



DIAMOND

# **Race and Ethnic Diversity:** a deep dive into Diamond data

October 2020



creative diversity  
network

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# Foreword

**As we enter the final quarter of 2020, it is clear that the world is very different to the one in which the year began.**

Back in February when we published our [Diamond – the Third Cut](#) report, we set out our intention to carry out this deep dive investigation. But as the year unfolded, and seismic shifts occurred across society and our industry, we wondered whether or not this was the right time to publish this data.

After some consideration we concluded that these insights are important to share and that we should indeed carry on. In fact, if any time is the right time, perhaps it is now, as millions of people engage with ideas of race and racism, and issues such as structural racism become more prominent in our national conversation. When we talk about racial and ethnic diversity in television, we need to balance and substantiate direct experiences and anecdotes with evidence and data.

This report is the first of its kind from CDN and the first of its kind in the UK. By taking a deep dive into Diamond data, our analysis unpacks who is represented in our industry and how it brings a context to the discussions and experiences that have been shared over the years.

This report presents data on ethnic and racial representation across seniority, genres – both on and off-screen – and job roles. Towards the end of the report, there are some tangible industry next steps, which provide a road map on which I hope we can all agree and work together to make sure of delivery.

If we are to end 2020 with a collective wisdom gained from our various experiences, then I hope that this report can make a significant contribution. In some respects, the findings of our analysis are startling, even shocking; but at the same time, its findings are not entirely new – they are now just evidenced.

Through Diamond's long-term monitoring we will continue to provide the industry with the evidence it needs to improve and ensure diversity. It is clear that there is so much more work to be done, and it is vital that we now find ways to bring together all of the conversations, debates, data and evidence to build on our foundation stones.

COVID-19, Brexit and a rapidly evolving industry have forced change and mean we have to adapt to future proof our industry. In so doing we will find ourselves much better placed to maintain our position as world leaders in content creation, content creators and intellectual property.

We thank all our CDN members for their ongoing commitment to Diamond and the tenacious and transparent approach to improving and monitoring diversity in the industry that they have united behind.

**Deborah Williams, Executive Director CDN**

# Introduction

**Diamond is an industry-wide monitoring system that collects diversity data from people who are making new UK-originated content across 30 channels for the five main broadcasters – BBC, ITV, Channel 4, C5ViacomCBS and Sky. Its purpose is to understand who is making and appearing on television programmes, and whether programme makers represent their audiences.**

This is a data release that expands on the findings and analysis published in CDN's [Diamond – the Third Cut](#). We are presenting a 'deep dive' into the proportion of contributions that Black, Asian and Minority Ethnic (BAME) groups make to our television programmes<sup>1</sup>. Reporting those contributions collectively as a homogenous 'BAME' group can blur our understanding of ethnic diversity in the sector. So where sample sizes allow, we report by the individual ethnic group categories of 'Black', 'Mixed', 'South Asian', 'East Asian' and 'Other'. More information about ethnic group categories in Diamond is set out at the end of this data release.

Whilst we recognise that this still means we are reporting individuals with different cultures and identities together under one category, we believe that this approach provides more detailed insights than our previous reporting.

Further information about Diamond data collection and reporting can be found [here](#), and at the end of this release.

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<sup>1</sup> Similar to a programme credit. Each programme contribution is assigned the diversity characteristics of the individual who made that contribution. A single contribution relates to a transmission of a single programme or episode.

## Part 1: On-screen vs off-screen

## On-screen vs off-screen headlines:

- Over the past three years, the overall proportion of off-screen contributions made by all Black, Asian and Minority Ethnic (BAME) groups to UK programmes has increased from 9.7% to 12.3%. This remains slightly below the UK BAME population (12.8%) but well below the BAME population of London (40.2%), where a high proportion of TV programmes are made.
- All minority ethnic groups are making more contributions on-screen than off-screen.
- Although there is variation across genres, total on-screen contributions by BAME groups have increased over the last three years from 21.8% to 22.7%. However, during the same period the on-screen contributions by South Asian ethnic groups have fallen from 7.1% to 5.6%.
- People who identify as Black, East Asian, or Other ethnic group are more likely to be contributing on-screen in a supporting rather than a lead role.
- On the main channels, people who identify as Mixed, Black or Other are less well represented on-screen at peak times than at other times.
- All BAME groups are better represented in scripted programmes compared to non-scripted programmes; this is especially so for people who identify as Mixed.

## Overview

All minority ethnic groups are making more contributions on-screen than off-screen. Over the last three years, the overall proportion of on-screen contributions by BAME groups have increased over the last three years from 21.8% to 22.7%. However, during the same period the on-screen contributions by South Asian ethnic groups have fallen from 7.1% to 5.6%.

Off-screen, the overall proportion of off-screen contributions made by all Black, Asian and Minority Ethnic (BAME) groups to UK programmes has also increased over the last three years from 9.7% to 12.3%. However, this remains slightly below the UK BAME population (12.8%) and well below the BAME population of London (40.2%), where a high proportion of TV programmes are made.

Table 1.1 **Off-screen programme contributions % Diamond years 1,2 & 3**

	16/17	17/18	18/19	difference yr 1 -yr 3
Mixed	4.2	4.3	4.4	0.2
Black	2.6	3.1	3.2	0.6
South Asian	2.2	2.7	3	0.8
East Asian	0.2	0.6	0.7	0.5
Other	0.5	0.7	1.1	0.6
Total BAME	9.7	11.4	12.3	2.6
No. contributions	75,976	321,725	486,458	

Table 1.2 **On-screen programme contributions % Diamond years 1,2 & 3**

	16/17	17/18	18/19	difference yr 1 -yr 3
Mixed	7.1	7.1	8.2	1.1
Black	6	7.3	6.6	0.6
South Asian	7.1	5.7	5.6	-1.5
East Asian	1.1	1.4	1.1	
Other	0.4	1.4	1.2	0.8
Total BAME	21.8	22.9	22.7	0.9
No. contributions	25,539	120,772	161,701	

As a genre, Children’s programmes have the largest proportion of on-screen contributions (30.4%) from people who identify with a BAME group, followed by Drama programmes (26.4% BAME contributions).

