

creative diversity  
network

# Diamond

the third cut

spring 2020

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## Foreword

CDN is devoted to increasing diversity on- and off-screen. And yet, for all our collective and individual efforts, we cannot know if, and how much we have progressed unless we can reliably measure these efforts. That is why Diamond underpins our organisation's purpose. We have created an ambitious and effective tool that measures the make-up of the TV broadcast industry in a way that no other industry in the UK, never mind the world, has yet managed to do. 30,000 responses are informing our third year of data providing us with a uniquely large and robust data set on diversity.

Through Diamond we see that some progress has been made. Women are represented in line with the overall working population both on- and off-screen (52.4%/53.7%) and BAME on-screen representation is 23% compared to the UK national figure of 14%. However, there is more work to do: women and BAME people remain absent from many senior creative roles.

The numbers show that the industry has fallen short in our employment of disabled people. The overall figure for working age disabled people is 17% while our data shows that disabled people are only making 5.2% of contributions off-screen and 7.8% on-screen, making our Doubling Disability commitment all the more urgent. Those over 50 are largely under-represented across the industry and lesbians are making fewer contributions working in off-screen roles compared to gay men. Transgender people are also under-represented off-screen.

Diamond's data sets our industry apart from any other, raising vital questions and providing essential insights for all the main UK broadcasters to act upon. The challenge for us now is to collectively balance maintaining the momentum we have generated whilst directing our focus towards areas where we are lacking.

This is the third cut of Diamond. I hope it will propel those of us in positions to make a difference to do just that.

Yours



**Jill Offman**

Chair, Creative Diversity Network and Managing Director,  
Viacom International Studios UK, ViacomCBS

## Executive summary

Diamond is the world's first industry-wide collaborative data collection system for monitoring diversity in broadcasting, delivering the most ambitious and comprehensive picture of the UK TV production sector ever compiled.

Diamond is designed to answer two questions:

- Does the workforce on UK productions, both on and off-screen, reflect the diversity of the UK population?
- Are audiences seeing themselves reflected on screen?

In our *Third Cut* we have:

- Accumulated over **30,000** diversity forms relating to over **600,000** TV production contributions
- Extended our analysis to include data by broadcaster, by craft group, and a range of on and off-screen roles
- Worked with an independent statistician to ensure that our estimates are robust.

**On-screen** we find that many of the diversity groups – transgender, over-50s, Black, Asian and Minority Ethnic (BAME) and disabled people – are represented at a higher rate than they are off-screen. This is particularly so for those who identify as BAME (22.7% on-screen contributions, 12.3% off-screen), and those who identify as transgender (0.8% on-screen, 0.2% off-screen).

While those who identify as female, transgender, BAME and lesbian, gay or bisexual (LGB) are all represented at levels comparable with (or above) national population estimates, those aged 50 or over (36% of population) are under-represented across nearly all genres (24.6%), with the exception of entertainment (38.1%) and leisure (35.3%).

In scripted programmes, people who identify as female, BAME and transgender are all highly represented across the different on-screen role types, but less so in non-scripted shows. Women are under-represented in presenting (43.2%) and voiceover (39.8%) roles, however.

This year, for the first time, we were able to look at the differences between peak and off-peak programmes. We found that those who identify as female, over-50, BAME and disabled are making fewer on-screen contributions in peak programmes than in off-peak programmes.

**Off-screen** only people who identify as female and LGB are represented in line with national workforce estimates. However, analysis of the data shows that while females dominate contributions in some production roles, such as commissioning editor (64.6%), head of production (85.8%), and in hair and make-up (98%), they are still under-represented in other areas of production, such as camera (17.3%), sound (15.1%) and lighting (3.7%), and in some senior roles, for example writer (38.1%) and director (26.2%).

In general, those who identify as LGB are strongly represented across all genres, craft groups and roles, including senior production roles. However, analysis shows it is gay men who are making the majority of contributions (9.1%) within the LGB group, accounting for four times as many contributions as lesbians/gay women (2.3%).

Overall there is still a lack of representation by BAME people in many off-screen roles. Although representation is in line with the workforce estimate (13%) in some areas, such as commissioning (16.5%) and executive producer (14.4%), representation is low across many other senior roles, for example writer (9.1%) and director (8.6%), and across many of the craft groups. Within the BAME group, it is those who identify as South Asian who are most under-represented.

Over-50s are largely under-represented off-screen, making 20.6% of contributions compared to the national workforce estimate of 31%. There are exceptions, however, in comedy (31.7%) and drama (34.7%), and in some of the senior roles such as director (31.9%) and executive producer (53.5%).

People who identify as disabled or transgender both remain very under-represented in TV production off-screen. This is true across all broadcasters, genres and role types. Disabled people make only 5.2% of contributions compared to the workforce estimate of 17%. Transgender people make just 0.2% of contributions despite representing 0.8% of the national population. It is these diversity groups who appear to be facing the largest barriers to sustaining a career in the industry.

For the first time, we have included a statistical breakdown by **broadcaster**. Although there are some variations between broadcasters, the findings mainly reinforce that many of the trends we observe are due to systemic structural barriers and processes long embedded in the industry, rather than to factors associated with individual broadcasters or production companies. That is why collective, sustained and large-scale action is required if we want to make significant change.

So just as Diamond has relied on cross-industry collaboration and partnership to succeed in building a comprehensive picture of diversity in TV production, transformative solutions will also require a unified approach. CDN's Doubling Disability project is an example of this collaborative approach – coordinating and scaling up existing, new and wide-ranging activity, all with the shared aim of doubling the number of disabled people working off-screen in TV between 2018 and the end of 2020.

# DIAMOND: The Third Cut 2020

Diamond is the world's first industry-wide, single online system monitoring the diversity of UK television, on and off-screen.

