



DIAMOND

The Fifth Cut: Diamond at 5



creative diversity
network

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1. Foreword

In publishing its Fifth Cut, Diamond has reached quite a milestone. By collecting and publishing diversity data for five years we now have a comprehensive picture of who appears on-screen in UK television and who makes the content we watch.

Diamond now has data of over two and three quarter million different contributions to TV shows broadcast in the UK over that period. The data paints a consistent picture of the diversity on our screens, among those who we employ and just as crucially whose voices go unheard.

Diamond brings transparency which, in turn, drives accountability. It helps industry leaders know where to focus efforts to build an industry which reflects the diversity and creativity of all our people and communities, and which will tell the authentic and imaginative stories that are relevant to the widest audiences.

Diamond shines a light on our industry and there is no hiding from what Diamond reveals.

An area that we know, as an industry, we need to urgently address, is the representation and inclusion of disabled people. Since Diamond: the Fourth Cut, we published our Interim Report on Doubling Disability, which showed that just 5.4% of those who work in our industry are disabled. At current rates of improvement it will take many years before we see disabled people accurately represented behind the camera.

This was a rallying call for the sector and led to the CDN collaborating with Edinburgh Television Festival to champion disability and accessibility throughout the festival. Jack Thorne's searing MacTaggart lecture was a further wake up call for the industry. We must work purposefully and collectively as an industry to redress this. These are systemic issues that cannot be solved by one broadcaster alone. They require sustained effort, structural change and industry collaboration.

Diamond is a measuring tool, not a solution. Diamond highlights the areas we need to focus on but from that industry action must follow.

For example Diamond data has encouraged refreshed and new approaches to commissioning content and highlighted where interventions need to be made to improve representation in key production roles like commissioning editor, directors and writers. And our Racial and Ethnic deep dive in 2020 highlighted that all minority ethnic groups are making more contributions on-screen than off-screen.

Thanks to the tens of thousands of you who have already completed a form and for those of you who will do so in the future. You are playing your part in helping the development of a truly inclusive industry.

The data is clear.

We as an industry must respond and drive lasting change.

Paul Moore

Chair, Creative Diversity Network

2. Executive Summary

Diamond is an industry-wide data collection system for monitoring and reporting diversity in broadcasting. Over the past five years, we have been building the most comprehensive picture of diversity in UK television production ever compiled.

Diamond collects diversity data on UK original productions commissioned by BBC, ITV, Channel 4, ViacomCBS, Sky and UKTV.¹ With the support of production companies via the Silvermouse platform, Diamond collects diversity data directly from cast, contributors and crew (Actual data about individuals' characteristics), as well as from production companies (Perceived data about how those on-screen might be perceived by viewing audiences).²

Diamond was 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?

With this data we track who is being commissioned to make programmes across different genres and different production roles. It gives us an indication of how inclusive and open we are as an industry to different types of talent.

In this our fifth year of data collection, we have accumulated over 41,000 diversity forms relating to more than 850,000 TV production contributions³, our largest annual sample to date.

The proportion of people who choose to complete a Diamond diversity form is consistent across broadcasters and genres, and the overall completion rate has been stable over time. This consistency allows Diamond to make valid comparisons between different groups within the sample. We can therefore be highly confident in our estimates of the differences in diversity characteristics between broadcasters, between genres and over time.

In this Fifth Cut report, we provide updated statistics for programmes broadcast across the Diamond channels⁴ between 1 August 2020 and 31 July 2021. We also reflect on the project's progress and key findings to date, with a view to consolidating our main insights for the

1 UKTV commenced data collection in August 2021. Their data will be in our next annual report.

2 Read more about Diamond data collection and reporting in our technical account.

3 Contributions are 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.

4 See Technical report for more on qualifying programmes and project methodology.

industry and recommending how we believe the industry should progress from here. A full statistical release is also available on our [website](#).

We should acknowledge that our insights come at a unique moment in time. The disruption caused by the pandemic has been unprecedented, and this disruption continues to affect everyone living and working in the UK. As an industry, we are also still navigating the UK's withdrawal from the European Union and the impact that this has on production.

There were other events of major significance in 2020, including the murder of George Floyd and the focus on the Black Lives Matter movement, as well as revelations in the wider screen industries related to the #MeToo campaign. The pandemic-driven hiatus in production provided an opportunity to reflect on working practices in the industry, and those reflections have sparked greater debate about inequalities and discrimination within our industry and across the UK.

Conclusions

- Diamond provides the industry with regular and consistent feedback about who is making UK programmes. Over the past five years, Diamond has gone from strength to strength. Its output is now a vital source of data for the industry, and others are keen to replicate what we have achieved for their own sectors.
- Diamond has been the catalyst for CDN's [Doubling Disability](#) campaign, which has highlighted and focused much-needed attention on the under-representation of disabled people in our industry. And our [Racial and Ethnic Diversity deep dive](#) into Diamond data has shed important light on the complexities relating to representation by Black, Asian and Minority Ethnic groups working in production and appearing on-screen.
- We cannot ignore, however, that our analysis of Diamond data over the past five years points to a lack of real progress in terms of increasing representation by previously (and currently) under-represented groups. While there are positives – we have seen small increases in representation by disabled people both on and off-screen, which may in part be due to CDN's Doubling Disability campaign – we still have a long way to go.
- Disabled people are the most under-represented group followed by over-50s and those who identify as transgender. People with these characteristics are under-represented across the majority of genres and role types, both on and off-screen.
- Although women are represented overall in line with national population and workforce figures across production and in on-screen roles, they are more likely to occupy non-senior roles and are particularly under-represented as Writers and Directors. Craft and technical roles are highly gendered.
- Diamond data has revealed that representation by those who identify as Black, Asian and Minority Ethnic is very complex. These groups have stronger representation on-screen compared to off-screen, and representation varies by different racial and ethnic groups. Compared to national population figures, people who identify with mixed or multiple ethnic groups tend to be better represented, both on and off-screen, whereas representation by

those who identify as South Asian seems to be lowest. People who identify as Black, Asian and Minority Ethnic are generally less well represented in senior roles, especially as Writers and Directors.

- People who identify as lesbian, gay or bisexual (LGB) are strongly represented across the industry, although there are many more contributions coming from gay men compared to lesbians and those who identify as bisexual.

Across our previous four annual reports, we set out a large number of recommendations and next steps for CDN, our members, and the industry. These are set out at Appendix 1, and we reflect on which of these we have achieved and progressed and where outstanding action is still most needed.

Disability clearly remains a priority for the industry.

Later in 2022 we shall outline our roadmap for change in our final report and evaluation of Doubling Disability. As an industry, the key themes that we need to address are:

- Attitudes, awareness and knowledge about disability and disabled people working in TV broadcasting
- Reasonable adjustments and Access to Work
- Entry, recruitment and retention⁵

The industry's working culture and practices need to change substantially before disability inclusion is achieved.

Inclusive Practice: An inclusive culture and working practices are essential not just for diversity to thrive, but for the industry to attract the new skilled talent it requires, and to retain those with experience in a competitive job market.

Whilst we advocate for a particular focus on disability, due to the very low levels of representation, we otherwise suggest that the industry will make greater gains at progressing representation and at an increased rate by focusing on collectively adopting more inclusive working practices and processes, starting with the commissioning process.

Continued monitoring: Diamond is about monitoring the long-term impact of our actions. CDN will continue to publish Diamond data regularly to report back progress (or lack of) to the industry.

Diamond insights would not be possible if it were not for the tens of thousands of contributors who have completed a Diamond form over the past five years and who have helped to build this picture for the industry. We urge you to continue contributing to Diamond data collection when asked, so that we might continue to map progress.

5 As set out by CDN in June 2021 <https://creativitydiversitynetwork.com/wp-content/uploads/2022/01/DD-Interim-report-Press-Release.pdf>

3. Diamond Reporting

Contributions

This report presents data relating to programme contributions. Contributions are 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.

We focus on programme contributions because this enables us to explore the extent of the impact that people with different diversity characteristics are having across TV production. It is important to stress that these statistics should not be 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 necessarily tell you about the amount of opportunities they are getting.)

Statistical analysis and data quality

CDN is committed to the transparent and regular reporting of Diamond data and continues to work with researchers and statisticians on analysis of our data and to review data quality.

This fifth annual report presents Actual diversity data for 859,603 contributions made to TV programmes broadcast between 1 August 2020 and 31 July 2021. Those contributions can be thought of as a sample of all the contributions that went into making all the original TV programmes shown by the five broadcasters during that period. The diversity characteristics of those 859,603 contributions can be thought of as estimates of the 'true' diversity characteristics of all contributions made to TV programmes shown that year.

As with any collection method, it is important to understand the degree of certainty around those estimates, and any bias in the collection process that may be affecting our results.

Understanding uncertainty and potential bias

To give an indication of how certain our estimates are, we calculate 'margins of error' for our headline statistics, and these are included within our full [data release](#). Because the Diamond sample size is large, the margins of error around our main estimates are small. For example, in this report we estimate that 8.3% of on-screen contributions made to TV programmes shown in 2020-21 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 8.2% and 8.4%.

However, the margin of error does not capture any error in estimates that is due to bias. Bias occurs when the way in which a study is designed or carried out leads to the results being skewed in some way. For example, if disabled people were less likely to complete the Diamond form than non-disabled people, then our estimate of the proportion of contributions to TV programmes made by disabled people would be an under-estimate

We test and monitor for bias. There is no indication of Diamond data collection being biased. Our data aligns closely with other data collected on the industry. Where differences are observed, our analysis suggests they might be caused by, for example, differences in methodology. Diamond is designed to capture longitudinal change and the collection methodology was designed to be - and has remained - stable over time. The proportion of people who choose to complete a Diamond diversity form has remained consistent across broadcasters and genres, and the overall completion rate has been stable over time. This means that Diamond can also make valid internal comparisons between different groups within the sample. We can be highly confident in our estimates of the differences in diversity characteristics between broadcasters, between genres, between role types/groups, and over time.

The quality and validity of Diamond data collection and analysis has been independently verified by NatCen Social Research in two in-depth [assessments](#). Over the past five years, we have collected and been able to analyse over 2.75 million programme contributions, a significant data sample from which we are able to highlight important issues for the industry to address.

More information about how Actual and Perceived data are collected and reported can also be found in our technical account.

Privacy and anonymity

Diamond adheres to strong privacy and anonymity principles, which means that data are redacted when sample sizes are low (i.e. fewer than 10 people from our collected sample identifying with a particular characteristic), regardless of how many contributions they make.

Redaction occurs most frequently where sample sizes are low or where we are monitoring people who are represented at relatively low levels within the population. Redacted data therefore does not necessarily indicate an under-representation with that characteristic. Where possible we try to clarify this in our analysis.

Benchmarks

Since the publication of the First Cut, we have benchmarked our findings against both national population (2011 census) and national workforce statistics (UK labour market). Off-screen we consider that national workforce estimates serve as the most appropriate comparison (where available). On-screen, we compare with national population estimates.

For gender, age, ethnicity and disability we can benchmark against both national workforce and population estimates⁶. For gender identity and sexual orientation there is only a single benchmark available.⁷

Table 1: National population and workforce benchmarks %

	National Population	National Workforce
Female	51	47
Transgender	0.8	0.8*
50 and Over	36	31
Black, Asian & Minority Ethnic	12.8	13
LGB	6.4	6.4*
Disability	18	17

* No national workforce figure available, national population used.