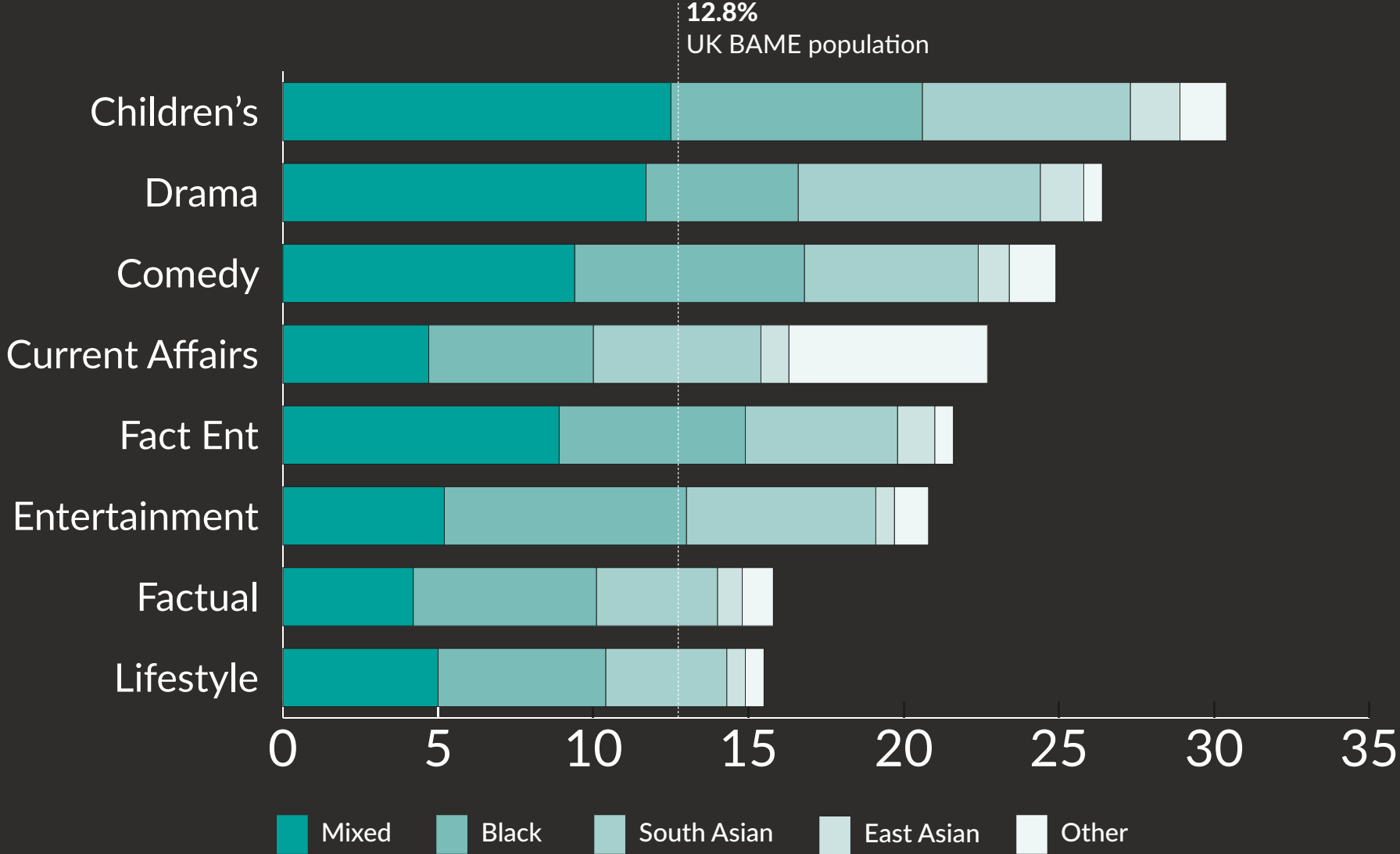
There is far less ethnic diversity in non-scripted genres such as Factual programmes (15.8% BAME contributions) and Lifestyle (15.4%). People who identify as South Asian or East Asian are particularly under-represented on Factual and Lifestyle programmes, where collectively they make fewer than 5% of contributions on-screen, despite making up 7% of the UK population.

Table 1.3 **On-screen contributions genre %**

	Childrens	Comedy	Current Affairs	Drama	Entertainment	Factual	Fact Ent	Lifestyle
Mixed	12.5	9.4	4.7	11.7	5.2	4.2	8.9	5
Black	8.1	7.4	5.3	4.9	7.8	5.9	6	5.4
South Asian	6.7	5.6	5.4	7.8	6.1	3.9	4.9	3.9
East Asian	1.6	1	0.9	1.4	0.6	0.8	1.2	0.6
Other	1.5	1.5	6.4	0.6	1.1	1	0.6	0.6
Total BAME	30.4	24.9	22.6	26.4	20.9	15.8	21.6	15.4
No. contributions	39,072	4,307	6,495	16,835	26,307	24,438	23,440	17,157



On-screen contributions by genre %



Overall, on-screen representation by BAME groups is higher in scripted programmes than in non-scripted programmes. This is especially true for people who identify as Mixed, or East Asian.

Those who are Black, East Asian, or who identify with the Other ethnic group are more likely to make their contribution in a supporting, rather than a lead role. For example, Black people make 10.1% of contributions as actors in a supporting role, but only 4.7% of contributions in lead acting roles.

On the main channels (BBC 1, ITV 1, Channel 4, Channel 5 and Sky 1), those who identify as South Asian are the only ethnic group whose on-screen representation is higher in primetime programmes (i.e. 6pm–10.30pm).

People identifying with Mixed, Black and Other ethnic groups are making proportionally fewer contributions during primetime, which is when the most watched and high-profile programmes are broadcast. Those who identify as East Asian are represented at the same level during primetime on the main channels, as they are across all other programmes.

	All scripted roles	All non scripted roles
Mixed	13.4	6.1
Black	7.4	6.3
South Asian	7.6	4.8
East Asian	1.8	0.8
Other	1.4	1.1
Total BAME	31.6	19.2
No. contributions	46,736	114,965

	Primetime main channels	All other programmes
Mixed	7.4	8.3
Black	6.4	6.6
South Asian	6.9	5.4
East Asian	1.1	1.1
Other	0.9	1.2
Total BAME	22.7	22.7
No. contributions	22,028	139,673

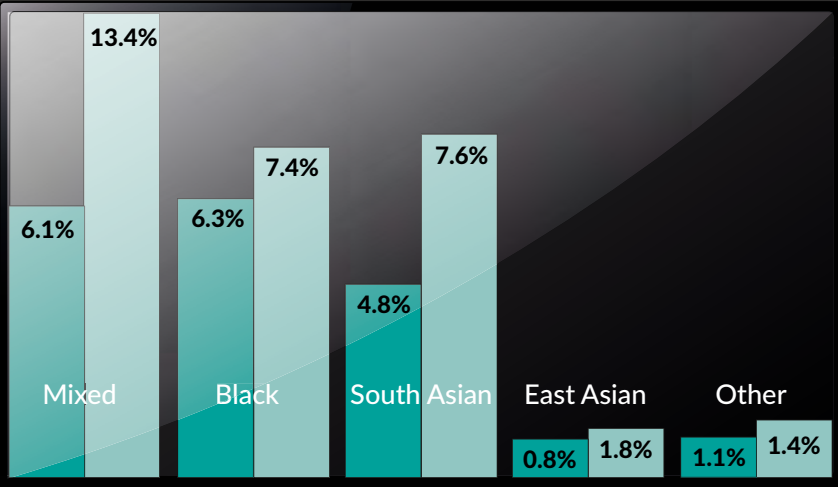
	Actor	Actor (Supporting Role)
Mixed	16.8	11.9
East Asian	R*	3.3
South Asian	8.3	7
Black	4.7	10.1
Other	R*	2.7
Total BAME	30.3	35
No. contributions	21,158	21,317

\*Data is redacted because of low sample size.

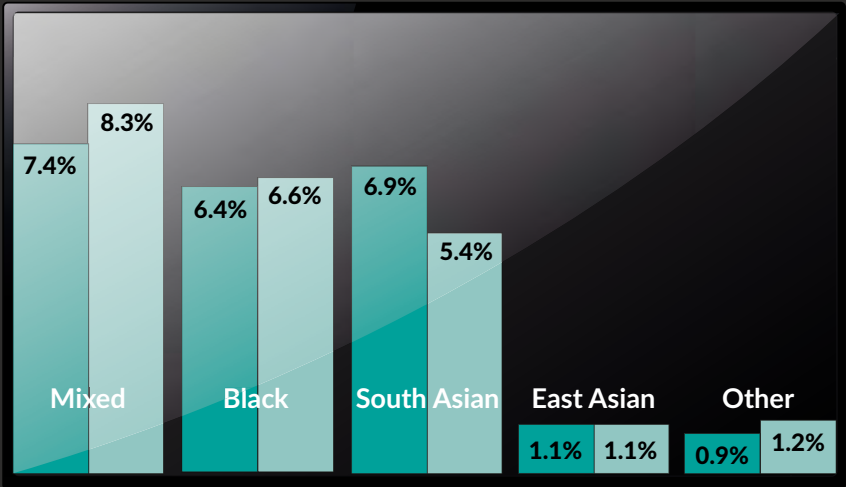
On-screen

Scripted vs non-scripted

Primetime main channels vs all other programmes



Scripted vs non-scripted



Primetime main channels vs all other programmes

## Actor vs Actor (Supporting Role) %



■ lead actor    ■ supporting actor

\*the data is redacted due to small sample size

## Off-screen

Off-screen contributions by people from BAME groups (12.3%) remain below the UK BAME population (12.8%), and well below the BAME population of London (40.2%)<sup>1</sup> and Manchester (33%)<sup>2</sup> where TV production is focused.