**D** Disabled   **BAME** Black, Asian and Minority Ethnic   **F** Female   **50+** 50 and over   **LGB** LGB   **Trans** Transgender

World first   5 Broadcasters   6 diversity groups   30 Channels   30k sample size   600k+ production contributions

**D** Disabled people are under-represented across the board

7.8% On-screen vs. 5.2% Off-screen

17% Working population

**F** Women make up 47% of the working population and are represented in line with this at:

26.2% Directors

52.4% On-screen vs. 53.7% Off-screen

yet absent from many senior creative roles

**BAME** BAME people are highly represented on-screen, yet feature less in many senior creative roles.

22.7% On-screen

**50+** 50+ are largely under-represented across the industry

20.6% Off-screen vs. 31% Working population



8.6% Directors vs. 13% Working population

**Trans** Transgender people are equally represented in line with the national population estimate at:

0.8% On-screen vs. 0.2% Off-screen

**LGB** LGB people are highly represented but lesbians are proportionately less well represented off-screen

9.1% Gay men vs. 2.3% Gay women

6.4% National population



# What is Diamond?

## Data collection

Diamond collects diversity data from thousands of individuals involved in the production of TV programmes that are shown by five UK broadcasters: BBC, ITV, Channel 4, C5/ViacomCBS and Sky.

**'Actual' data:** When an individual completes a Diamond diversity form, their data is stored on the system for two years. That person's diversity data is attached to every contribution that the person makes to any eligible TV programme, for any of the five broadcasters, during the two-year period. After two years, the diversity data is anonymised. The next time that person works on a TV production, they are sent a Diamond diversity form and the process starts again.

**'Perceived' data:** As well as this 'Actual' data provided by individuals, Diamond collects 'Perceived' data, which relates to how those appearing on-screen might appear to audiences. Perceived data is provided by production teams that make programmes for the five broadcasters. Production teams watch the final edit of a programme and record the diversity characteristics of the people appearing in the programme, as they would be watched by viewers.

In this report, we focus on 'Actual' data provided by individuals; readers interested in 'Perceived' data can find diversity breakdowns in our online data tables [here](#).

More information about how 'Actual' and 'Perceived' data are collected can also be found in our technical account [here](#).

## The 2018-19 sample

The purpose of this *Third Cut* report is to provide a picture of diversity in originally produced TV programmes broadcast across the broadcasters' 30 Diamond channels<sup>1</sup> between **1 August 2018 and 31 July 2019**.

Diamond collected contact details for 109,241 individuals who were involved in the production of TV programmes during that 12-month period. From those individuals we received **30,901 (28%)** completed Diamond diversity forms. Those people collectively made **over 600,000 contributions** to TV productions broadcast between 1 August 2018 and 31 July 2019.

All five broadcasters are well represented in the 2018-19 sample. The proportion of people choosing to complete a Diamond diversity form is consistent across all broadcasters (between 27% and 30%). Because of the high number of original productions commissioned by the BBC, their programmes account for over 40% of all Diamond data in 2018-19.

All genres are also well represented in the 2018-19 sample. The proportion of people choosing to complete a Diamond diversity form is consistent (between 28%–32%) across children's, comedy, current affairs, drama, entertainment, factual, factual entertainment and leisure programmes.

<sup>1</sup> BBC One, BBC Two, BBC Scotland, CBBC, CBEEBIES, CITV, GMTV1, GMTV2, ITV Encore, ITV1, ITV2, ITV3, ITV4, ITVBe, 4seven, Channel4, E4, Film Four, More 4, 5Spike, 5 Star, Channel5, Challenge TV, Pick TV, Real Lives, Sky Arts, Sky Atlantic, Sky One, Sky Two, Sky Witness

Finally, the 2018-19 sample includes a broad range of on and off-screen roles – from directors, writers and camera operators, to presenters, actors and stunt artists. Here participation rates are more variable, however: for example, people who worked as lighting directors on 2018-19 programmes had a lower Diamond participation rate than those working as production managers and heads of production.

In this report, we focus on role types or groups of roles for which we have larger sample sizes. In future years, Diamond will work to increase the number of diversity forms completed by those working in roles that are currently less well-represented in the dataset.

## Statistical analysis and reporting

In this report we focus on presenting our data from the perspective of programme **contributions**. That is, the proportion of contributions that were made by people with different diversity characteristics.

We do this because it enables us to explore the extent of the impact that people with different diversity characteristics are having across TV production. It is important, therefore, that these statistics are not interpreted as, or thought to equate to, a workforce survey or census to identify the composition of the workforce. Such a survey would tell you about who is in the workforce, but it would not tell you about the number of opportunities they are getting.

Although there often appears to be something of an alignment between the proportions of diversity characteristics in (i) contributions being made, and (ii) those submitting diversity forms, this is not always the case. Statistics on the diversity characteristics of those submitting diversity forms can be found on our website [here](#).

For this report, we have 'Actual' diversity data for 648,159 contributions made to TV programmes broadcast between 1 August 2018 and 31 July 2019. These 648,159 contributions can be thought of as a sample of all the contributions that went into making all the TV programmes shown by the five broadcasters during that period. When we calculate the diversity characteristics of those 648,159 contributions, we are estimating the 'true' diversity characteristics of all contributions made to TV programmes shown that year. As with any sample survey, it is important to understand the degree of uncertainty around those estimates.

This year we have worked with an independent statistician to calculate 'margins of error' around our estimates. We are pleased to report that because our sample size is large, the margins of error around our estimates are small, indicating that Diamond diversity estimates are likely to be close to the 'true' diversity characteristics of all contributions made to TV programmes shown by the five broadcasters in 2018-19.