For different ethnic groups we also use population estimates from the 2011 census.

Table 2: National population benchmarks: race and ethnicity %

	National Population
Black	3
Mixed	2
Asian	7
Other	0.9

⁶ www.ons.gov.uk/employmentandlabourmarket/peopleinwork/employmentandemployeetypes/bulletins/uklabourmarket/june2017/relateddata. More about benchmarking can be found in the [technical account](#).

⁷ For sexual orientation see: www.ons.gov.uk/peoplepopulationandcommunity/culturalidentity/sexuality/articles/subnationalsexualidentityestimates/uk2013to2015

For gender identity see: ONS (2016) The 2021 Census: Assessment of initial user requirements on content for England and Wales. Gender identity topic report (page 5) at www.ons.gov.uk/census/censustransformationprogramme

4. Project Diamond at 5

After five years of data collection and reporting, Diamond has a lot to celebrate:

Growth

- Diamond has grown from four to six broadcasters. In 2022, we will be adding programmes made by The British Sign Language Broadcasting Trust (BSLBT) and Discovery to our data collection and reporting.
- The volume of data collected via Diamond has increased from 7,000 diversity forms and 100,000 actual programme contributions in year 1, to more than 40,000 forms and 850,000 actual contributions in year 5. These are annual totals, not cumulative.
- With more data available to us each year, we have been able to expand our analysis to include statistical breakdowns by genre, broadcaster and individual role types.

Influence

- Diamond has significantly shaped the diversity conversation in the industry. It has especially highlighted the lack of representation by disabled people, and it has underscored the complexity of the representation of race and ethnicity across production and on-screen.
- Diamond has driven important data innovation. Prior to Diamond, the focus was on what audiences see. Diamond's capture of data from freelance contributors and by role types has enabled the industry to understand the distinct challenges off-screen, including their connection to on-screen data.
- There has been a notable increase in new attempts at research and data collection across the industry. Diamond has demonstrated the value of rigorous data and been central to conversations about methods and analysis.
- Diamond data is now frequently quoted by broadcasters, unions, journalists, campaigners and academics. Diamond data informs and shapes key industry events and cutting-edge research. Together with Ofcom's reporting, Diamond data is central to understanding diversity within the sector.
- Diamond data support the work of many others including [Underlying Health Condition](#), [Disabled Artists Networking Community](#) (DANC) and Deaf & Disabled People in TV (DDPTV).

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- Other sectors across the creative industries and internationally have been inspired by Diamond's cross-industry approach to data collection and reporting, wanting to utilise our system, or replicate our achievements in their own sectors.

Direct impact

- Regular CDN reporting means that the industry now has a clear and consistent understanding of diversity in our industry. Diamond data enables programme-makers to continually review, expand and act on their commitments.
- Diamond data gives broadcasters a means to set targets for their commissions.

5. The 2020-21 (Fifth Cut) Sample

Over the past five years, the volume of data collected by Diamond has grown significantly.

- In this our fifth year, Diamond collected 41,841 completed diversity forms from people working on or appearing in UK-originated programmes, compared to just 7,000 forms in our first year. Figure 1.
- Collectively, individuals who completed diversity forms made 859,603 programme contributions; that's over eight times as many programme contributions (101,515) as we had available to analyse in our first year. Figure 2.
- The proportion of people choosing to complete a Diamond diversity form is consistent across all broadcasters (between 30.6% and 33.6%).
- Across genres, the proportion of people who choose to complete a diversity form is also consistent – between 30.4 and 37.3%.
- The overall completion rate for 2020-21 is 31.6%. Almost a third of all cast and crew members who have been sent a form have completed a diversity form.
- Further information about how we collect data can be found in our [technical account](#).

Figure 1: Number of diversity forms (annual totals)

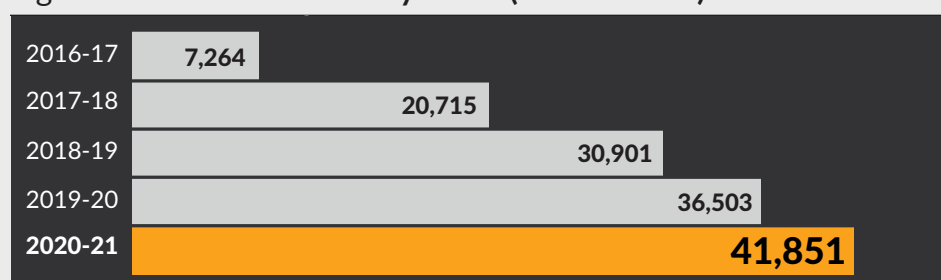


Figure 2: Number of programme contributions (annual totals)

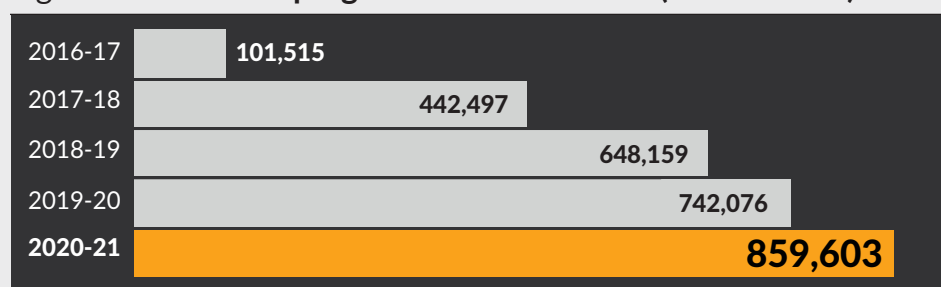


Table 3: Headline contributions on and off-screen %

	Off-screen contributions	National workforce ⁸	On-screen contributions	National population ⁹
Female	52.8	47	52.4	51
Transgender	0.3	0.8	0.7	0.8
50 and Over	21.7	31	25.4	36
Black, Asian & Minority Ethnic	12.9	13	20.9	12.8
Disabled	6.0	17	8.3	18
LGB	15.6	6.4	14.2	6.4
Total	650,532		209,071	

Disabled people are still very under-represented across UK programmes. Off-screen, disabled people make just 6% of contributions, and on-screen contributions are only slightly higher at 8.3%. These figures compare with 18% of people in the UK population identifying as disabled.

Our headlines also show that those aged 50 and over are under-represented, accounting for 21.7% contributions off-screen and 25.4% contributions on-screen. This is low in comparison to the UK population (36% of people are over 50) and also the UK workforce (31% over 50).

People who identify as transgender are also under-represented, particularly off-screen where they make 0.3% of contributions compared to population estimates of 0.8%.

Those who identify as Black, Asian or Minority Ethnic are better represented on-screen (20.9%) compared to off-screen (12.9%). Whilst representation is on a par with national population figures (12.8%), it is recognised that a large proportion of TV production spend still takes place in London, where people who identify as Black, Asian and Minority Ethnic account for 40% of the population.¹⁰ There are also imbalances in representation between different ethnic groups which are explored in more detail in Section 8. Those identifying as Black, Asian and Minority Ethnic groups are also less well represented in senior roles.

People who identify collectively as lesbian, gay or bisexual (LGB) are strongly represented both on and off-screen compared to national population estimates. However, as with race and ethnicity, we see significant differences in representation between those identifying as lesbian, gay and bisexual; see Section 9 for more information on this.

Overall, women are represented in line with national population estimates. However, as explored further in Section 7, representation varies across production roles, with women being less likely to be represented in senior roles.

⁸ Where no workforce statistic is available we use population figures. See pages 9-10.

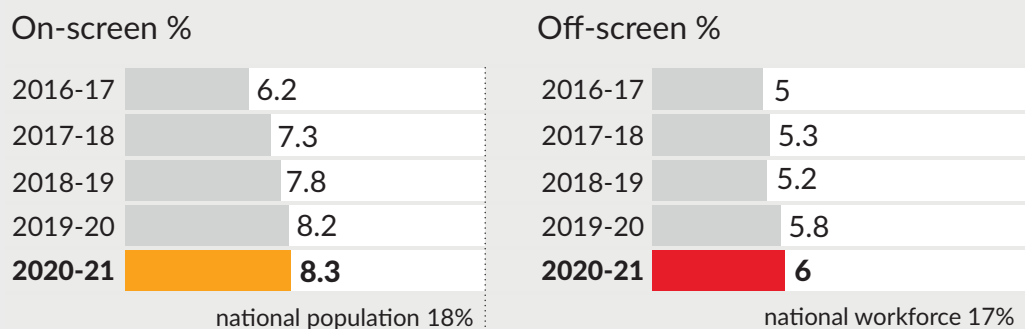
⁹ National population figures for gender, age, ethnicity and disability are derived from the 2011 Census. For gender identity <https://www.ons.gov.uk/file?uri=/census/censustransformationprogramme/consultations/the2021censusinitialviewoncontentforenglandandwales/topicreport03genderidentity.pdf>.

¹⁰ [Regional ethnic diversity - GOV.UK Ethnicity facts and figures \(ethnicity-facts-figures.service.gov.uk\)](https://ethnicity-facts-figures.service.gov.uk)

6. Disability

Ever since we published our [First Cut](#) of Diamond data, it has been very clear that disabled people are significantly under-represented in our industry. This year, we report that 6% of off-screen and 8.3% of on-screen contributions were made by disabled people. These figures are significantly lower than the rate of disabled people in the UK population (18%).

Figure 3: Disability contributions on and off-screen %



Doubling Disability

In response to the very low levels of representation by disabled people, CDN launched Doubling Disability in 2018. The aim of the campaign is to double the percentage of disabled people working off-screen on television, as monitored through Diamond. CDN and its members are committed to a range of activities to make the industry more disability inclusive and to ensure more commissions from disabled talent.

In 2021, we published an interim report on progress so far, which shows that at the current rate of progress it will be 2028 before we reach our target of doubling the percentage of off-screen disabled talent, and at least another two decades before we reach a target of 20% disabled people.

The response to the interim report has been renewed acknowledgement that more concerted efforts are needed to address disability under-representation.

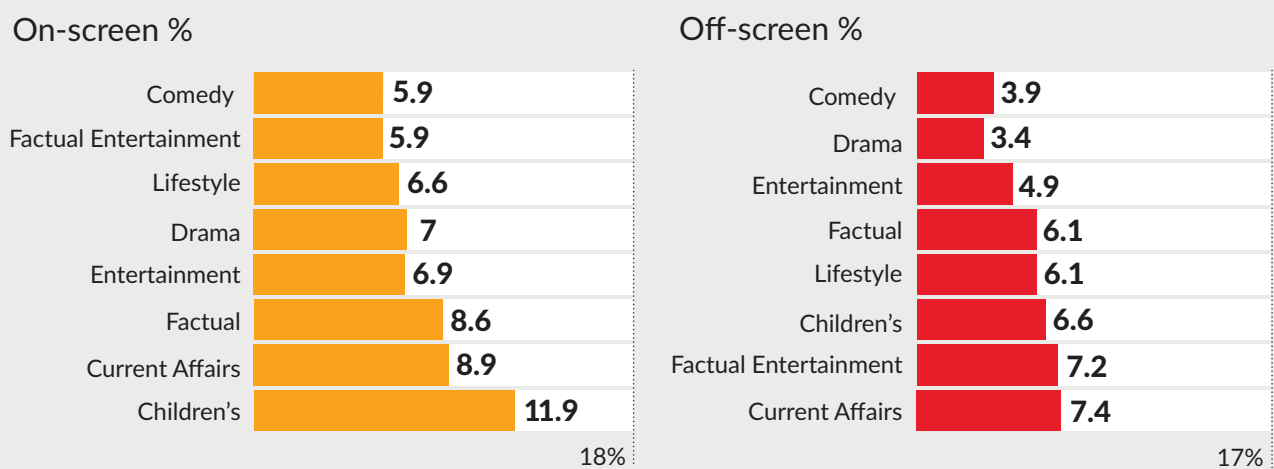
Disability and genres:

Without exception, representation by disabled people both on and off-screen is very low across all genres, all broadcasters, and all job roles. There appears to be nowhere in the industry where disabled people thrive. Representation off-screen is lowest in Drama

programmes where just 3.4% of off-screen contributions are made by disabled people, rising to 7.4% in Current Affairs programmes. Figure 4.