Ethnic diversity is most evident in Current Affairs programmes, where nearly one in four (23.4%) off-screen contributions are made by those who identify as Black, Asian, Mixed, or from an Other ethnic group. This is noticeably higher than in other genres. It poses the question as to how this greater level of ethnic diversity has been achieved, especially for people who identify with Mixed, Black or Other ethnic groups.

By contrast, Factual and Drama programmes are the least ethnically diverse, with fewer than 10% of off-screen contributions being made by BAME groups in each of these genres. The low levels of ethnic diversity off-screen in Factual is matched by relatively low on-screen BAME representation (15.8% of contributions) also.

<sup>1</sup> <https://www.ethnicity-facts-figures.service.gov.uk/uk-population-by-ethnicity/national-and-regional-populations/regional-ethnic-diversity/latest>

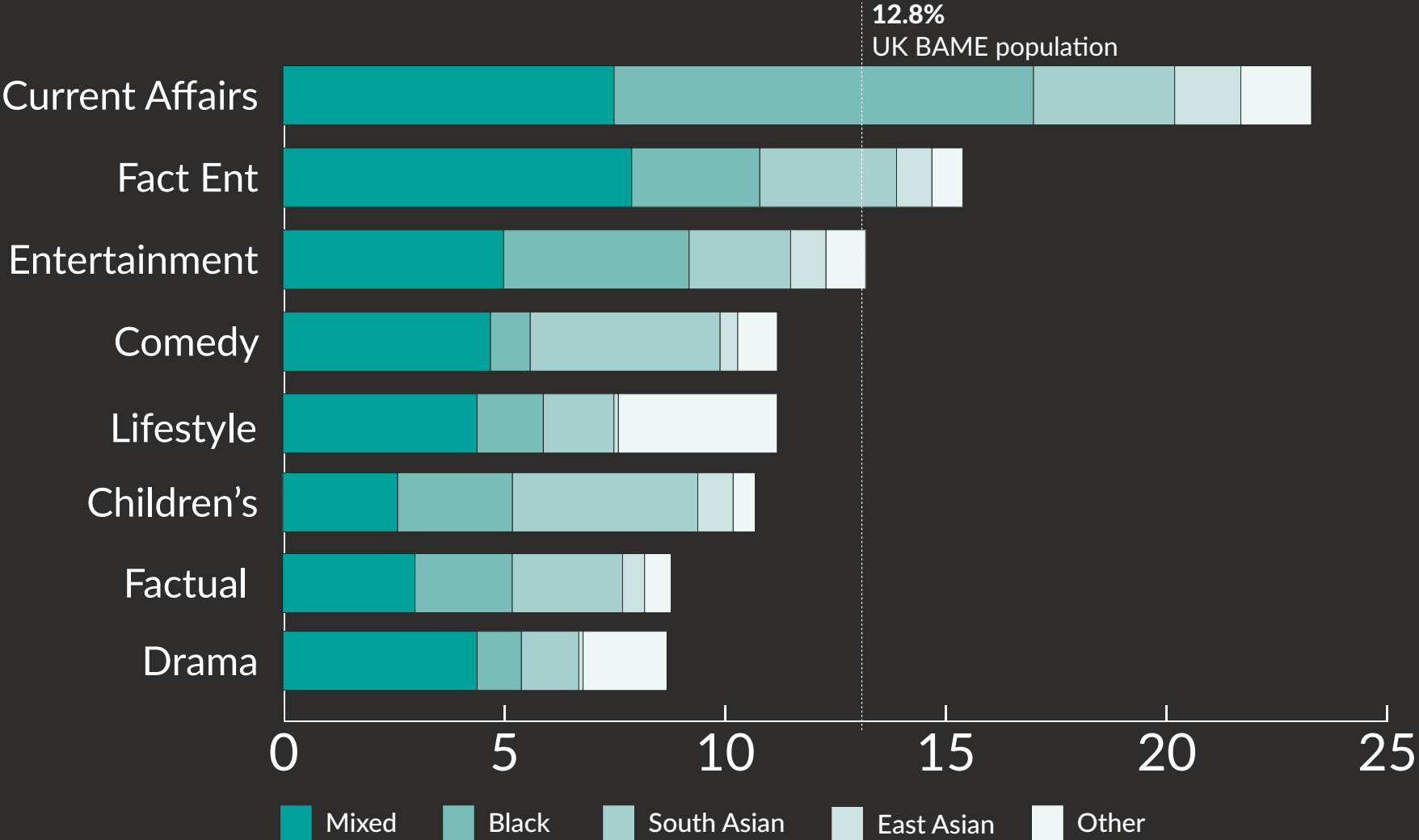
<sup>2</sup> [http://www.manchester.gov.uk/download/downloads/id/16474/a17\\_2011\\_ethnic\\_groups\\_by\\_broad\\_age\\_and\\_sex.pdf](http://www.manchester.gov.uk/download/downloads/id/16474/a17_2011_ethnic_groups_by_broad_age_and_sex.pdf)

Table 1.9 **Off-screen contributions genre %**

	Childrens	Comedy	Current Affairs	Drama	Entertainment	Factual	Fact Ent	Lifestyle
Mixed	2.6	4.7	7.5	4.4	5	3	7.9	4.4
Black	2.6	0.9	9.5	1	4.2	2.2	2.9	1.5
South Asian	4.2	4.3	3.2	1.3	2.3	2.5	3.1	1.6
East Asian	0.8	0.4	1.5	0.1	0.8	0.5	0.8	0.1
Other	0.5	0.9	1.6	1.9	0.9	0.6	0.7	3.6
Total BAME	10.6	11.3	23.4	8.6	13.2	8.8	15.5	11.4
No. contributions	137,231	15,934	37,839	34,395	90,943	72,597	48,871	40,406

However, the on-screen BAME contributions for Drama are relatively high; it is not clear why on-screen gains have not been matched off-screen in this genre.

Off-screen contributions by genre %



## Part 2: Genre

## Genre headlines:

- Across all genres, people from Mixed ethnic groups are the most strongly represented in Diamond TV programmes, making over a third of all BAME contributions both on and off-screen.
- Although people who identify with Asian ethnic groups make around 30% of BAME programme contributions, this is comparatively low given that Asian ethnic groups account for more than half of the country's BAME population.
- Off-screen, people who identify with Asian ethnic groups are particularly under-represented across all genres, and those from Black and Other ethnic groups are under-represented across the majority of genres.
- On-screen, people who identify as Black and Mixed are comparatively well represented. However, people from Asian groups are under-represented across most genres, with the exception of Children's and Drama programmes.



Of all the BAME groups, those from Mixed ethnic backgrounds achieve the highest representation across all Diamond programmes. Individuals who identify as Mixed account for just over a third of all BAME contributions – both on and off-screen – despite comprising a relatively small 2% of the UK population as a whole.

People from Asian backgrounds are the next best represented, making 30% of BAME contributions both on and off-screen. However, this is a comparatively low proportion given that Asian groups (7% of the UK population) account for over half of the country’s BAME population (12.8%).