For example, in this report we estimate that 7.8% of on-screen contributions made to TV programmes shown in 2018-19 were made by disabled people. The margin of error associated with this estimate is 0.1%. This means that we are 95% confident that the 'true' proportion of all on-screen contributions made by disabled people lies between 7.7% and 7.9%. Based on this margin of error, we are confident that our estimate is accurate. As sample sizes increase, the margins of error decrease.

A margin of error cannot capture any error in estimates associated with non-response bias. Non-response bias occurs when there is a systematic underlying reason why some people are less likely to respond to a survey than others, and can reduce the accuracy of estimates. For example, if disabled people were less likely to complete the Diamond survey than non-disabled people, then our estimate of the proportion of contributions to TV programmes made by disabled people would be an under-estimate.

Non-response bias is a possibility in any survey where the sample size is lower than 100%, and it is difficult to estimate the extent of any non-response bias. However, the high degree of consistency in Diamond response rates across broadcasters and genres indicates that comparisons between different groups within Diamond are valid. We can be highly confident in our estimates of the differences in diversity characteristics between broadcasters, between genres and over time.

Our statistician has carried out tests to see whether differences in the diversity characteristics of different groups are 'statistically significant'. For example, in this report we estimate that the proportion of on-screen contributions made by disabled people increased from 7.3% in 2017-18 to 7.8% in 2018-19. While this increase is small, it is statistically significant. This means it is likely to reflect a 'true', small, increase in the proportion of on-screen contributions made by disabled people, rather than random variation caused by differences in the samples of people who had chosen to complete a Diamond form each year.

For ease of reading, for the most part we do not provide margins of error or the results of statistical tests in this report. Instead, we comment on just the most interesting statistically significant differences, and provide more detailed statistical analysis in our online data tables [here](#).

## Headline data

Our *Third Cut* headlines for programmes transmitted in 2018-19 are very similar to those that we presented for programmes transmitted in 2017-18. Just as we noted last year, a lack of representation for many diversity groups is more apparent off-screen, especially among disabled, over-50s and transgender people.

Disabled people make just 5.2% of contributions off-screen, lower than the national workforce estimate (17%). Over-50s make 20.6% of off-screen contributions, which is low compared to the national workforce estimate of 31%. Those identifying as transgender make just 0.2% of off-screen contributions, whereas estimates indicate they represent 0.8% of the population.<sup>2</sup>

Off-screen, Black, Asian and Minority Ethnic (BAME) groups are again slightly under-represented in this year's estimates, making 12.3% of contributions compared to 13% national workforce estimate.

	Contributions	Difference from Year 2	National workforce <sup>3</sup>
Female	53.7	0	47.0
Transgender	0.2	n/a	0.8
50 and over	20.6	0.6	31.0
BAME	12.3	0.9	13.0
Disabled	5.2	-0.1	17.0
LGB	14.7	1.6	6.4
total	486,458		

On-screen, we generally find a more positive picture. Those who identify as female, transgender, BAME, and lesbian, gay or bisexual (LGB) are all represented on-screen in line with (or exceeding) national population estimates. However, disabled people and over-50s are both still under-represented on-screen, making 7.8% and 24.6% of contributions respectively.

	Contributions	Difference from Year 2	National population <sup>4</sup>
Female	52.4	0.4	51.0
Transgender	0.8	0.3	0.8
50 and over	24.6	1.3	36.0
BAME	22.7	-0.2	12.9
Disabled	7.8	0.5	18
LGB	11.9	0.8	6.4
total	161,701		

<sup>2</sup> Our data relate to only a small number of transgender people working off-screen; figures for this group are therefore often omitted (redacted), both in this report and our published data, in order to preserve privacy.

<sup>3</sup> Estimates for females, over-50s, BAME and disabled people come from the ONS <https://www.ons.gov.uk/employmentandlabourmarket/peopleinwork/employmentandemployeetypes>. For transgender and LGB people, we use the national population estimate as a proxy.

<sup>4</sup> Estimates generated from 2011 England and Wales Census <https://www.ons.gov.uk/census/2011census>. For sexual orientation see: [www.ons.gov.uk/peoplepopulationandcommunity/culturalidentity/sexuality/articles/subnationalsexualidentityestimates/uk2013to2015](https://www.ons.gov.uk/peoplepopulationandcommunity/culturalidentity/sexuality/articles/subnationalsexualidentityestimates/uk2013to2015) For gender identity see: <https://www.ons.gov.uk/file?uri=/census/censustransformationprogramme/consultations/the2021censusinitialviewoncontentforenglandandwales/topicreport03genderidentity.pdf> (ONS 2016, page 5)

An encouraging development in this third year is the number of small increases in contributions made by diversity groups, both on and off-screen. However, we are mindful that annual fluctuations in a monitoring project such as Diamond are to be expected. In time, Diamond will help us to identify and track longer-term trends and changes to the demographics of who is making programmes in the UK.

In addition to this *Third Cut* report, we have published further data tables on our [website](#) which include outputs from the ‘perceived’ Diamond data collection, as well as more detailed breakdowns within some of the diversity groups.

	Perceived	Difference from Year 2	National population
Female	46.4	0	51.0
Transgender	0.2	0	0.8
50 and over	21.3	0.1	36.0
BAME	18.8	-1	12.9
Disabled	3.7	0	18
LGB	7.5	-0.1	6.4
total	1,037,000		

It is within these detailed breakdowns that we are able to identify additional imbalances within the diversity characteristic groups. For example, although our estimates suggest that representation by LGB people in TV production is higher than national population estimates, Diamond data shows us that gay men are by far the most represented in the LGB group. This is particularly noticeable off-screen, where gay men are making more than three times as many contributions as lesbians/gay women, and account for around two-thirds of all off-screen contributions by LGB people.