Across almost all genres, we see slightly higher levels of disabled representation on-screen than off-screen; the exception is Factual entertainment, where representation off-screen is slightly higher than on. Disabled on-screen representation is highest in Children’s programmes where disabled people account for 11.9% of contributions, but even here representation remains significantly lower than UK population figures (18% of people identify as disabled). Figure 4.

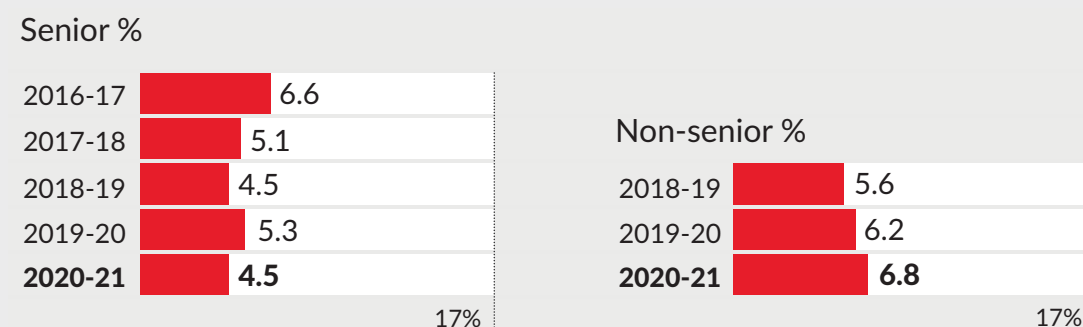
Figure 4: Disability contributions by genre %



Disability and role types

Disabled people are poorly represented across all role types, but they are also less likely to be making contributions in a senior role (4.5%) compared to a non-senior role (6.8%). Over the past three years, during our Doubling Disability campaign, we see a small increase in the percentage of contributions being made by disabled people in non-senior roles, rising from 5.6% in year 3 (2018-19) to 6.8% this year (2020-21). However, representation in senior roles appears to be going in the opposite direction, having declined from 6.6% in year 1 (2016-17) to 4.5% this year (2020-21). Figure 5.

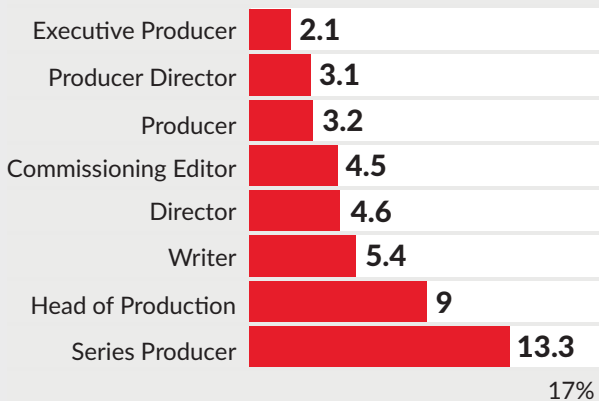
Figure 5: Disability contributions Senior vs Non-senior roles* %



* Non-senior contributors were not published in the first two Diamond reports

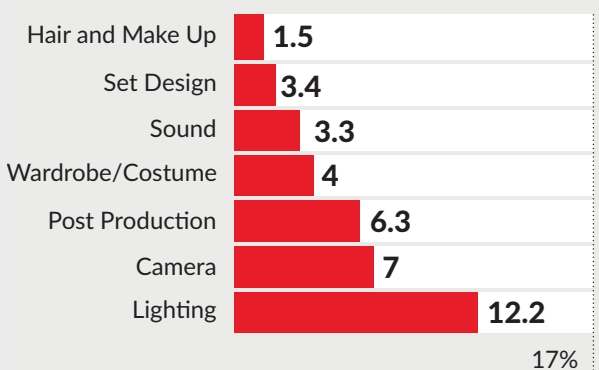
Disabled people are making fewer than 6% of contributions across most of the senior roles. Moreover, over the past three years we have seen a decrease in contributions by disabled people in the roles of Director, Producer Director, and Producer. Disabled people are more strongly represented in the role of Series Producer, making 13.3% of contributions this year (2020-21) but here, too, representation remains significantly lower than in the UK population (18%). Figure 6.

Figure 6 : Disability contributions in senior roles %



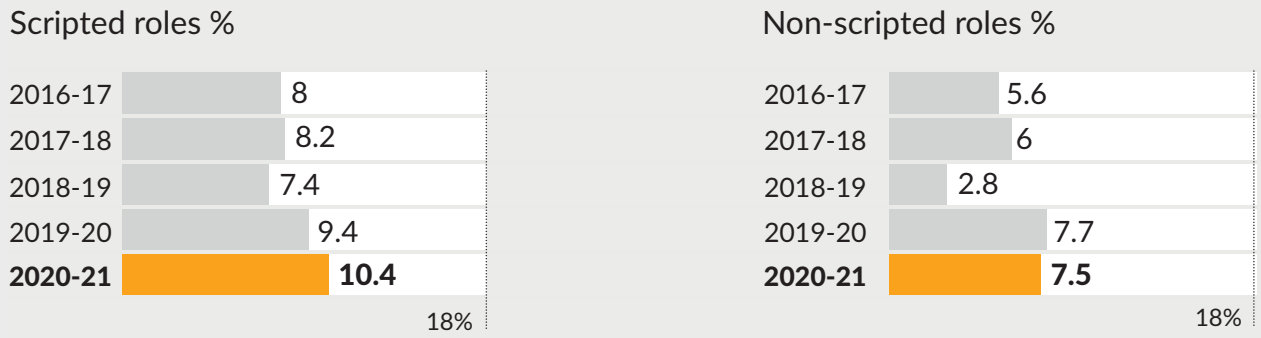
Across craft and technical groups, particularly low proportions of contributions are being made by disabled people in Sound, Set Design, Hair and Make-Up, and Costume/Wardrobe; contributions are below 4% for all four groups. Disabled people make more contributions in lighting roles (12.2%). Figure 7.

Figure 7: Disabled contributions by craft groups %



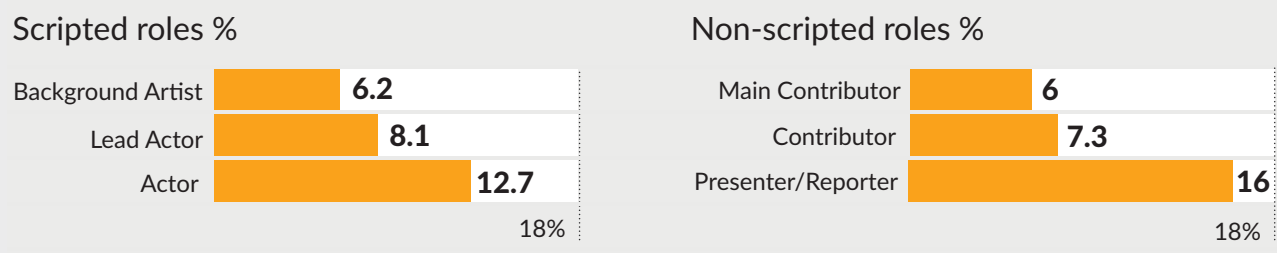
On-screen, disabled people are better represented in scripted roles compared to non-scripted roles, but the overall trend of an increase in representation on-screen over the past five years is evident in both scripted and non-scripted roles. Figure 8.

Figure 8: Disability contributions: Scripted vs Non-scripted roles %



Across the on-screen roles, disabled people are better represented as Presenter/Reporter (16%) and Actor (12.7%), but representation across all roles is at levels far below the percentage of disabled people in the national population (18%). Figure 9.

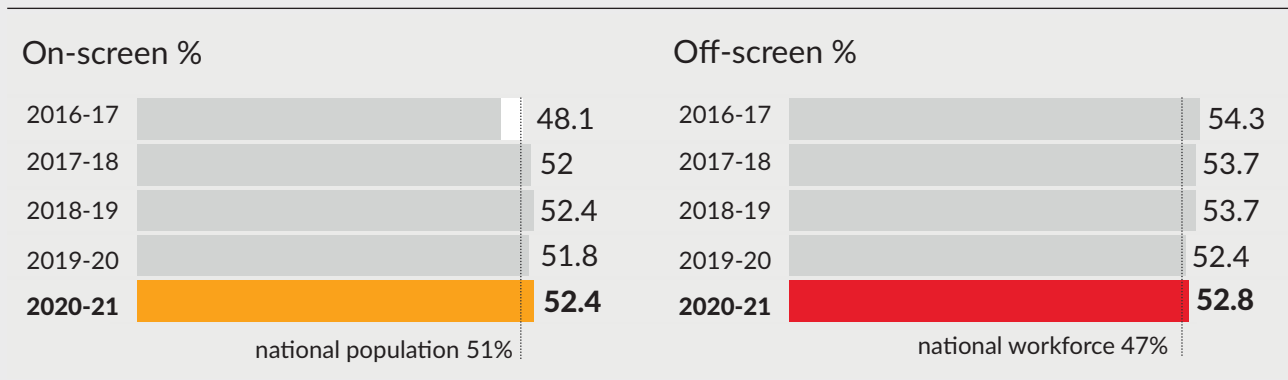
Figure 9: Disability contributions by on-screen role %



7. Gender and transgender

Overall, representation by women in the industry is on a par with national population figures (51%). However, we observe a slight decrease in off-screen contributions from 54.3% in the First Cut to 52.8 % in this fifth year. On-screen, female contributions have remained stable over the last four years at or around 52%. Figure 10.