Compared to national population figures, people who identify as Mixed ethnicity are the only ethnic group who are strongly represented across all genres off-screen. Those people who identify with Asian ethnic groups are particularly under-represented across all genres, and those from Black and Other ethnic groups are under-represented across the majority of genres.

On-screen, those who identify as Black or Mixed are comparatively well represented. However, those from Asian groups are under-represented across most genres, with the exception of Children’s and Drama programmes.

**Table 2.1 Off-screen contributions genre %**

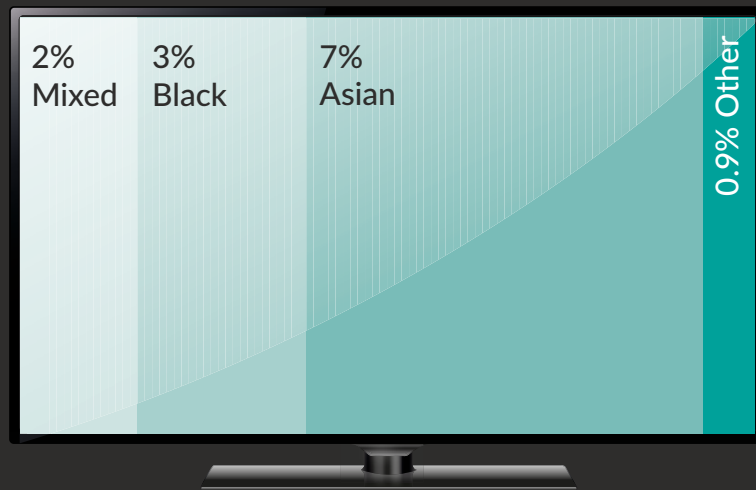
	Childrens	Comedy	Current Affairs	Drama	Entertainment	Factual	Fact Ent	Lifestyle
Mixed	2.6	4.7	7.5	4.4	5	3	7.9	4.4
Black	2.6	0.9	9.5	1	4.2	2.2	2.9	1.5
South Asian	4.2	4.3	3.2	1.3	2.3	2.5	3.1	1.6
East Asian	0.8	0.4	1.5	0.1	0.8	0.5	0.8	0.1
Other	0.5	0.9	1.6	1.9	0.9	0.6	0.7	3.6
Total BAME	10.6	11.3	23.4	8.6	13.2	8.8	15.5	11.4
No. contributions	137,231	15,934	37,839	34,395	90,943	72,597	48,871	404,06

**Table 2.2 On-screen contributions genre %**

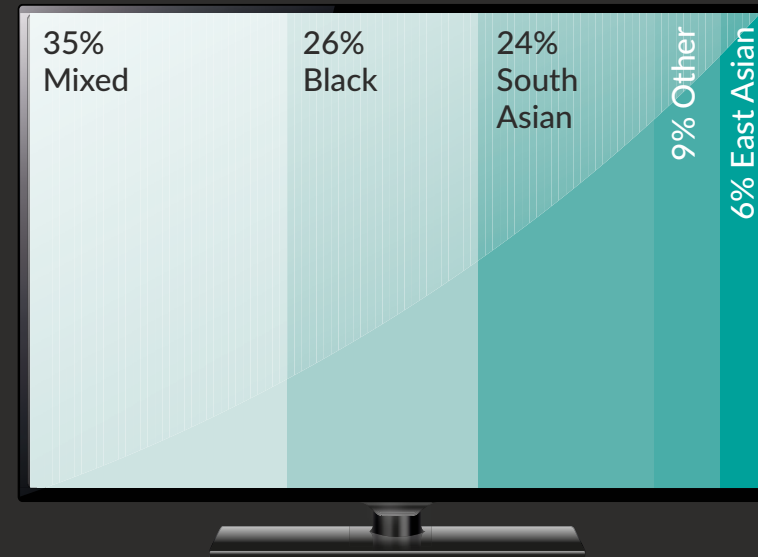
	Childrens	Comedy	Current Affairs	Drama	Entertainment	Factual	Fact Ent	Lifestyle
Mixed	12.5	9.4	4.7	11.7	5.2	4.2	8.9	5
Black	8.1	7.4	5.3	4.9	7.8	5.9	6	5.4
South Asian	6.7	5.6	5.4	7.8	6.1	3.9	4.9	3.9
East Asian	1.6	1	0.9	1.4	0.6	0.8	1.2	0.6
Other	1.5	1.5	6.4	0.6	1.1	1	0.6	0.6
Total BAME	30.4	24.9	22.6	26.4	20.9	15.8	21.6	15.4
No. contributions	39,072	4,307	6,495	16,835	26,307	24,438	23,440	17,157

Those who identify with Other ethnic groups are comparatively well represented on-screen in Current Affairs programmes and also well represented in a number of genres. However, there is low representation by people identifying with this ethnic group across Lifestyle, Factual Entertainment, Drama and Factual programmes.

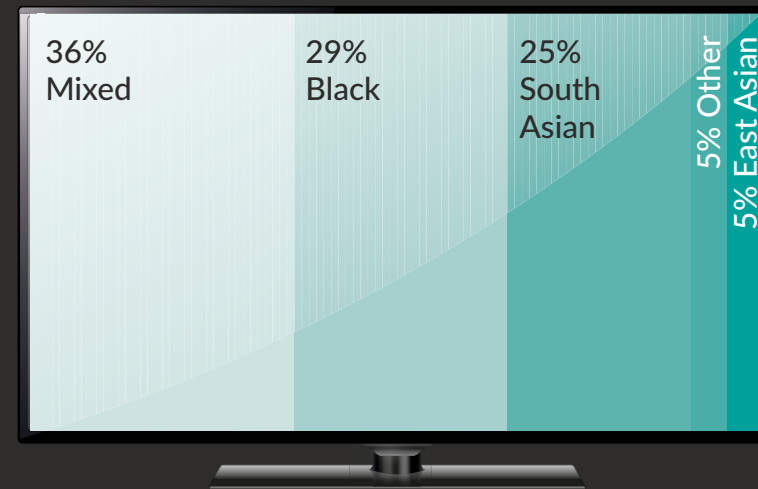
# BAME on-screen and off-screen contributions %



UK BAME Population **12.8%**



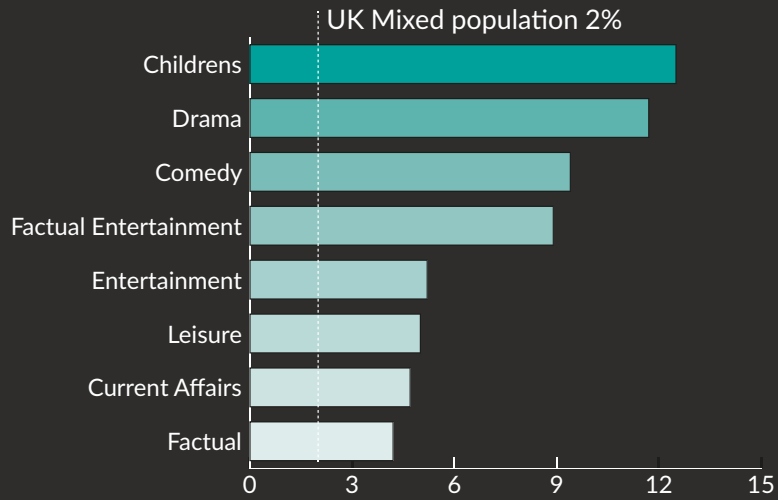
BAME = Off-screen contributions **12.3%**