Figure 1.1 LGB off-screen contributions

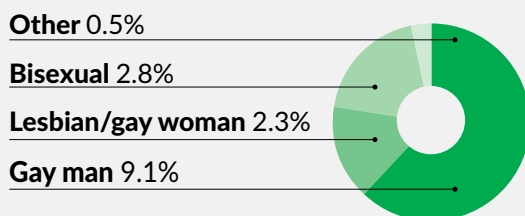
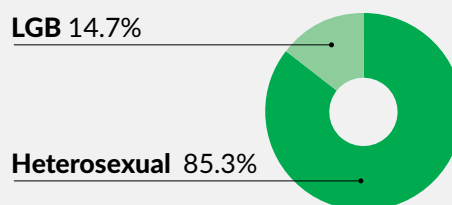


Figure 1.2 LGB/heterosexual off-screen contributions



Looking at the headline data by ethnic origin, we find that those who identify as South Asian are the least represented among different ethnic groups, both on and off-screen. Only 3% of off-screen contributions captured in Diamond were made by people who describe themselves as South Asian, which is low considering that 4.7% of the working age population and 5.3% of the overall population consider themselves to be Indian, Pakistani or Bangladeshi.<sup>5</sup>

Diamond data is building a particularly complex picture in relation to contributions made by those who are BAME. There are parts of the industry where BAME representation appears to be high, such as in many on-screen roles, but in contrast we find very low representation in other areas, particularly off-screen. We report on some of these variations later in this report, and in our published data tables. Later in 2020, CDN will also use the breadth of the Diamond data we now have to deliver a more detailed analysis report specifically about BAME representation across the industry.

### Peak Time Programmes

Using Diamond, we are able to report on diversity in programmes played out at peak times (6.30pm-10.30pm), and the extent to which this might differ from off-peak programmes.

	<b>On-screen</b>	National population	<b>Off-screen</b>	National workforce
Female	<b>49.1</b>	51	<b>53.8</b>	47
Transgender	<b>0.9</b>	0.8	<b>0.2</b>	0.8
50 and over	<b>25.8</b>	36	<b>21</b>	31
BAME	<b>20.9</b>	12.9	<b>13.1</b>	13
Disabled	<b>6.6</b>	18	<b>5.4</b>	17
LGB	<b>11.70</b>	6.4	<b>14.9</b>	6.4
Number of contributions	<b>47,729</b>		<b>130,466</b>	

Interestingly, those who are female, BAME or disabled are all making significantly fewer on-screen contributions in peak programmes compared to off-peak programmes (Tables 2 and 4).<sup>6</sup>

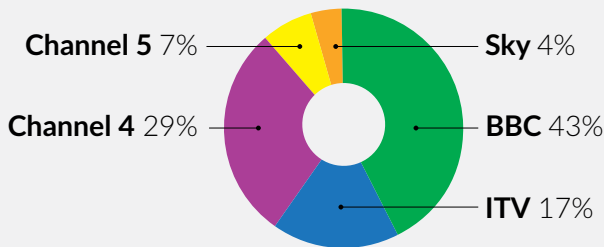
<sup>5</sup> Source: Population of England and Wales, and Employment and Labour Market (ONS) <https://www.ethnicity-facts-figures.service.gov.uk/uk-population-by-ethnicity/national-and-regional-populations/population-of-england-and-wales/latest> <https://www.ons.gov.uk/employmentandlabourmarket/peopleinwork/employmentandemployeetypes/datasets/labourmarketstatus-byethnicgroupa09>

<sup>6</sup> Although Diamond reporting does not currently export data for off-peak programmes separately, we have been able to use the peak figures and the statistics we have about all Diamond programmes to extrapolate off-peak figures, and have used this to confirm our analysis.

# Broadcasters

CDN are delighted that, for the first time, we are able to publish headline Diamond diversity statistics by broadcaster. We believe this gives valuable additional context to the CDN data and helps with the interpretation of the cross-industry statistics.

Figure 1.3 **Total contributions**



Diamond reports statistics only about original UK productions by the main broadcasters. Because of the high proportion of original productions commissioned by the BBC, their programmes account for over 40% of all Diamond data. After the BBC, it is Channel 4 whose programmes produce the most data, followed by ITV, Channel 5 and Sky. We recognise, therefore, that BBC data has the greatest impact on the industry data that CDN presents.

	BBC	ITV	Channel 4	Channel 5	Sky	National workforce
Female	53.2	55.9	55.9	46.0	48.2	47
Transgender	R*	R*	R*	R*	R*	0.8
50 and over	24.6	23.4	11.9	18.4	28	31
BAME	9.6	11.5	16.2	15.4	12.1	13
Disabled	4.9	3.1	7.2	6.0	2.8	17
LGB	14.7	14.1	16.1	12.5	10.4	6.4
Contributions	210,590	88,544	133,920	34,187	19,217	

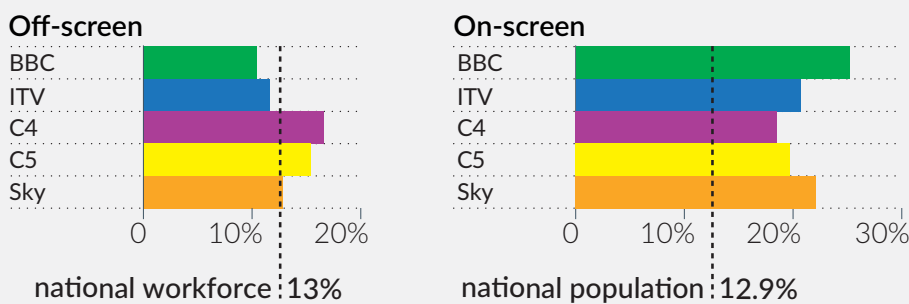
	BBC	ITV	Channel 4	Channel 5	Sky	National population
Female	55.8	54.7	49.5	44.7	45.6	51
Transgender	0.4	2.4	0.7	R*	R*	0.8
50 and over	21.4	20.9	27.1	30.4	37.8	36
BAME	26.6	21.8	18.5	20.7	24.9	12.9
Disabled	9.4	4.6	7.7	5.1	6.4	18
LGB	10.7	10.5	13.1	18.1	7.6	6.4
Contributions	68,763	20,556	56,703	8,519	7,160	

\*Redacted: data is not reported due to low sample size.