Figure 10: Female contributions off-screen and on-screen %

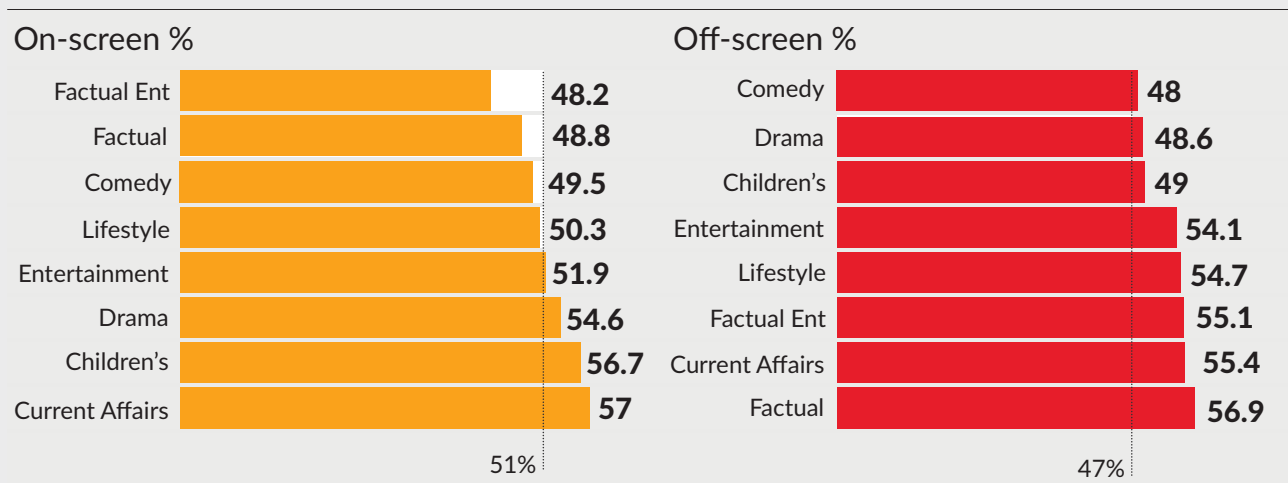


Gender and genre

There is little variation in women’s representation across genres. Off-screen, women are generally better represented in Current Affairs (55.4%) and Factual programmes (56.9%) and least well represented in Children’s (49%), Drama (48.6%) and Comedy programmes (48%).

On-screen, women are best represented in Children’s programmes and Current Affairs and least well represented in Factual and Factual Entertainment.

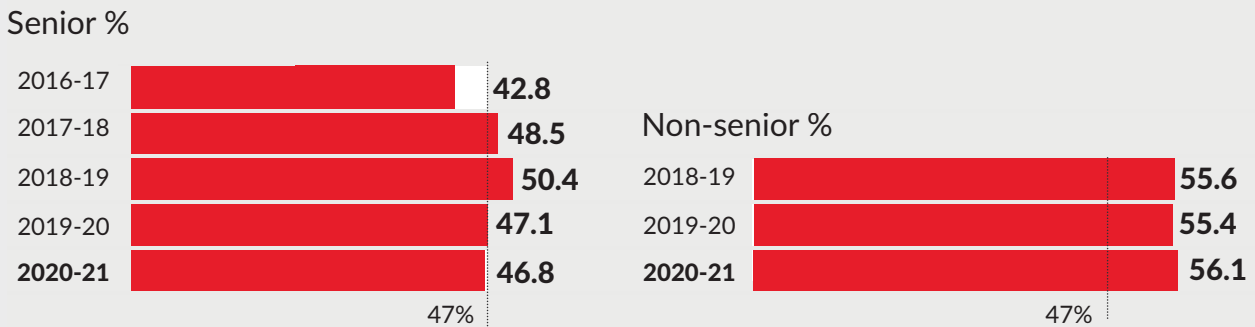
Figure 11: Female contributions by genre %



Gender and role types

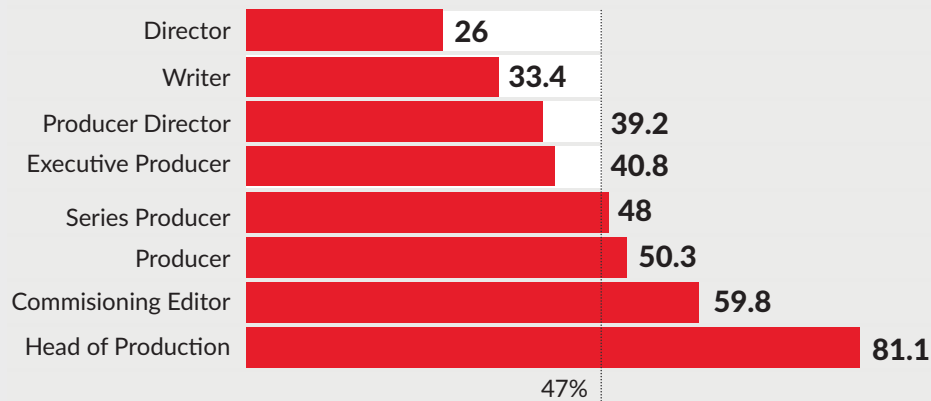
Women are more likely to be in non-senior roles (56.1%) than in senior roles (46.8%). In non-senior roles women’s representation has remained quite stable, but we have seen a decline in representation by women in senior roles over the past three years from 50.4% to 46.8%. Figure 12.

Figure 12: Females senior vs non-senior roles %



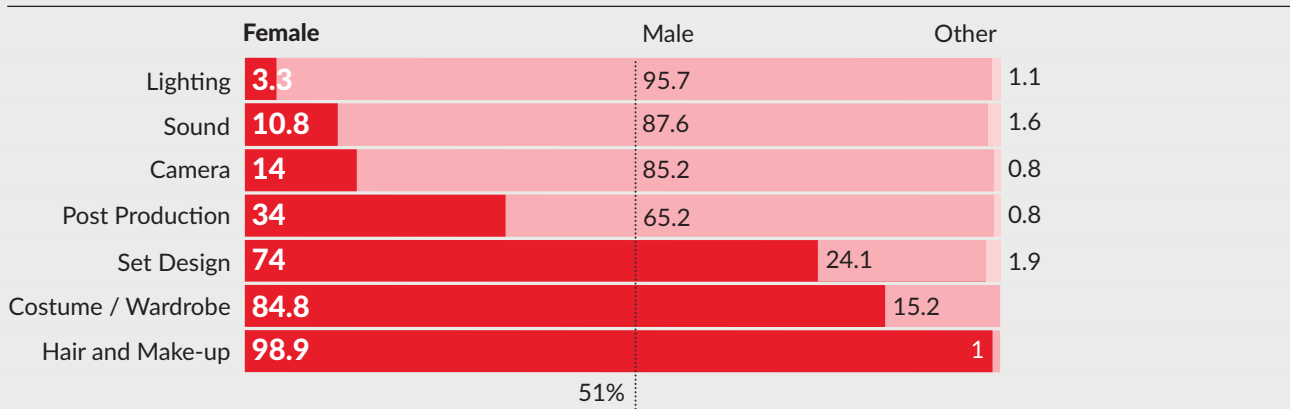
Women are making significantly fewer contributions as Directors (26% of contributions), Writers (33.4%), Producer Directors (39.2%), and Executive Producers (40.8%). In all these roles, they are represented below the UK workforce rate of 47%. However, women still dominate the role of Head of Production (81.1% of contributions) and are still strongly represented as Commissioning Editors (59.8%). Figure 13.

Figure 13: Female contributions in senior roles %



Across craft and technical roles, we continue to observe strong gender divides. Men dominate Camera (85.2%), Sound (87.6%), and Lighting (95.7%) roles and are also much more strongly represented in Post Production (65.2%); women dominate Set Design (74%), Costume and Wardrobe (84.8%), and Hair and Make-Up (98.9%). Figure 14.

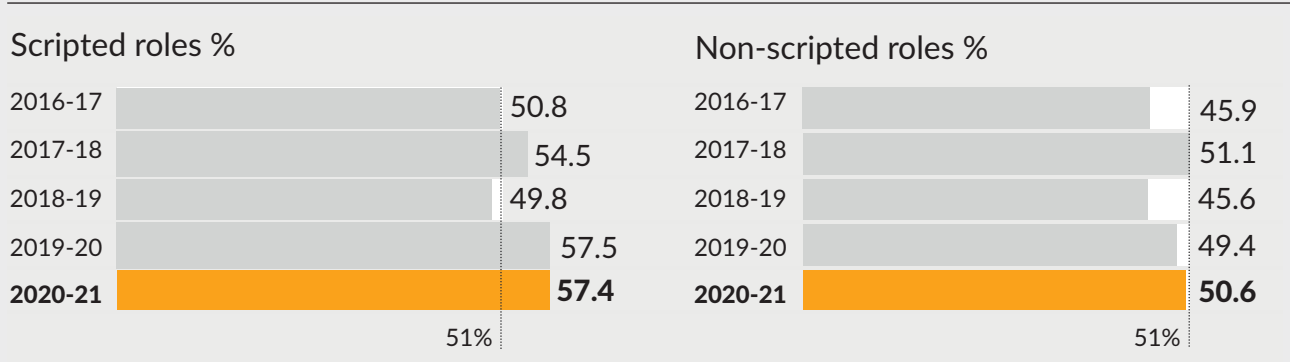
Figure 14: Craft groups by gender %



*Due to rounding, figures do not always total 100.

On-screen, women are consistently making more contributions each year in scripted roles (57.4% contributions in year 5) than non-scripted roles (50.6%). Figure 15.

Figure 15: Female on-screen scripted vs non-scripted roles %

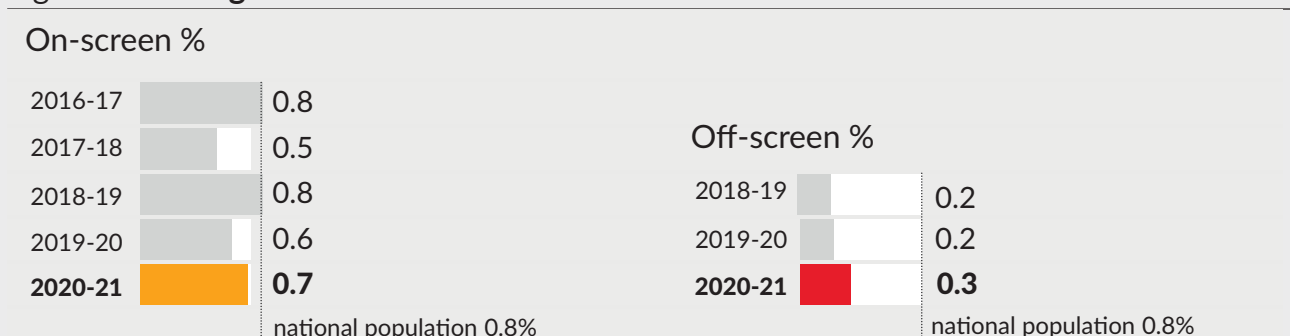


Transgender

Diamond’s dedicated collection of data about people who are transgender working on UK television programmes is without precedent, and it has given the industry its first insights into the representation of transgender people in the industry.

With five years’ worth of data, we can conclude that people who identify as transgender are represented at levels lower than the UK population estimate of 0.8%. Representation is better on-screen where contributions have varied between 0.5 and 0.8% over the last five years. Off-screen representation is much lower, although we have seen a slight increase in transgender people’s representation off-screen from <0.1% in year 1 to 0.3% this year. Figure 16.

Figure 16: Transgender contributions on and off-screen %



Transgender and genres

Given that less than 1% of the UK population identifies as transgender and people who identify as transgender are under-represented in the industry, it is difficult to provide as many insights about transgender people as we can about other characteristics. Our data collection and reporting system adheres to strong privacy and anonymity principles, which means that data is redacted when sample sizes are low (i.e. fewer than 10 people from our collected sample identifying with this characteristic).

