on 'visible' data i.e. it excludes 'not disclosed', 'no consent to provide to Ofcom' and 'not collected'. This applied to 10,188 employees in total.

47 The questions themselves included a description of typical occupations that come under each category. These can be found in Section I of the questionnaire. (see [Methodology Annex](#))

48 The three-class version of NS-SEC consists of 1) Higher managerial, administrative and professional occupations, 2) Intermediate occupations, and 3) Routine and manual occupations. We have termed these as 'Professions', 'Intermediate' and 'Working class' to align with the work in this area by the [Social Mobility Commission](#) and the [Bridge Group](#). Note that 'Long term unemployed' and 'Inactive' are excluded from this analysis.

49 UK workforce figures are taken from the Social Mobility Commission report on '[Social mobility, the class pay gap and intergenerational worklessness](#)' Table A9: Access to Selected Professions (by parental NS-SEC class). This analysis was based on ONS Labour Force Survey data from 2014 and 2015.

50 For more detail, see our [In-Focus report](#).

51 [Reflecting the socio-economic diversity of the UK within the BBC workforce](#)

52 The four initiatives are: Commissioner Development; Fast tracked disabled presenters; RISE; and Elev8.

53 Elev8 is a development and training programme for employees with a disability.

54 External evaluation for the Commissioner Development Programme was by [Screen Skills](#) and [Creative Diversity Network](#).

55 Many participants in the broadcaster's RISE and Elev8 initiatives reported to the BBC increased confidence levels. However, significant proportions of participants in these initiatives have not (40% and 65% respectively).

56 This is aimed at training and placing disabled presenters across the BBC's flagship brands and events.

57 The total number of employees of the main five broadcasters increased 2pp on last year, and they had 3 percent more joiners than leavers in 2018/19, which is an indication that the opportunity for significant change has been limited.

58 Main five: BBC Public Television Services, Channel 4, ITV, Sky and Viacom.

59 Disability, gender and racial group are mentioned in the Communications Act, these are a sub set of the full list of protected characteristics detailed in the Equality Act 2010.

60 See [Diversity and Equality](#) on the Ofcom website.

61 See for example the Netflix media release "[Netflix Creates UK Production Hub At Shepperton Studios](#)".