Although there are some variations between broadcasters, breakdown of the data (Tables 5 and 6, Fig. 1.4) mainly reinforces that many of the trends we observe in the headline data are due to systemic and structural barriers long embedded in the industry, rather than specific to individual broadcasters or production companies.

For example, our data illustrates that the under-representation by disabled people applies across programmes made by all broadcasters, as does the strong representation made by those who are LGB. We also find there are far fewer off-screen contributions by BAME people, compared to on-screen, across all broadcasters' programmes.

Figure 1.4 **BAME contributions by broadcaster**



In order to tackle these shared challenges, CDN recommends a unified and cross-industry approach. This will be essential if we are to achieve workforce inclusivity and diversification across the sector.

### Headline broadcaster profiles

**Channel 4:** Although Channel 4 has very few contributions by over-50s in off-screen production roles (11.9%), representation in roles off-screen by those who are female (55.9%), BAME (16.2%) and LGB (16.1%) are higher compared to some other broadcasters.

**ITV:** ITV has significantly higher numbers of contributions by transgender people in their programmes on-screen (2.4%), compared to other broadcasters and national population estimates (0.8). However, ITV has comparatively low on-screen representation by those who are over 50 (20.9%) and disabled people (4.6%).

**BBC:** The percentage of those who are BAME and working off-screen on BBC programmes is comparatively low (9.6%); however, on-screen contributions by BAME (26.6%), female (55.8%) and disabled (9.4%) people are comparatively higher than other broadcasters.

**Sky:** Both on and off-screen, Sky has comparatively high representation by those who are over 50 (37.8% on-screen, 28% off-screen). However, off-screen contributions by disabled people are comparatively low (2.8%).

**C5/ViacomCBS:** Channel 5 has comparatively low levels of contributions by women working both on (44.7%) and off-screen (46%) on their commissioned programmes; but on-screen, Channel 5 has a very high number of LGB people making programme contributions (18.1%).

## Genres

Below we present Year 3 data on the programme genres which make up the majority of the data in Diamond. You can find the full breakdown of all Diamond genres [here](#), and Year 2 data can be found in the Second Cut Update [here](#).

Table 7 Off-screen contributions %

	Childrens	Comedy	Current affairs	Drama	Entertainment	Factual	Factual ent	Leisure	National workforce
Female	52.3	48	56.5	50.4	53.9	58.5	53.8	52.1	47
Transgender	R*	R*	R*	R*	R*	R*	R*	R*	0.8
50 and over	22.5	31.7	10.2	34.7	21.8	17.6	12.3	17.9	31
BAME	10.6	11.3	23.4	8.6	13.2	8.8	15.5	11.4	13
Disabled	4.9	4.5	7	4.7	4.8	4.0	7.2	5.9	17
LGB	14.3	10.2	14.3	19.5	12.5	14.7	16.7	17.4	6.4
Contributions	136,971	15,934	37,797	34,395	90,943	72,593	48,851	40,412	

Table 8 On-screen contributions %

	Childrens	Comedy	Current affairs	Drama	Entertainment	Factual	Factual ent	Leisure	National population
Female	60.1	49	53.1	55.7	44.9	46.9	47.3	58.1	51
Transgender	R*	R*	R*	2.9	0.3	0.6	1.4	0.5	0.8
50 and over	13.5	23.2	16.1	21.1	38.1	28.2	18	35.3	36
BAME	30.3	24.9	22.6	26.4	20.9	15.8	21.6	15.4	12.9
Disabled	10.3	4.3	10	3.5	8.9	8	6	6.6	18
LGB	12.8	8.8	11.7	11.1	9.8	11.2	16.7	9.8	6.4
Contributions	39,059	4,307	6,495	16,835	26,294	24,438	23,440	17,157	

\*Redacted: data is not reported due to low sample size.

**Females:** Given that women make up 47% of the national workforce, we observe that females continue to be generally well represented across all genres off-screen. On-screen, females are also represented well across most genres, and compared to Year 2, we note small increases in contributions made by females in comedy, current affairs and drama programmes.

However, females are less well represented in entertainment (44.9%), factual (46.9%) and factual entertainment (47.3%) on-screen, despite comprising 51% of the national population. In fact, contributions by females across these three genres have decreased since Year 2 – significantly so in factual programmes, where on-screen contributions by women fell from 55.4% to 46.9%. Through Diamond, we will continue to monitor contributions year on year to establish the extent to which women are represented, and will soon be able to establish whether changes are due to annual fluctuations or represent a more long-term shift.

**Transgender:** Diamond is a ground-breaking system, and one aspect of this is the long-term monitoring of transgender people working in UK production. Because of the low numbers of transgender people in the national population as a whole, coupled with Diamond's



commitment to preserving individual privacy, it is more challenging to monitor people from this diversity group at granular level (such as by genre). Due to the inbuilt redaction system we have in place to preserve privacy, we can more easily observe where transgender people are well represented, than we can recognise under-representation. However, because we have such high samples of data in Diamond, we are also able to confirm where representation is definitely low (i.e. lower than the national population statistic we use of 0.8%). Overall, we are able to establish that transgender people remain under-represented off-screen across every genre. On-screen representation is a little better, particularly in drama (2.9% of contributions) and factual entertainment (1.4%); across all genres, transgender people make 0.8% of on-screen contributions.