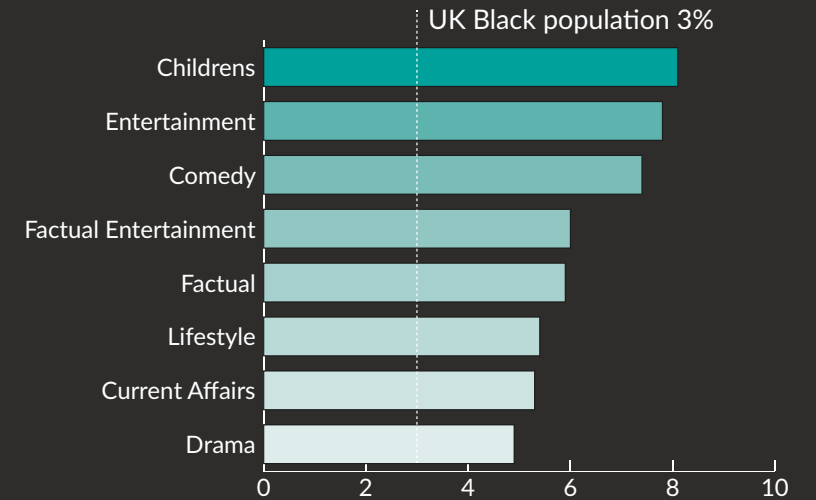
BAME = On-screen contributions **22.7%**