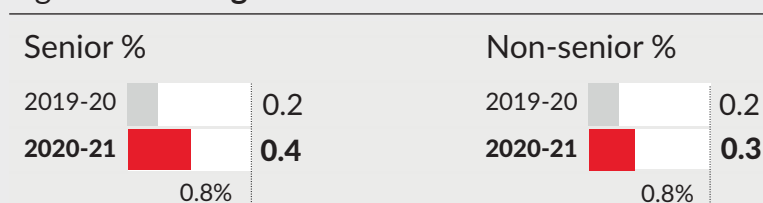
Diamond collects the most diversity forms from Entertainment, Factual, and Factual Entertainment programmes. In Factual and Factual Entertainment, we note small increases compared to last year in the proportion of contributions, both on and off-screen, made by those who identify as transgender.

Table 4: Transgender contributions by genre %

Off-screen	Entertainment	Factual	Factual Entertainment
2019-20	Redacted	0.6	0.3
2020-21	Redacted	1	0.5
On-screen			
2019-20	0.3	0.3	0.7
2020-21	0.4	0.4	1

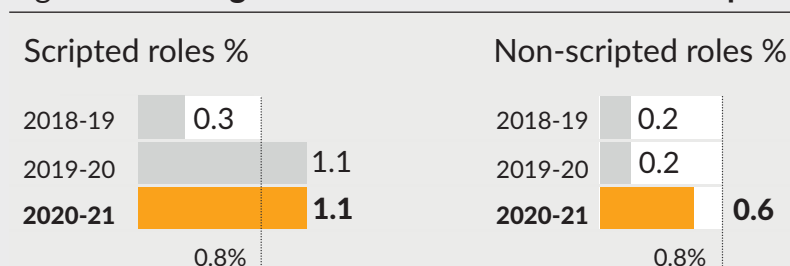
Due to small sample sizes, we are unable to provide any meaningful analysis across role types and work groups off-screen. However, we note that representation of transgender people is similar across both senior and non-senior roles. Figure 17.

Figure 17: Transgender contributions Senior vs Non-senior %



Across all genres on-screen, people who are transgender are making more contributions in scripted roles (1.1%) compared to non-scripted roles (0.6%). Figure 18.

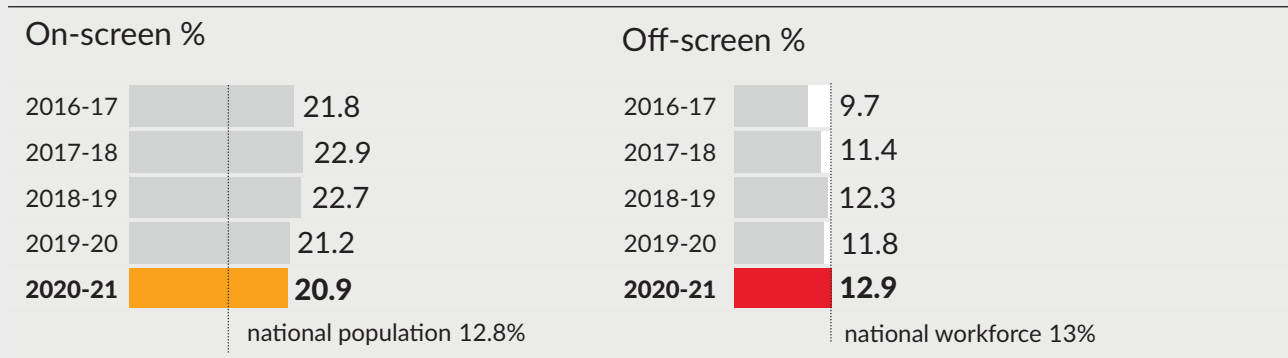
Figure 18: Transgender on-screen contributions scripted vs non-scripted %



8. Race and Ethnicity

Over the five years of Diamond data collection and reporting we have observed greater representation on-screen than off-screen across all Black, Asian and Minority Ethnic groups. Off-screen, we see an increase in contributions from 9.7% in year 1 (2016-17) to 12.9% in year 5 (2020-21). On-screen, although representation is much stronger, we have seen a small decrease in contributions from 22.9% in year 2 (2017-18) to 20.9% in year 5 (2020-21). Figure 19.

Figure 19: Black, Asian, and Minority Ethnic on and off-screen contributions %



In 2020 we published [Racial and Ethnic diversity](#) – a deep dive into Diamond data, a detailed report looking at the representation of people from different racial and ethnic groups in UK television. In the deep dive we committed to disaggregating race and ethnicity data in future reports where possible, so that we might understand how people from different racial and ethnic groups are represented. Figure 20.

Figure 20: Off-screen contributions by race and ethnic group %

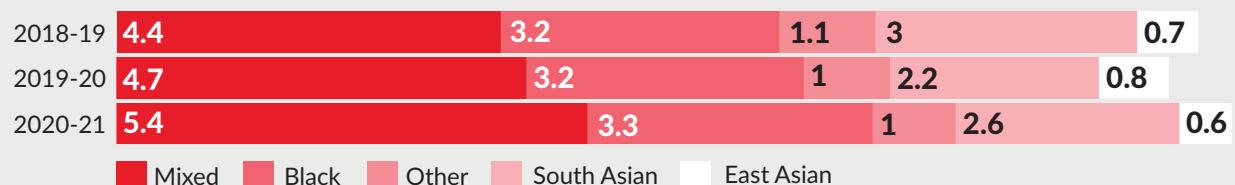
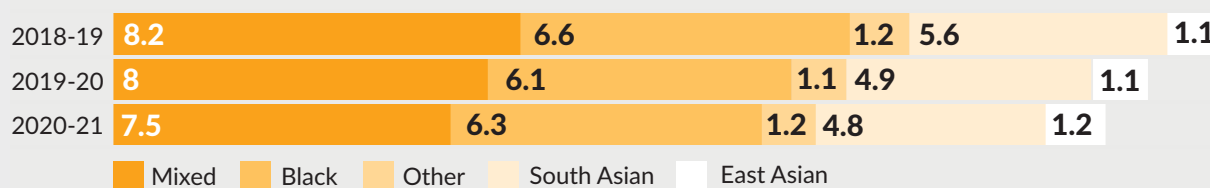


Figure 21: On-screen contributions by race and ethnic group %



People who identify with mixed or multiple ethnic groups are represented most strongly both on (7.5%) and off-screen (5.4%). These figures are relatively high compared to population estimates of 2%.

People who identify as South Asian are least well represented: in year 5 (2020-1), South Asian contributors made 3.3% of all off-screen contributions, compared to a UK population estimate of at least 4.9%¹¹; but on-screen, South Asian contributors made 4.8% of contributions. Over the last five years, contributions by those who identify as South Asian have declined both on and off-screen.

Across all programmes and genres, those who identify as East Asian are represented in line with population estimates on-screen, but they are under-represented off-screen.

People who identify with an other ethnic group are represented at similar levels both on and off-screen, and in line with the UK population estimate of (0.9%).

Black people are also represented on a par with national population estimates of (3%) making 3.3% of off-screen contributions in year 5. On-screen there is stronger representation, with black people making 6.3% on-screen contributions in year 5.

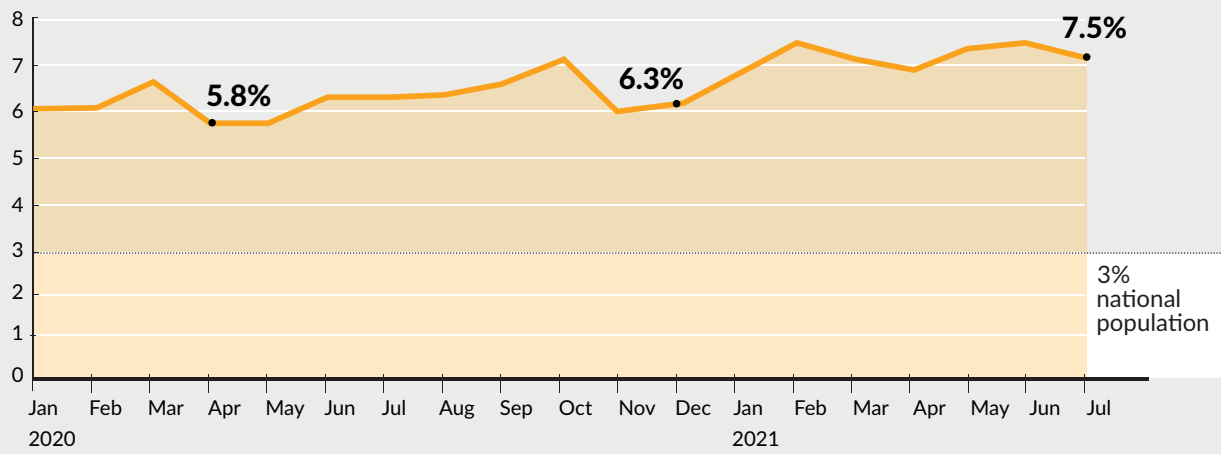
Whilst Diamond generally uses UK population estimates as a benchmark, we need to acknowledge demographic variations across the country. In London, where the majority of television is produced, there is a significantly larger Black, Asian and Minority Ethnic population (40%), with 18% of people identifying as Asian and 13% as Black. The representation in production and on-screen by people identifying as Black, Asian and Minority Ethnic is significantly lower than London population estimates.

All Diamond broadcasters have been proactive in showing their support in response to the murder of George Floyd and the Black Lives Matter movement. Many of the commitments made are long term ones, and Diamond monitors transmitted programmes rather than programmes in production. We have nevertheless undertaken further analysis and found that on-screen representation appears to have increased especially over the first half of 2021 up until July 2021 when this reporting period ends. Figure 22.

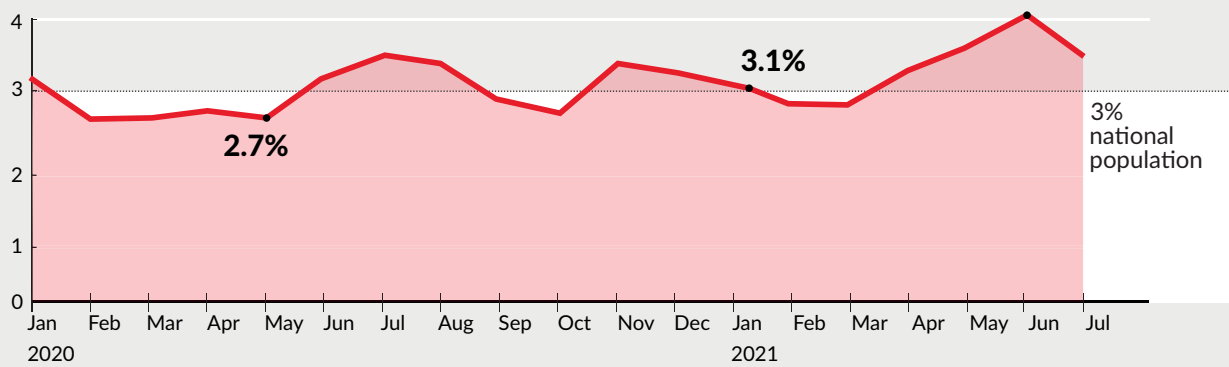
11 UK benchmarks for population are taken from the 2011 Census. 4.9% of the UK population identified as Indian, Pakistani or Bangladeshi. Diamond data also includes people who identified as being from an 'Other South Asian group'. [UK Key Statistics - 2011 Census - Census of Population - Data Sources - home - Nomis - Official Labour Market Statistics \(nomisweb.co.uk\)](https://www.nomisweb.co.uk/key-statistics/2011-census/census-of-population/data-sources-home)