**Disabled:** Representation by disabled people is very low across every genre, both on and off-screen, with particularly low proportions of on-screen contributions in drama (3.5%) and comedy (4.3%) programmes. Off screen, disabled people are making fewer than 5% of contributions in children’s (4.9%), comedy (4.5%), drama (4.7%), entertainment (4.8%) and factual (4%) programmes, despite accounting for 17% of the working-age population.

**LGB:** People who identify as LGB are represented well across all genres, without exception, both on and off-screen. Within this context, contributions by those identifying as LGB are notably higher off-screen than on-screen.

We see the most variety across genres when it comes to representation by those who are BAME and those who are over 50.

**BAME:** As in previous years, we see a trend for much higher BAME representation on-screen compared to off-screen; this occurs across all genres except current affairs, where off-screen contributions (23.4%) slightly exceed on-screen (22.6%). This disparity is particularly noticeable for drama programmes, where on-screen BAME contributions (26.4%) are more than three times higher than off-screen (8.6%) (this compares to a national UK workforce estimate of 13% BAME). In children’s and comedy programmes, there are almost twice as many on-screen contributions made by BAME groups (30.3% and 24.9% respectively) compared to off-screen (10.6% and 11.3%); again, where contributions are lower than national workforce estimates. In general, those who are BAME are under-represented off-screen across many genres.

Figure 1.5 BAME off-screen

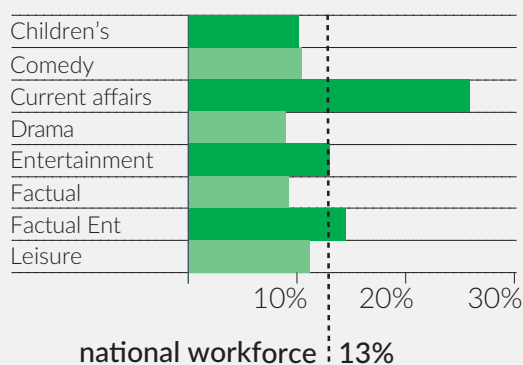
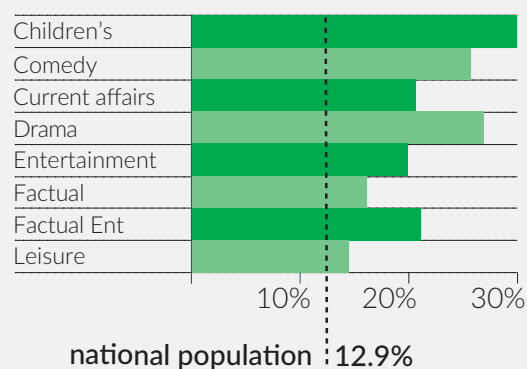


Figure 1.6 BAME on-screen



**Over-50s:** In the UK national population as a whole, 36% of people are aged 50 or over, as are 31% of the working population. On screen, over-50s are under-represented in all genres except entertainment and leisure. Levels of representation are also low off-screen, with the exception of drama and comedy, where representation is in line with national comparators. Over-50s are particularly under-represented in current affairs and factual entertainment, both on-screen (16.1% and 18% respectively) and off-screen (10.2% and 12.3%).

Figure 1.7 Over-50s off-screen

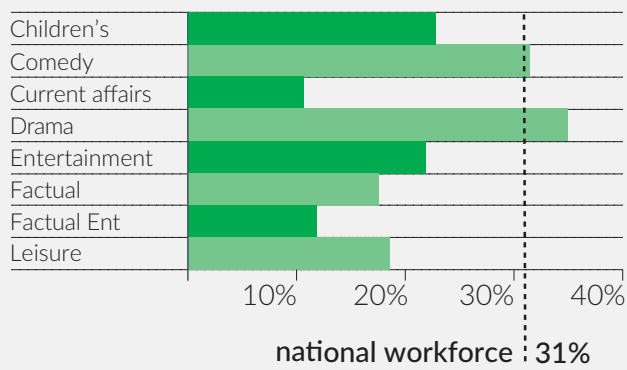
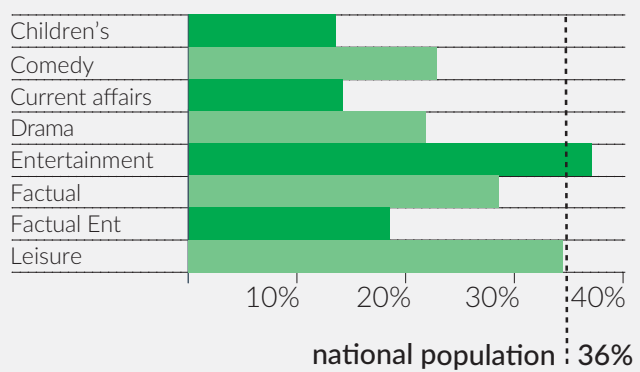


Figure 1.8 Over-50s on-screen



## Role types

### Senior production roles

From looking at the headline Diamond data, we have already established that many diversity characteristics are under-represented in off-screen roles.

Below these headlines we establish that females, transgender, BAME and disabled people are less well represented in senior<sup>7</sup> roles compared to non-senior roles (Table 9).

In contrast, over-50s have a higher representation in senior rather than non-senior roles, with 30.9% of contributions being made by people over 50 (this is in line with the national workforce estimate of 31%). Those who are LGB are also making more contributions in senior (14.9%) rather than non-senior (14.5%) roles, but only marginally so.