# On-screen

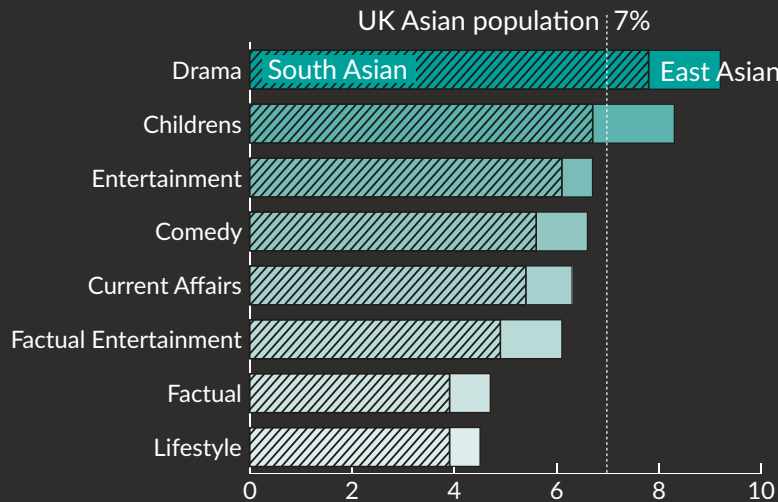
## Mixed programme contributions %



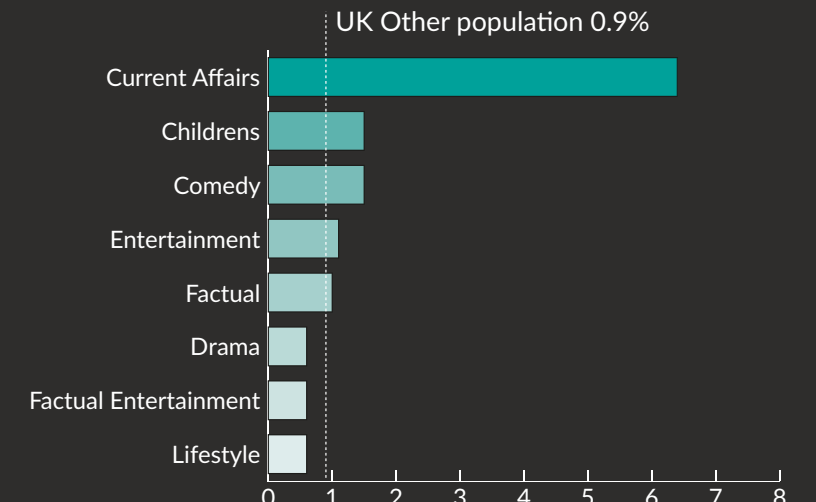
## Black programme contributions %



## Asian programme contributions %

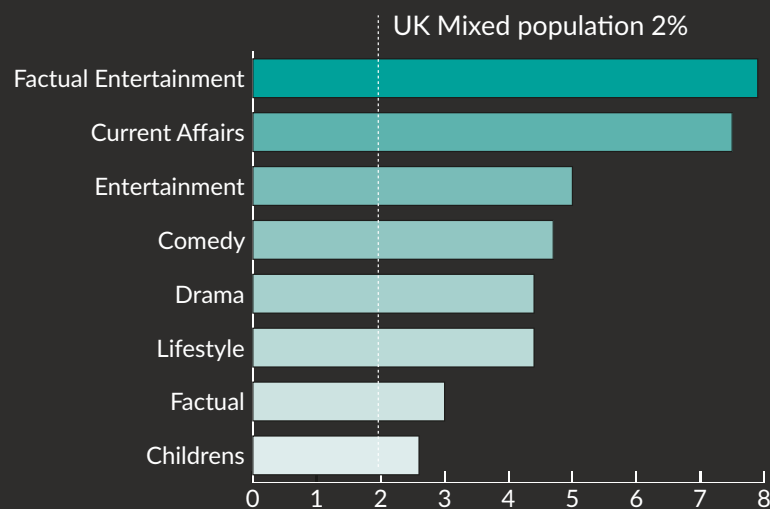


## Other programme contributions %

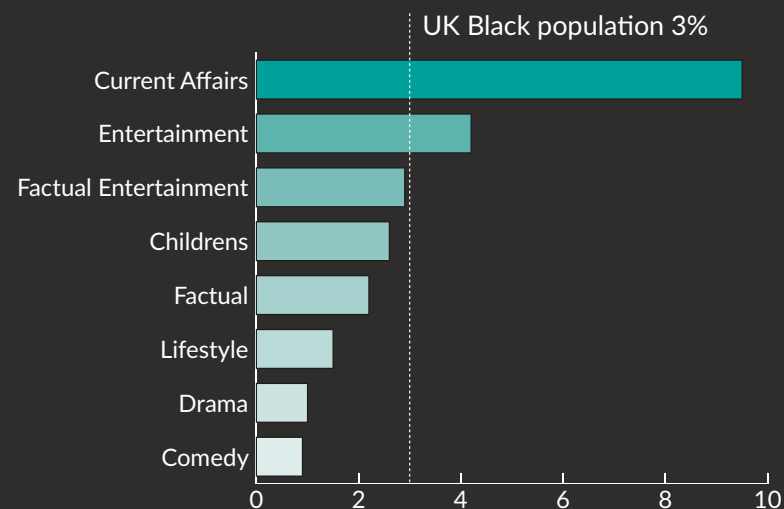


# Off-screen

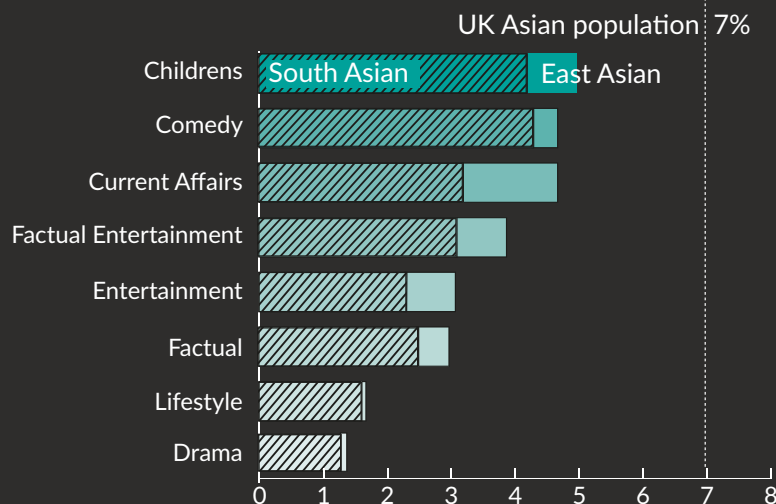
## Mixed programme contributions %



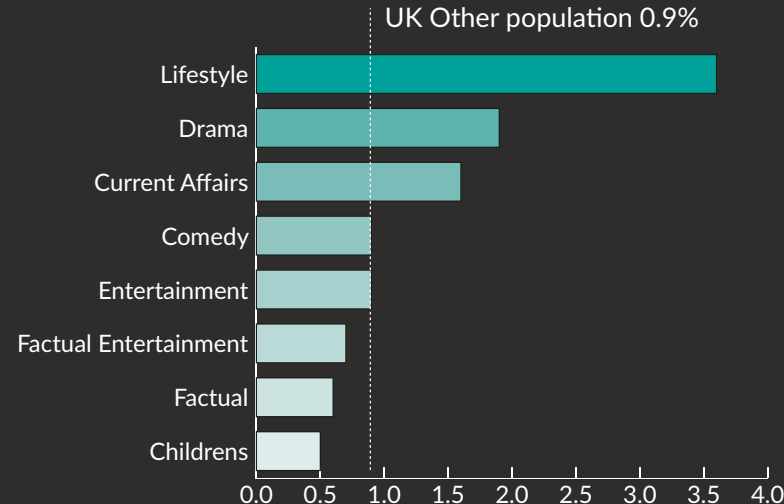
## Black programme contributions %



## Asian programme contributions %



## Other programme contributions %



## Part 3: Senior roles

## Senior roles headlines:

- Across most genres, people from BAME groups are making fewer contributions in a senior production role.
- Overall, people who identify with Black and Mixed ethnic groups are less well represented in senior production roles compared to their representation in other roles, particularly junior and entry level roles.
- Although people who identify as South Asian are under-represented off-screen, they are more likely to be contributing in a senior role (4.3% of senior role contributions, and 2.2% of non-senior contributions).
- There is a lack of ethnic diversity across the majority of senior production roles: BAME contributions account for less than 10% of the contributions made in the role of Production Executive (2.4%), Series Producer (4.4%), Head of Production (8.3%) and Production Manager (9.3%).
- The exception is Commissioning, where some progress appears to have been made with regards to ethnic diversity: 16.5% of Commissioning Editor contributions were made by someone who identified with a BAME group.

## Production seniority

Diamond collects data for over 100 production roles, 10 of which we define as 'Senior'. These are: Commissioning Editor, Director, Producer Director, Writer, Producer, Executive Producer, Series Producer, Production Manager, Head of Production, and Production Executive.

Across most genres, people from BAME groups are making proportionally fewer contributions in a senior role than in other roles. This disparity is particularly marked in Current Affairs and Drama, where BAME groups make about half as many contributions (in percentage terms) in a senior role as they do in all other roles.

The exception is in Children's programmes where BAME groups are making more contributions (16.5%) in a senior role than in all other roles (7.7%).

Those who identify with Black or Mixed ethnic groups are less well represented in senior production roles. However, those who identify as South Asian are making more contributions across senior roles (4.3% of contributions) than in non-senior roles (2.2% of contributions), despite making relatively few contributions overall. People who identify with an Other ethnic group are also more likely to be contributing in a senior role. People who identify as East Asian are equally as likely to be in a senior as a non-senior role.

Table 3.1 **Off-screen contributions %**

	Senior roles	All other roles	All off-screen contributions
White	87.9	87.6	87.7
Mixed	3.4	5	4.4
Black	2.4	3.6	3.2
South Asian	4.3	2.2	3
East Asian	0.7	0.7	0.7
Other	1.4	0.9	1.1
Total BAME	12.1	12.4	12.3
No. contributions	172,447	314,011	486,458

However, there remains a lack of ethnic diversity across the majority of senior roles. Fewer than 10% of contributions come from BAME groups for the roles of Production Executive (2.4%), Series Producer (4.4%), Head of Production (8.3%) and Production Manager (9.3%), despite BAME groups accounting for 12.8% of the UK population. In contrast, it is noticeable that BAME contributions by Commissioning Editors is the highest of all the senior roles (16.5%), with half of these contributions coming from Black people (8.4%). This is not the case for other senior roles, however, where people from Black ethnic groups are generally under-represented.

It is unclear what accounts for the relative success in commissioning compared to other senior roles. Whilst we note that a number of Commissioner-focused diversity programmes have been in operation over the last few years, there have also been similar schemes for writers and directors, as well as other initiatives to try and support individuals from an ethnic background into more senior roles. Overall, however, there appears to have been less progress made in these other senior roles.

Table 3.2 Off-screen contributions %

	Commissioning Editor	Director	Producer Director	Writer	Producer	Executive Producer	Series Producer	Production Manager	Head of Production	Production Executive
White	83.5	91.4	85.8	90.9	89.5	85.6	95.6	90.7	91.7	97.6
Total BAME	16.5	8.6	14.2	9.1	10.5	14.4	4.4	9.3	8.3	2.4
No. contributions	31,415	17,633	12,529	10,501	32,348	45,923	11,871	29,950	9,255	7,871

Table 3.3 Key roles %

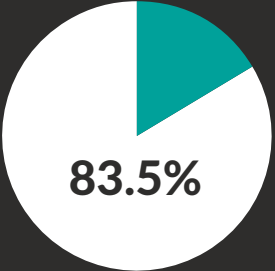
	Commissioning Editor	Director	Writer	Producer	Executive Producer	Production Manager
White	83.5	91.4	90.9	89.5	85.6	90.7
Mixed	1.9	2.6	5.6	5.5	2.4	4.7
Black	8.4	1.6	1.6	1.7	R*	1.6
South Asian	4.7	0.9	R	3	8.1	1.6
East Asian	R	R	R	R	R	R
Other	R	R	R	R	3.3	R
Total BAME	16.5	8.6	9.1	10.5	14.4	9.3
No. contributions	31,415	17,633	10,501	32,348	45,923	29,950

\*Data is redacted because of low sample size.



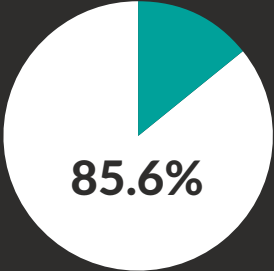
**Production seniority**  
BAME contributions %  
White contributions %

**16.5%**



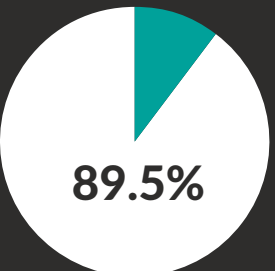
Commissioning Editor

**14.4%**



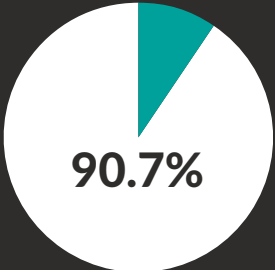
Executive Producer

**10.5%**



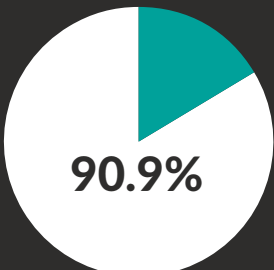
Producer

**9.3%**



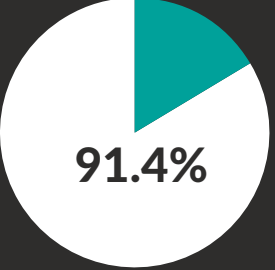
Production Manager

**9.1%**



Writer

**8.6%**



Director



UK BAME population

**12.8 %**

## Junior Roles

There is greater ethnic diversity in some of the junior roles, for example among Researchers and Associate/Assistant Producers. In both roles, a high proportion of programme contributions are from those who identify with either Mixed or Black ethnic groups. However, contributions in both roles by those who identify with Asian or Other ethnic groups are relatively low.