Figure 22: Black contributions on and off-screen %, March 2020 – July 2021

On-screen %



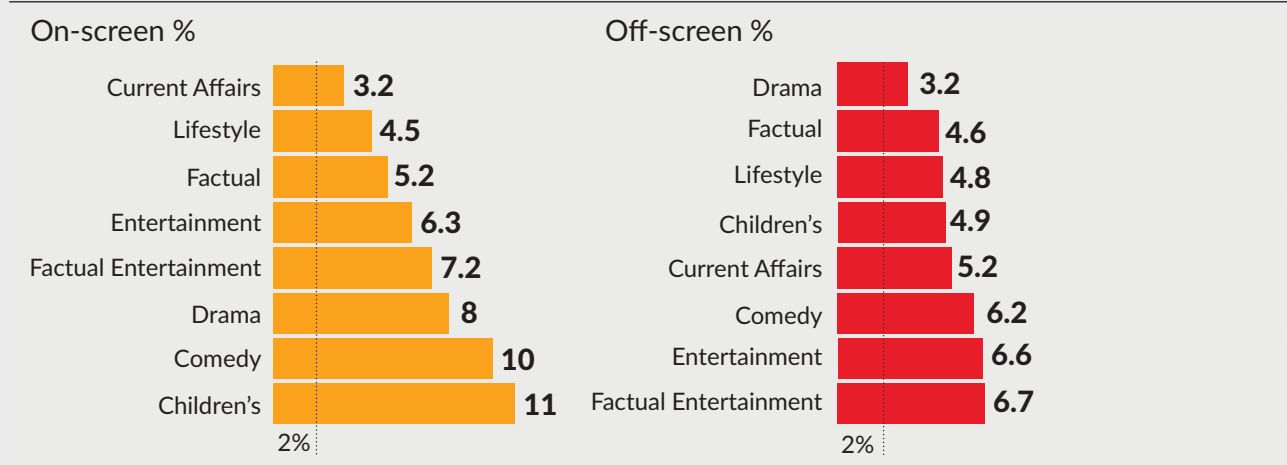
Off-screen %



Race and ethnicity and genres

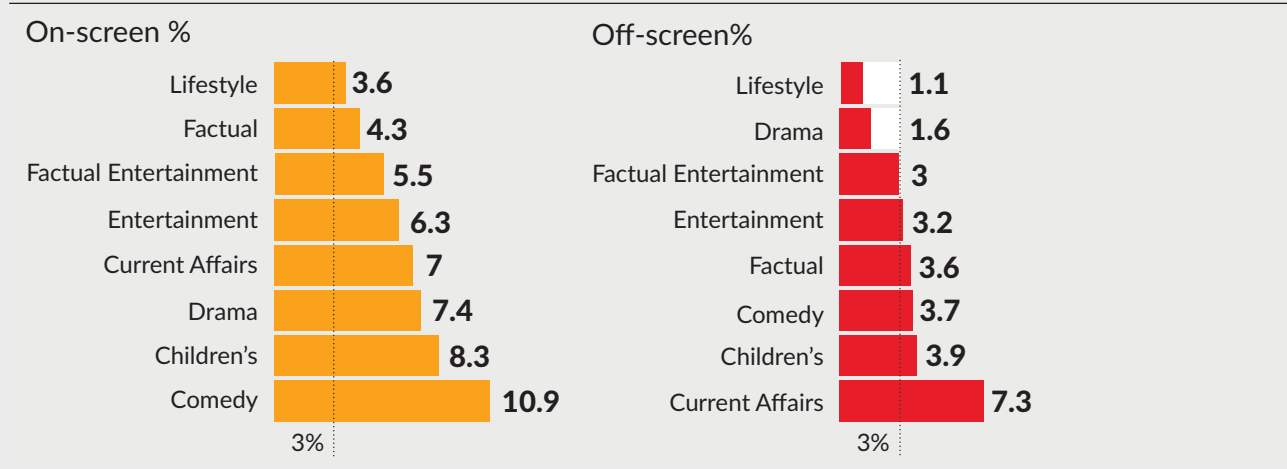
Overall, those who identify with mixed or multiple ethnic groups are strongly represented across all genres, both on and off-screen, when compared to national population estimates (2%). Off-screen representation ranges from 3.2% on Drama programmes to 6.7% on Factual Entertainment. On-screen representation is highest in genres with scripted content (Children's, Drama, and Comedy) and lowest on Current Affairs (3.2%). Figure 23.

Figure 23: Mixed contributions on and off-screen by genre %



Across most genres, Black people are more strongly represented on-screen than off-screen. Off-screen, Black people are making fewest contributions in Drama (1.6%) and Lifestyle (1.1%), which is lower than national population estimates (3%). For other genres, off-screen representation is in line with national population figures (except Current Affairs where Black people make 7.3% of contributions). On-screen, Black people are most strongly represented in Comedy (10.9%) and Children's (8.3%) programmes. Black people are least well represented on Lifestyle (3.6%) and Factual (4.3%) programmes. Figure 24.

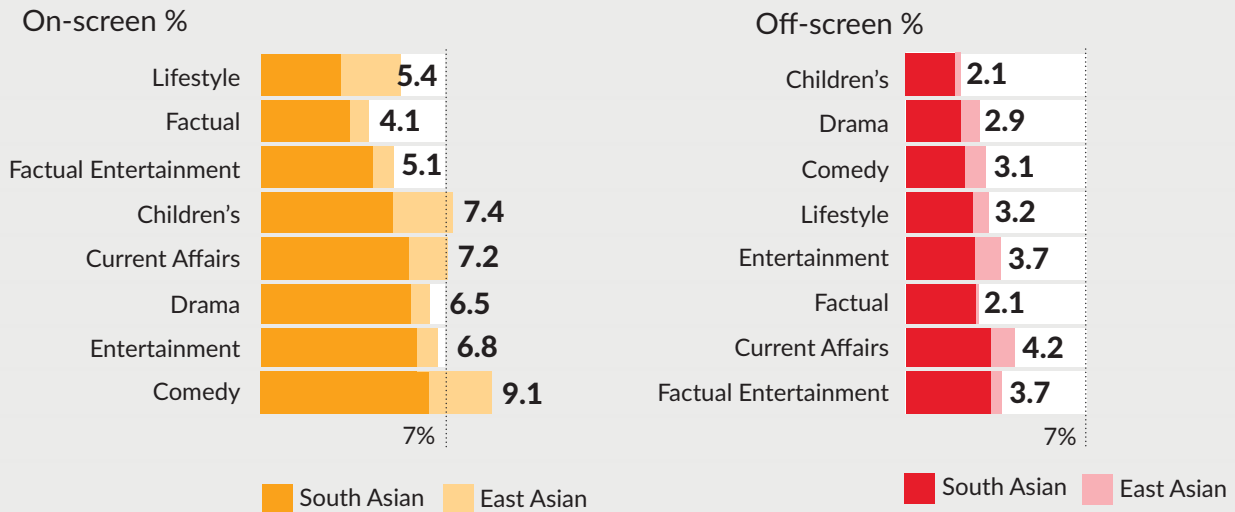
Figure 24: Black contributions % on and off-screen by genre %



People who identify as South Asian are making relatively few contributions off-screen across all genres, compared to national population estimates (at least 4.9%). Contributions range from 1.9% in Children's programmes to 3.3% in Current Affairs and Factual Entertainment.

As with most other ethnic groups, contributions on-screen are higher than off-screen, ranging from 3.1% on Lifestyle programmes to 6.7% on Comedy programmes.

Figure 25: Total Asian contributions off and on-screen by genre %

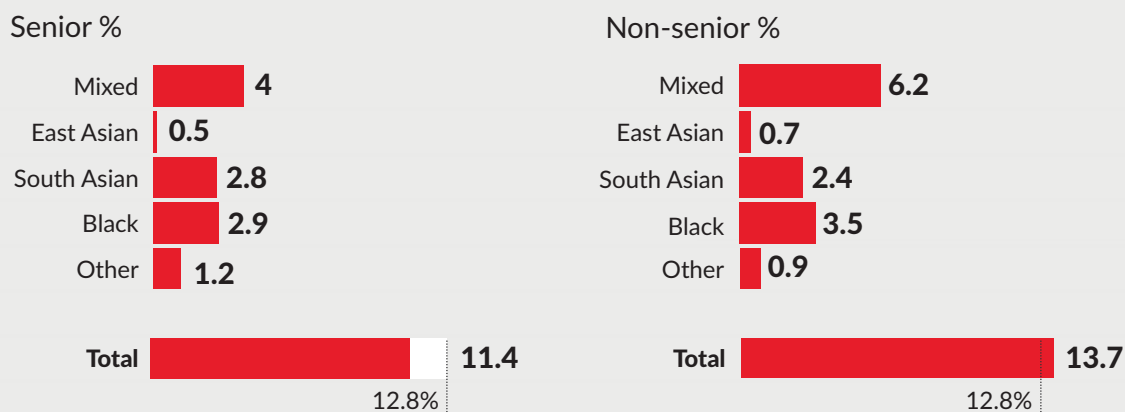


Race and ethnicity and roles

People who identify with mixed or multiple ethnic groups, or as Black or East Asian, are making fewer contributions in senior roles compared to non-senior roles.

Conversely, those who identify as South Asian or with Other ethnic groups are more likely to be in senior roles. However, South Asians remain under-represented across senior roles compared to UK population figures (at least 4.9%). Figure 26.

Figure 26: Race and ethnic group contributions, senior vs non-senior roles %



Across the senior roles, we see a varied picture of representation by people from different race and ethnic groups. Table 5.

- People who identify with mixed or multiple ethnic groups are represented either in line with national population figures (2%) or more strongly, for example as Producer Directors (7%).

- Commissioning Editors who identify as South Asian (7.5%) are represented in line with national population figures. However, people who identify as South Asian are significantly under-represented in other senior roles, especially Director (1.3%), Writer (1.5%) and Executive Producer (1.3%).
- Black people are strongly represented as Commissioning Editors (12.9%) but under-represented in other senior roles compared to national population estimates (3%). The share of contributions by Black people is low in the roles of Director (1.5%), Writer (1.9%), Producer (1%), and Executive Producer (0.4%).
- In aggregate, representation from Black, Asian and Minority Ethnic groups is particularly low in the roles of Director (9%), Writer (9.6%), Producer (10%), Executive Producer (7.3%) and Head of Production (9.3%).