Table 9 Senior vs non-senior contributions %

	Senior roles	Non-senior roles	National workforce
Female	50.4	55.6	47
Transgender	R*	0.2	0.8
50 and over	30.9	14.9	31
BAME	12.1	12.4	13
Disabled	4.5	5.6	17
LGB	14.9	14.5	6.4
Contributions	172,447	314,011	

The picture becomes more complex, however, when we look at each senior role in turn.

Table 10 Off-screen contributions %

	Commissioning editor	Director	Producer director	Writer	Producer	Executive producer	Series producer	Head of production	National workforce
Female	64.6	26.2	37.5	38.1	60.1	43.6	49.0	85.8	47
50 and over	22.9	31.9	10.7	24.3	11.4	53.5	16.9	65.9	31
BAME	16.5	8.6	14.2	9.1	10.5	14.4	4.4	8.3	13
Disabled	4	5.3	6.4	4.5	4.5	2.3	8.3	8.7	17
LGB	14.7	11.4	12.4	11.4	20.6	12.3	26.3	R*	6.4
Contributions	31,415	17,633	12,529	10,501	32,348	45,923	11,871	9,255	

\*Redacted: data is not reported due to low sample size.

<sup>7</sup> Senior roles in Diamond are: commissioning editor, director, producer director, writer, producer, executive producer, series producer, series director and head of production. Data for series director is not provided in Table 10 due to low sample size.

Whilst females are making the majority of contributions in roles such as head of production (85.8%), commissioning editor (64.6%) and producer (60.1%), they are very under-represented in other key roles, in particular among directors (26.2%), producer directors (37.5%) and writers (38.1%).

Likewise, those who are from BAME groups are under-represented in many key production roles. In particular, they are making low numbers of contributions as series producer (4.4%), head of production (8.3%), director (8.6%) and writer (9.1%).

We also note that while those over 50 are making the majority of contributions in the roles of executive producer (53.5%) and head of production (65.9%), we see other roles, such as producer director (10.7%), producer (11.4%) and series producer (16.9%), where those over 50 are making far fewer contributions and are under-represented.

Consistent with other findings in this report, we observe that disabled people are under-represented across all these senior roles, while those who are LGB are well represented.

With at least three diversity characteristics being under-represented in the roles of director, producer director, writer, producer and series producer, it is apparent that there are still significant barriers in place, which are hindering a diverse range of people from making careers in these important production roles.

## Craft groups

	Camera	Costume & wardrobe	Hair & make-up	Lighting	Set design	Sound	National workforce
Female	17.3	68.8	98	3.7	42.8	15.1	47
50 and over	19.6	30.0	27.6	52.5	7.5	32.9	31
BAME	12.5	4.8	3.4	0.3	3.7	6.3	13
Disabled	4.7	R*	R*	R*	R*	5.0	17
LGB	5.8	31.9	2.6	10.8	67.9	5.3	6.4
Contributions	22,984	6,886	7,247	8,130	9,169	26,019	

\*Redacted: data is not reported due to low sample size.

Diamond collects data across more than 100 role types. We can aggregate data across these roles to understand the diversity within different production areas or craft groups.

Significant gender imbalances are noticeable between these production areas, with females dominating costume and wardrobe, and hair and make-up roles, but males dominating camera, sound and lighting roles (Table 11).

BAME and disabled people are under-represented across all these areas of production, with the exception of camera roles, where BAME people are making 12.5% of contributions (which is broadly in line with the UK workforce estimate of 13% BAME). And although LGB people are generally well represented across off-screen roles, making 14.7% of all off-screen contributions, we see low levels of contributions by those who are LGB in camera, hair and make-up, and sound roles.

All diversity groups are under-represented across sound roles, with the exception of over-50s, which suggests there may be barriers preventing some people from working in this area of production.

## On-screen roles

We have already noted that many of the diversity groups are better represented on-screen than off-screen, but there is still under-representation across some on-screen roles.

Most groups are better represented in scripted roles compared to non-scripted roles, with the exception of over-50s, who are making significantly more contributions in non-scripted than in scripted roles; however, over-50s are still under-represented in non-scripted roles.

Females are particularly under-represented in presenter/reporter and voiceover/narrator roles, as are those who are disabled.

Table 12 **On-screen roles contributions (scripted) %**

	Lead actor	Actor (supporting role)	Background role	All scripted roles	National population
Female	60.6	61.4	45.7	59.6	51
50 and over	15.5	17.6	13.4	17.1	36
BAME	30.3	35	34.7	31.6	12.9
Disabled	6.2	6.9	6.1	6.4	18
LGB	12.6	14.1	16.5	13.4	6.4
Contributions	21,158	21,317	2,113	46,736	

Table 13 **On-screen roles contributions (non scripted) %**

	Presenter / reporter	Voiceover / narrator	Main contributor / expert	Contributor / interviewee	All scripted roles	National population
Female	43.2	39.8	48.3	50.3	49.5	51
50 and over	18.0	46.7	31.2	26.4	27.4	36
BAME	23.8	15.7	21.1	18	19.2	12.9
Disabled	6	R*	7.8	8.2	8.3	18
LGB	8.1	R*	10.7	13	11.4	6.4
Contributions	7,354	3,548	30,970	56,378	114,965	

\*Redacted: data is not reported due to low sample size.

## Next steps

- Collectively, CDN and its members are already tackling the under-representation of disabled people working in the industry through the Doubling Disability project, which aims to double the number of people working in off-screen production roles (as monitored by Diamond). A summary of research already undertaken by CDN's academic partner – CAMEo Research Institute at the University of Leicester – can be found [here](#). It reveals what we know of the current approach being taken to disability, workforce participation and advancement in the TV industry.

It is this research, alongside information gathered from disabled people who are working (or trying to work) in the industry, which is informing CDN's approach to Doubling Disability. Diamond broadcasters, and other CDN members and partners, are building both on their existing initiatives and also embarking on new approaches to tackling this issue. Visit the [CDN website](#) for more information about Doubling Disability.