By comparing different levels of seniority, we can see that those from Black ethnic groups are more likely to be making contributions in a junior rather than a senior role. For example, Black people account for 7.1% of contributions made by Researchers and 5.8% of contributions in the Associate/Assistant Producer role, but only 1.6% of contributions made by both Writers and Directors, even though Black people account for 3% of the national population.

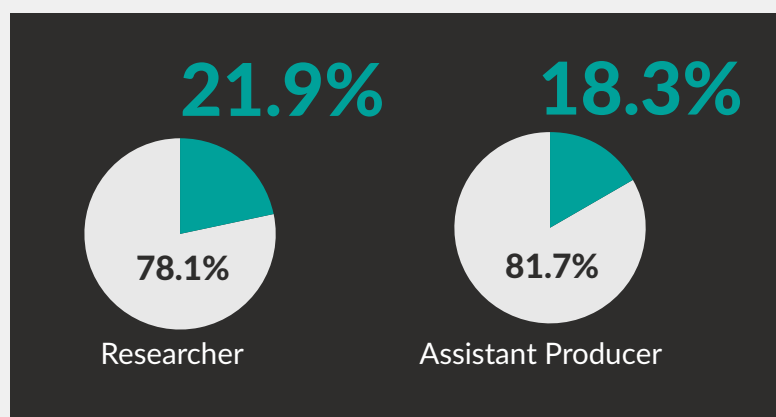
And although people from Mixed ethnic groups make a comparatively large number of contributions across Diamond programmes, those contributions are more likely to be made in a non-senior role. For example, those who identify as Mixed race account for 9.9% of the contributions made by Researchers, but only 2.4% of those made by Executive Producers.

Table 3.4 Key Roles %

	Researcher	Associate / Assistant Producer
Mixed	9.9	6.4
Black	7.1	5.8
South Asian	3.5	5
East Asian	R*	R
Other	R	R
Total BAME	21.9	18.3
No. contributions	22,717	13,508

\*Data is redacted because of low sample size.

In general, Diamond data appears to support previous concerns about a lack of opportunity for those from minority ethnic groups to progress in the industry, in particular Black talent. A possible exception is people who identify as South Asian. Although overall they are under-represented off-screen, they are better represented in senior roles. However, the lack of representation by those from Asian or Other groups in key entry level roles should be noted and addressed.



## Part 4: Craft and technical roles

## Craft and technical roles headlines:

- There is a considerable lack of diversity in technical and craft roles across UK TV production.
- Fewer than 5% of programme contributions in Costume and Wardrobe, Hair and Make-Up and Set Design are by those from a BAME group.
- And fewer than 10% of programme contributions in Sound and Post Production are made by people who identify with a BAME group.
- Camera is the only craft and technical area where BAME contributions (12.5%) are close to the UK BAME population (12.8%).
- There are so few BAME contributions being made in Lighting and Set Crafts, that we are currently unable to publish the data on these departments.

Diamond collects data across over one hundred production and on-screen roles<sup>1</sup>. Individuals working across craft and technical roles are crucial to what audiences experience on-screen, and contribute to the working culture on-set.

As identified in **Diamond – the Third Cut**, there is a lack of diversity in technical and craft roles which occurs across many protected characteristics, including ethnic diversity. In fact, there are so few BAME contributions being made in Lighting and Set Crafts, that we are currently unable to publish the data on these departments.

In Costume & Wardrobe, Hair & Make-Up and Set Design, fewer than 5% of contributions come from those who identify with a BAME group. Bar only a few exceptions, those who identify as East Asian, South Asian, Black or Other are all very under-represented in these roles, when compared to national population figures. Those who identify as Mixed are better represented, but still under-represented in Set Design.

**Table 4.1 Off-screen contributions %**

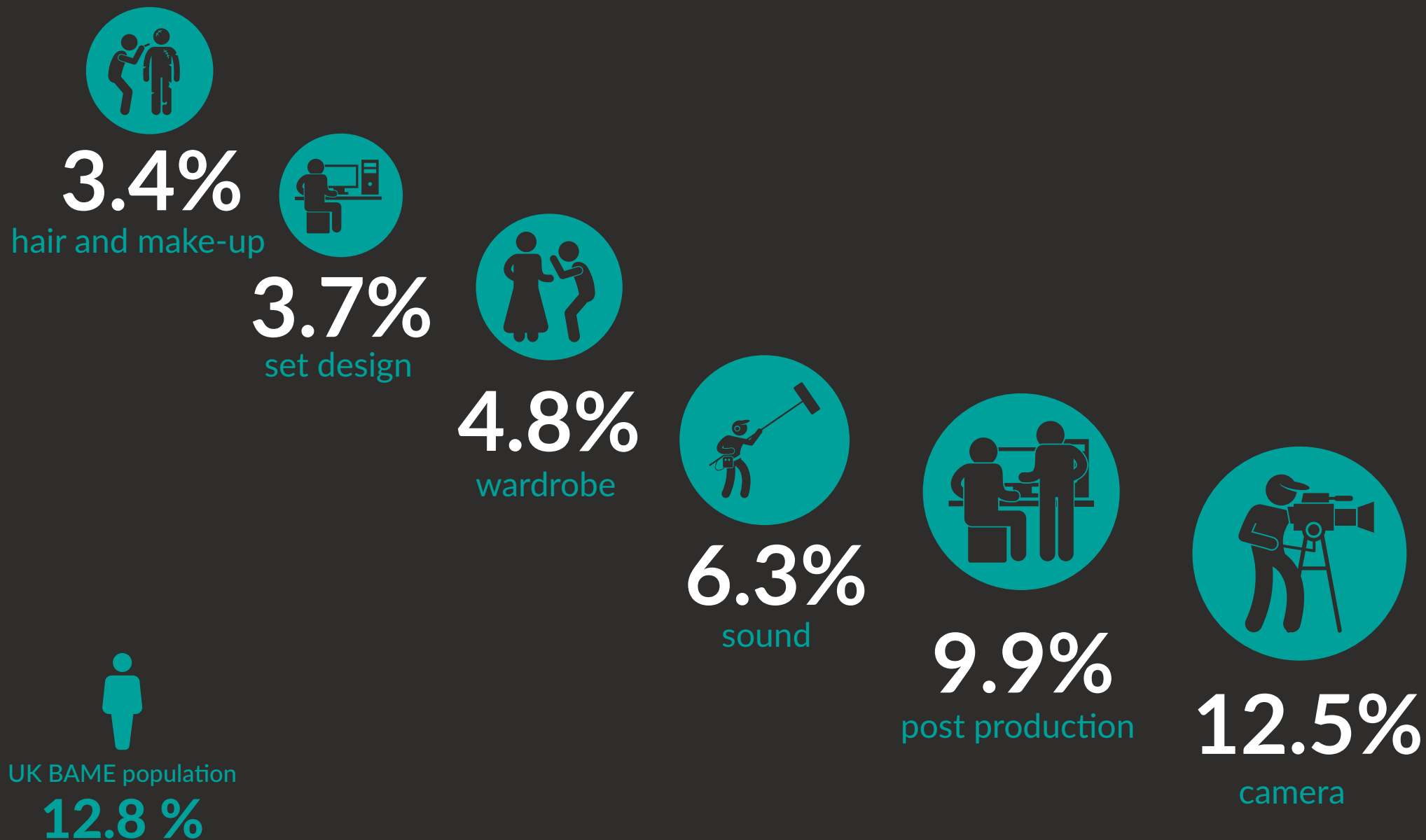
	Camera	Costume / Wardrobe	Hair and Make-Up	Post Production	Set Design	Sound
White	87.5	95.2	96.6	90.1	96.3	93.7
Black	3.6	R*	0.7	2.9	0.6	1.1
Mixed	4	4.5	2.6	4.2	1.5	2.9
South Asian	4.6	0.2	R	2.1	R	1.4
East Asian	0.2	R	R	0.1	R	0.4
Other	0.1	R	R	0.7	1.4	0.5
Total BAME	12.5	4.8	3.4	9.9	3.7	6.3
No. contributions	22,984	6,886	7,247	8,130	9,169	26,019

\*Data is redacted because of low sample size.