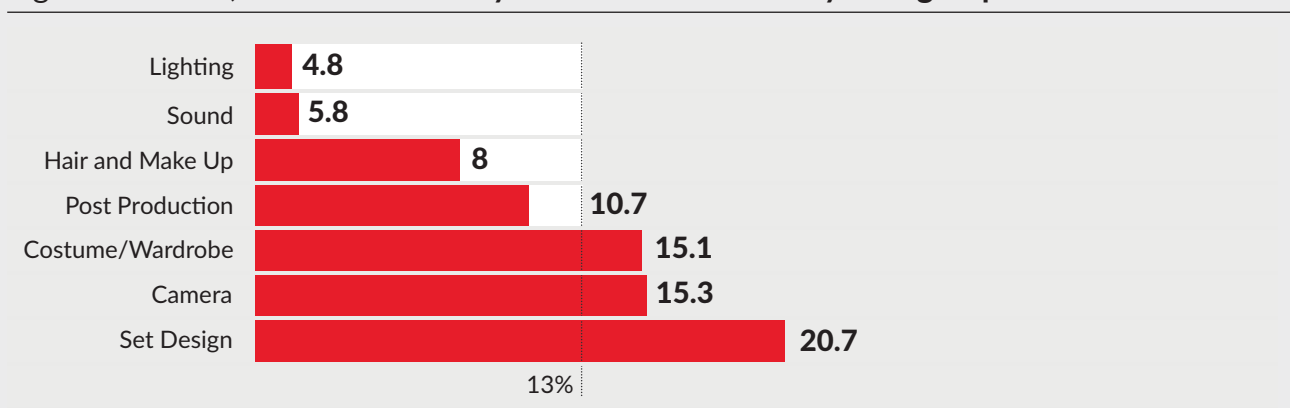
Table 5: Black, Asian and Minority Ethnic contributions in senior roles %

	Commissioning Editor	Director	Producer Director	Writer	Producer	Executive Producer	Head of Production
Mixed	3	3.9	7	5.7	5.1	2.6	6.6
East Asian	R*	R	R	R	R	R	R
South Asian	7.5	1.3	2.8	1.5	3.7	1.3	R
Black	12.9	1.5	2	1.9	1	0.4	R
Other	R	R	R	R	R	R	R
Total: All Black, Asian and Minority Ethnic groups	24.9	9	15	9.6	10	7.3	9.3
No. contributions	38,124	20,976	17,030	17,220	43,115	62,371	16,146

*R Data is redacted because of low sample size

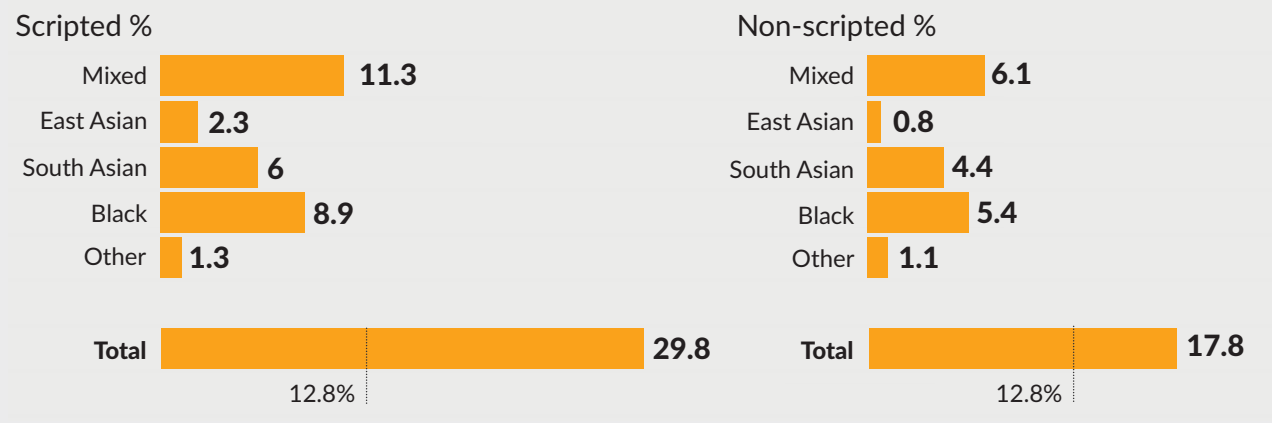
Over the past three years, we have seen increases in representation by Black, Asian and Minority Ethnic groups across the key craft and technical groups that we report on in Diamond. Collectively, however, people from Black, Asian and Minority Ethnic groups are still under-represented in Hair and Make-Up (8%), Lighting (4.8%), Sound (5.8%), and Post Production (10.7%) roles.

Figure 27: Black, Asian and Minority Ethnic contributions by craft groups %



On-screen, all Black, Asian and Minority Ethnic groups are more strongly represented in scripted compared to non-scripted roles. Figure 28.

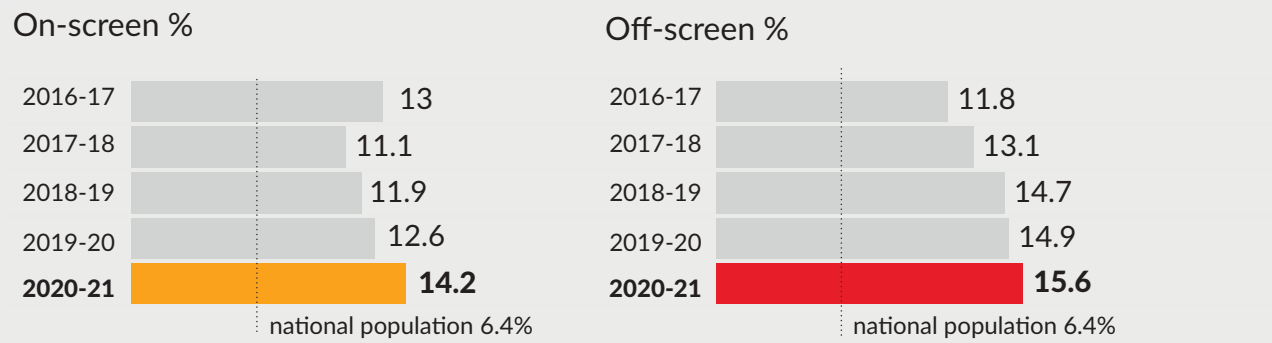
Figure 28: **Black, Asian and Minority Ethnic on-screen contributions scripted vs non scripted %**



9. LGB

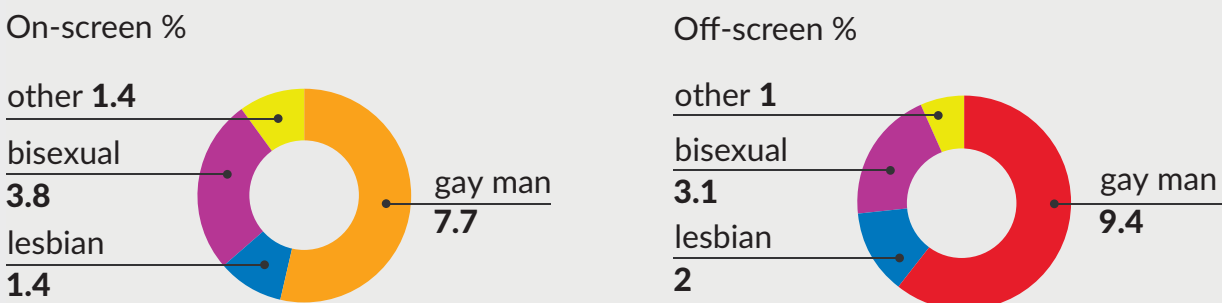
Over the last five years, we have observed a strong representation by those who collectively identify as lesbian, gay or bisexual (LGB) both on and off-screen compared to national population estimates (6.4%). In each of the past four years, representation by those who identify as LGB has been slightly higher off-screen than on-screen. Figure 29.

Figure 29: LGB contributions on and off-screen %



However, most contributions both on and off-screen are being made by gay men. This has been a consistent finding over our five years of reporting. In the Fifth Cut, 9.4% of off-screen contributions and 7.7% of on-screen contributions were made by gay men; by contrast, 2% of off-screen contributions and 1.4% of on-screen contributions were made by lesbians. Figure 30.

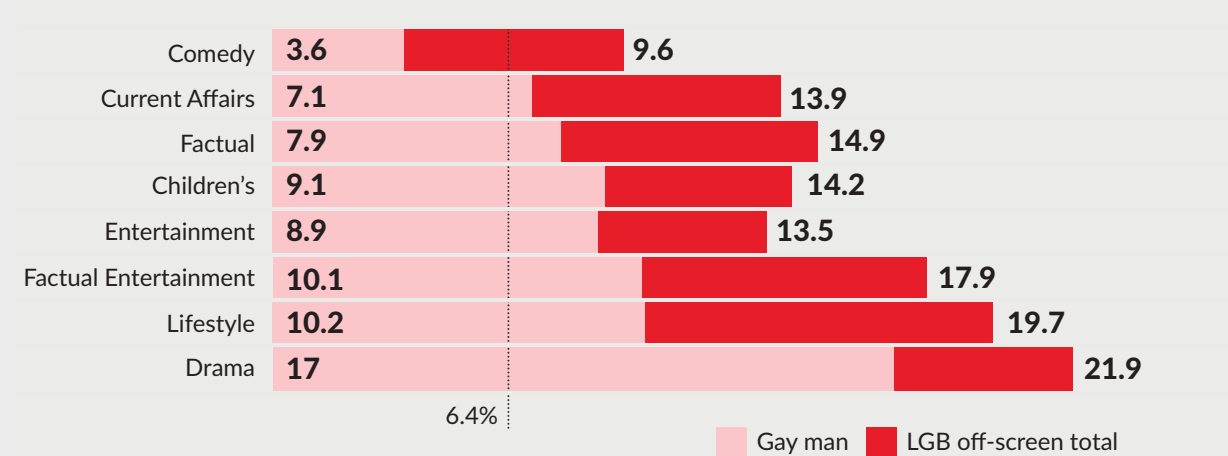
Figure 30: LGB Fifth Cut contributions on and off-screen %



Sexual orientation and genres

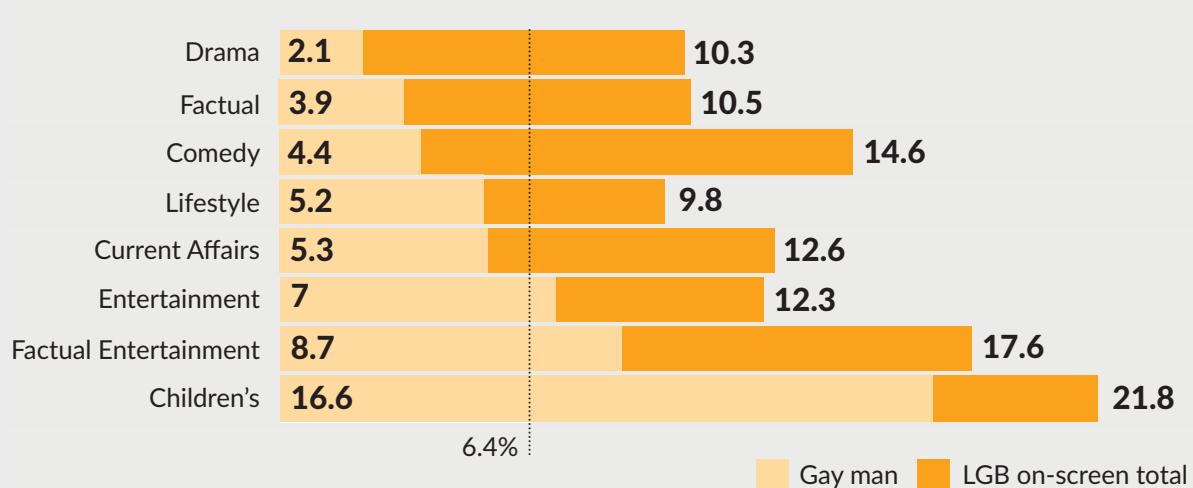
Off-screen representation by those who identify as lesbian, bisexual or as another sexual orientation is relatively constant across genres. There is more variation between genres when it comes to representation by gay men. Gay men are making the most off-screen contributions in Drama programmes (17%) and the fewest in Comedy programmes (3.6%). Figure 31.