- Building on the Diamond data reported both here and on our website, as well as other evidence and information, we will be undertaking a more in-depth analysis of what we know about how Black, Asian and Minority Ethnic groups are represented across the industry. Much of the diversity work that has been undertaken over the last decade in TV has been focused on increasing the numbers of BAME in the sector. Whilst there have clearly been some successes, particularly on-screen, Diamond data is confirming that there is still a lack of representation by BAME people in many off-screen roles. We will deliver our report later in 2020.
- CDN are continuing to work with TriForce Creative Network to deliver Diamond diversity training for production companies. This provides practical support to those who are looking to diversify their crew, as well as to production staff who are assisting broadcasters in Diamond data collection. In partnership with the Royal Television Society (RTS), CDN are also hosting a series of [The Network Speaks](#) events. These are providing forums across the nations and regions of the UK where local producers and others working in the industry can discuss and share knowledge and ideas for improving inclusion.
- Finally, it is fantastic that so many people are continuing to complete diversity forms in Diamond. Strong participation has meant that, collectively, we have achieved large samples of data. This enables us to provide very robust estimates about who is making the programmes broadcast on the main UK channels.

To those working in the industry who have yet to complete a diversity form in Diamond, we would encourage you to do so. Diamond is committed to ensuring personal data remains confidential and secure. Data is used only to deliver an ever-richer source of insights to inform the overhaul required to achieve inclusive programme making in the UK.



CDN is an industry body created and funded by the UK's broadcasters. We are tasked with inspiring and supporting the British television industry to increase diversity and inclusion across the entire supply chain; including on and off screen. Our members are Sky, ITV, ITN, BBC, Channel 4, BAFTA, C5/ViacomCBS, PACT, S4C and Screenskills.

[www.creativediversitynetwork.com](http://www.creativediversitynetwork.com)

@tweetCDN

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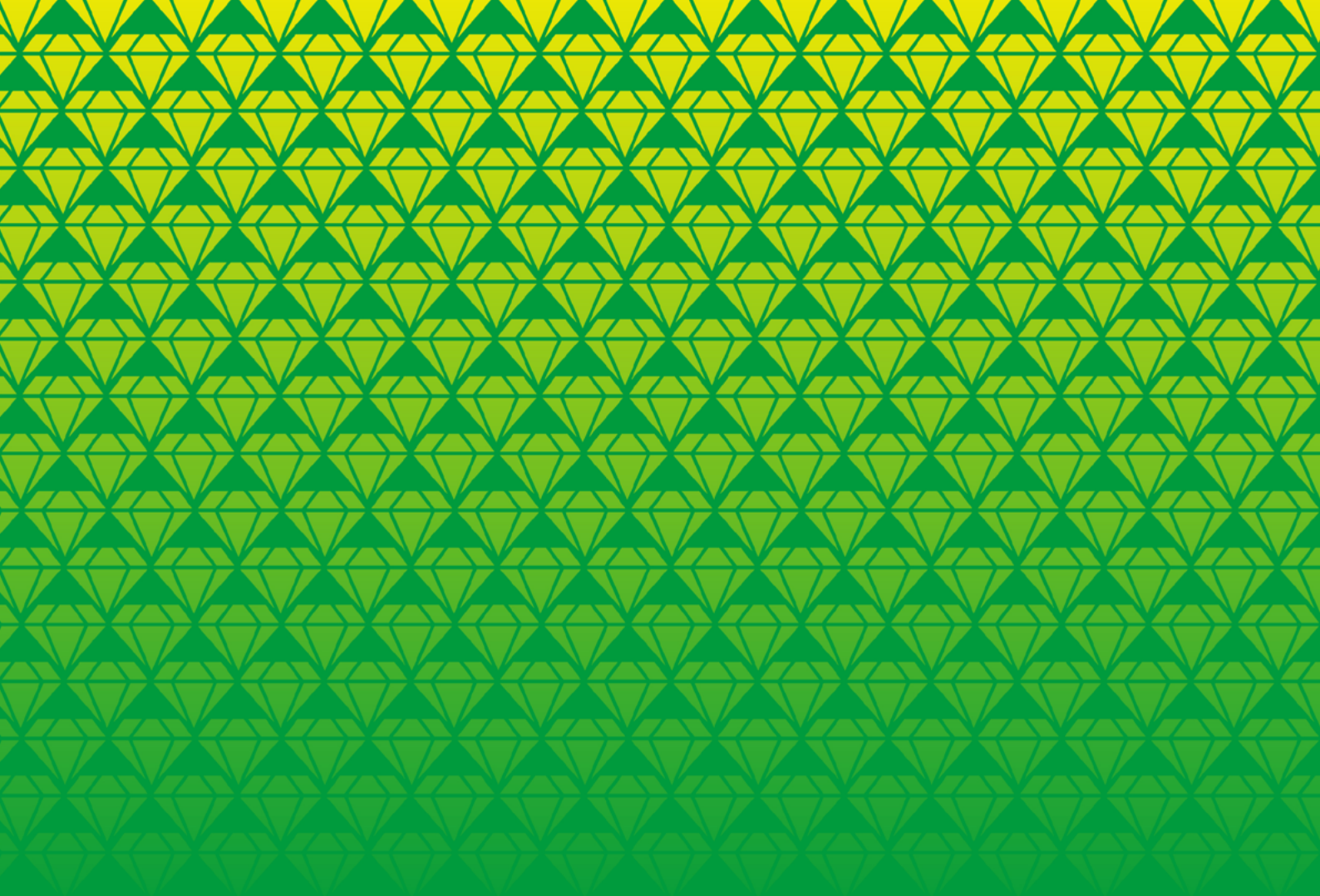
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