<sup>1</sup> A full list of job roles covered in Diamond and by each department can be found in the Diamond Guidance Notes for Producers [http://creativitydiversitynetwork.com/wp-content/uploads/2018/09/Diamond\\_Guidelines\\_2018-FINAL.pdf](http://creativitydiversitynetwork.com/wp-content/uploads/2018/09/Diamond_Guidelines_2018-FINAL.pdf) Page 23

# Craft and Technical Roles

## % BAME contributions



## Industry next steps

## Industry next steps

In response to the findings in this report, CDN recommend the following:

### Continued monitoring and reporting

CDN and the Diamond broadcasters are committed to the continued collection and reporting of Diamond data. Through this ongoing monitoring and regular reporting we will continue to provide insights into who is making and appearing on UK television and provide accountability for the sector.

Diamond provides the key gauge by which we can measure progress when it happens. Alongside Diamond it is crucial that the collective actions we as an industry take to remedy poor diversity are also fully evaluated, so that we increase our understanding of what drives lasting progress and ensure we can scale up what works.

#### Next steps:

- **CDN will continue to broaden Diamond data collection – incorporating new broadcasters, channels and genres, with a view to being able to provide even more detailed insights.**
- **Through our new strand of work – Keeping Diversity on the Agenda – CDN will collate and share the evaluations, good practice and case studies from our members to increase an industry-wide understanding of what works, and identify where additional resources or support are required.**

### An evolving industry

COVID-19 is providing a reset moment for the industry. Our findings suggest that, despite efforts, there is still a lack of racial and ethnic diversity in our industry, particularly off-screen. Inclusion and equality are not yet ‘baked’ into the industry’s ways of working, but they need to be in order for diversity to flourish. As policies, processes and technologies evolve in broadcasting and production, a diversity lens needs to be brought to every table in order to ensure all our activity and future ambitions are proactively supporting a more inclusive workforce, rather than maintaining the status quo or actively widening the diversity gap further.

#### Next steps:

- **CDN will continue to support the industry to embed inclusion, including by offering members its own expertise. We will continue to provide evidence and advice to government and others in the industry who drive policy and process.**
- **Through our Keeping Diversity on the Agenda programme (via outreach events in the nations and regions), we will encourage a more diverse range of voices, and unheard voices, to be heard.**



## Language

Thinking about racial and ethnic diversity in terms of a homogenous BAME group has blurred our understanding of ethnic diversity within the sector. Whilst this report shows progress in this regard, it does not go far enough. We still report people with very different cultures and identities together. The more detailed a picture we can build as an industry, the more insights we have to shape changes to our culture and policies.

### Next steps:

- **As the Office for National Statistics evolves its ethnicity categories, CDN will do our best to align with these to enable us to continue to draw meaningful comparisons.**
- **The challenge of evolving beyond 'BAME' requires collaboration and broad input. As part of our Keeping Diversity on the Agenda programme, we will work with our members to progress an industry-wide conversation, which supports a more nuanced and inclusive approach to talking about and progressing ethnic and racial diversity in the industry.**

## Seniority and decision-making

This report makes clear that ethnic representation in senior and key creative roles within the industry is not good enough. If the industry is to achieve the aims stated by its leaders, a greater focus is needed on diversifying heads of departments as well as writers and directors, who are crucial for ensuring our content remains diverse.

### Next steps:

- **The industry needs to review its current approach to diversifying the most influential roles in the sector. A clearer understanding of what has worked and what has not worked, and why, is required and needs to be shared.**
- **Diversity in the most senior roles can only be brought about by those already operating in those roles. CDN will continue to hold the broadcasters and producers to account through our transparent and regular reporting.**

## Data collection: notes on methodology

To establish whether programme makers reflect their audiences, Diamond data collection aligns with the Office for National Statistics (ONS) recommended ethnic groupings. Diamond asks people working on and off-screen to self-identify with one of the following ethnic groups:

**WHITE:** English, Scottish, Welsh, Northern Irish; Irish; Central and Eastern European; Gypsy or Irish Traveller; Any other White background

**BLACK:** Black, Black African, Black Caribbean, Black British

**MIXED:** White and Black Caribbean, White and Black African, White and Asian, Any other Mixed/multiple ethnic background

**SOUTH ASIAN:** Indian, Bangladeshi, Pakistani, Any other South Asian Background

**EAST ASIAN:** Chinese, Any other East Asian background (including South East Asian)

**OTHER:** Arab, any other Ethnic group

In this series of insights, we use data collected from the UK Census 2011 for comparison<sup>1</sup>. According to this data: 87.2% of the population are from a White or Gypsy/Traveller ethnic group, Asian ethnic groups make up 7 % of the population, Black ethnic groups 3%, Mixed ethnic groups 2%, and Other ethnic groups (including Arab) 0.9%.<sup>2</sup>

Maintaining data privacy is essential for effective diversity monitoring. We therefore only report data when a minimum of 10 people identify with a characteristic within a given sample. Where that threshold is not met, we have redacted the statistic. Occasionally other statistics have been redacted to prevent the reverse engineering of statistics.<sup>3</sup>

Unless otherwise stated, the data reported here relates to contributions made to programmes broadcast between 1 August 2018 and 31 July 2019.

Further information about Diamond data collection and previous CDN Diamond reports can be found [here](#).

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<sup>1</sup> [https://www.nomisweb.co.uk/census/2011/key\\_statistics\\_uk](https://www.nomisweb.co.uk/census/2011/key_statistics_uk)

<sup>2</sup> Due to slight variations in data collection we are unable to provide a separate UK comparator for South Asian and East Asian groups. This means that we sometimes aggregate South Asian and East Asian Diamond data in order to make a meaningful comparison with UK population. All percentages are rounded to one decimal place.

<sup>3</sup> Redacted data should be interpreted with caution. It does not necessarily mean that a group is under-represented in that given role or genre. It simply means that the sample size is too small for us to publish data. Additional interpretation is given where possible.



CDN exists to enable the UK Broadcasting industry to increase diversity and inspire inclusion both on and off screen. We work with our members towards a broadcasting industry with equality at its core.

We manage Diamond, the world's first and original online diversity data collection system, for the UK television and broadcasting industry.

### Our Aims

#### Measure:

Capturing diversity and inclusion data. Ensuring every part of the UK Broadcasting supply chain understands the diversity and inclusivity landscape.

#### Unite:

Uniting the industry by sharing best practice and creating the forums for collaboration to identify and celebrate the actions that improve diversity and inclusion.

#### Support:

Supporting the industry with honesty and openness to ensure that actions are undertaken for measurable progress. Our members are Sky, ITV, Screenskills, BBC, S4C, Channel 4, BAFTA, C5/ViacomCBS, ITN, PACT and UKTV.

For more information:

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

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