Figure 31: LGB Off-screen %



On-screen, gay men are least represented in Drama roles, where they make 2.1% of contributions, and best represented in Children's programmes, where they make 16.6% of contributions. Across most genres, those who identify as bisexual are more strongly represented on-screen compared to off-screen. Figure 32.

Figure 32: LGB on-screen %



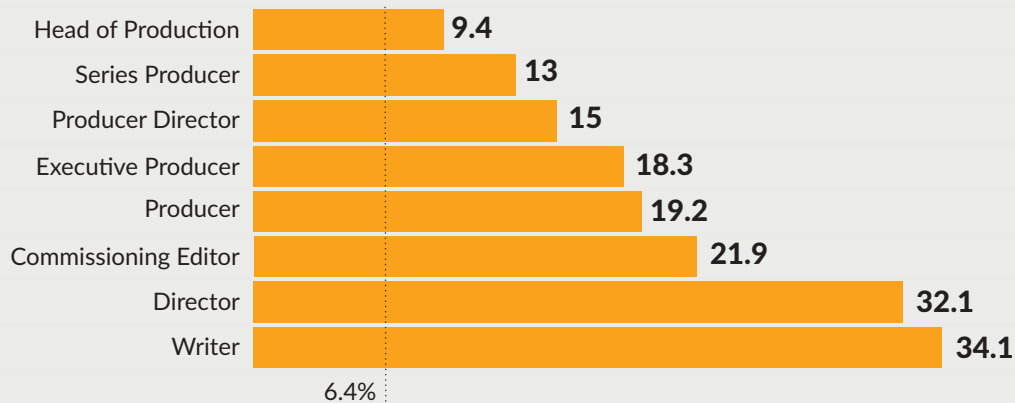
Sexual orientation and roles

People who identify as LGB are more strongly represented in senior roles (20.2%) compared to non-senior roles (13%): this is the case for gay men, who this year made 14.7% of contributions in senior roles and 6.5% in non-senior roles; lesbians also made more contributions in a senior role (2.5%) than in a non-senior role (1.8%). However, people who identify as bisexual or with an other sexual orientation are making fewer contributions in a senior role than in a non-senior role. Table 6.

	Senior Roles	Non-Senior Roles
Gay man	14.7	6.5
Lesbian	2.5	1.8
Bisexual	2.1	3.7
Other	0.9	1.1
Total LGB	20.2	13
Number of contributions	233,028	417,504

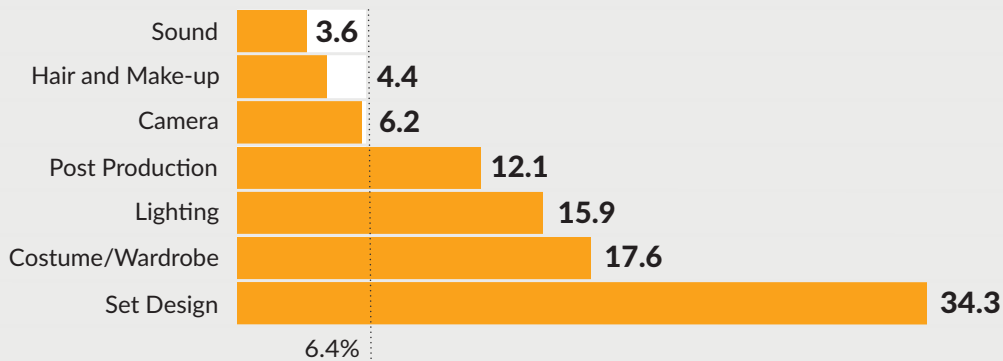
The highest proportions of programme contributions made by people who identify as LGB are made in the roles of Writer (34.1%) and Director (32.1%). Programme contributions are lowest in the role of Head of Production (9.4%).

Figure 33: LGB contributions in senior roles %



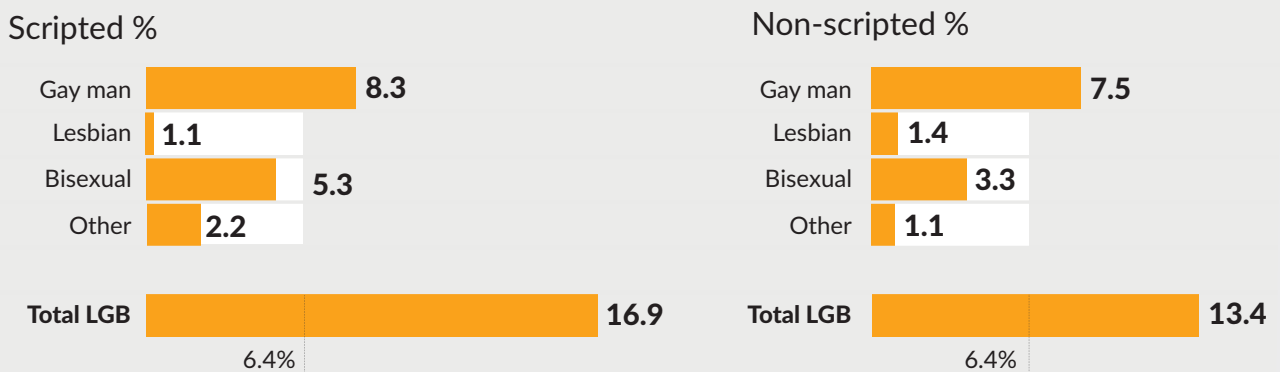
Representation varies significantly across some of the different craft and technical roles. In Sound (3.6%) and Hair and Make-Up (4.4%), we see fewest contributions made by those who identify as LGB and at a rate lower than the UK population estimate of 6.4%; in Camera roles (6.2%), contributions are on a par with UK estimates; but in Set Design roles we see a very high proportion of people who identify as LGB (34.3%). Figure 34.

Figure 34: LGB contributions by craft groups %



As a group, those who collectively identify as lesbian, gay or bisexual are making more contributions in scripted roles (16.9%) compared to non-scripted roles (13.4%). Gay men and those who identify as bisexual or with an other sexual orientation all make more contributions in scripted roles. But those who identify as a lesbian are making slightly more contributions in non-scripted roles. Figure 35.

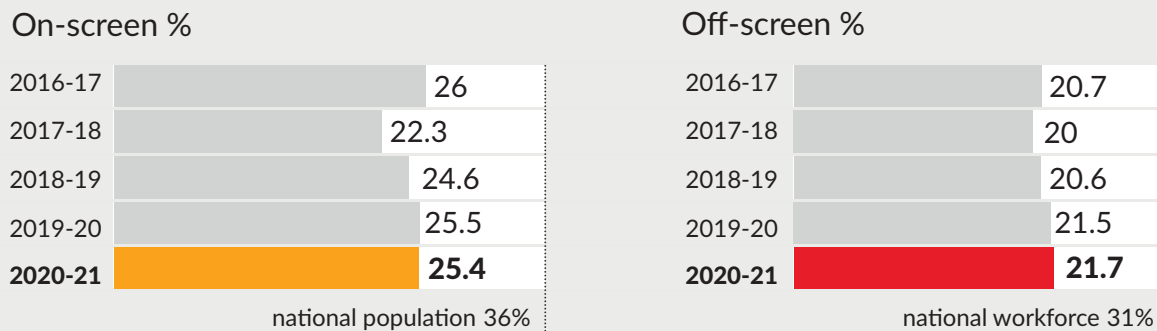
Figure 35: LGB contributions on-screen scripted vs non-scripted %



10. Age

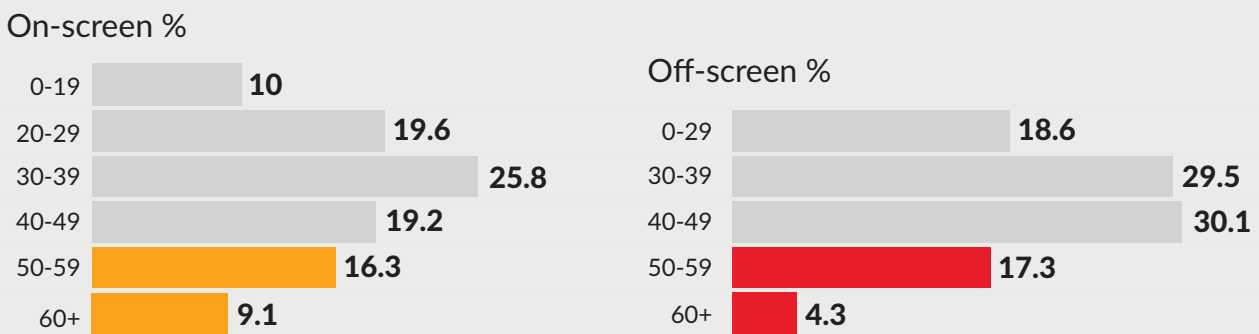
Representation by those aged 50 and over has remained largely unchanged over the past five years. In our fifth year of reporting, over-50s made 21.7% of off-screen contributions and 25.4% of on-screen contributions – both low in comparison to UK population estimates: 36% of people in the UK are over 50 and 31% of the working population is over 50.¹² Figure 36.

Figure 36: 50 and over contributions on and off-screen %



Off-screen, almost 60% of those working in production are aged 30-49. On-screen, nearly 65% of contributions are made by people aged 20-49. Figure 37.

Figure 37: Contributions by age on and off-screen %



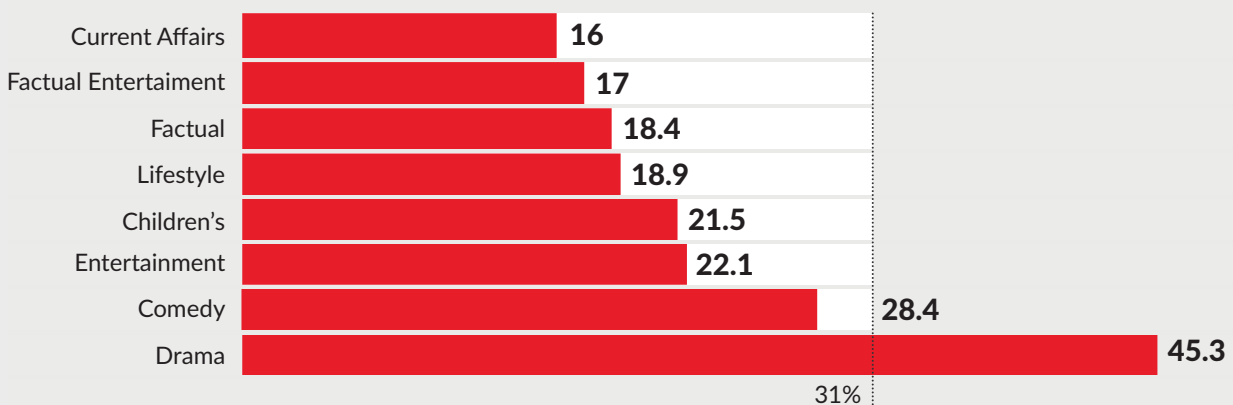
¹² 31% based on proportion of UK employed aged 50+ as a proportion of all employed aged 16 and over August 2016 – July 2017.

Age and genres

Over-50s are under-represented off-screen across all genres except Drama, where they are making 45.3% of contributions, which is considerably higher than the national workforce estimate of 31%.

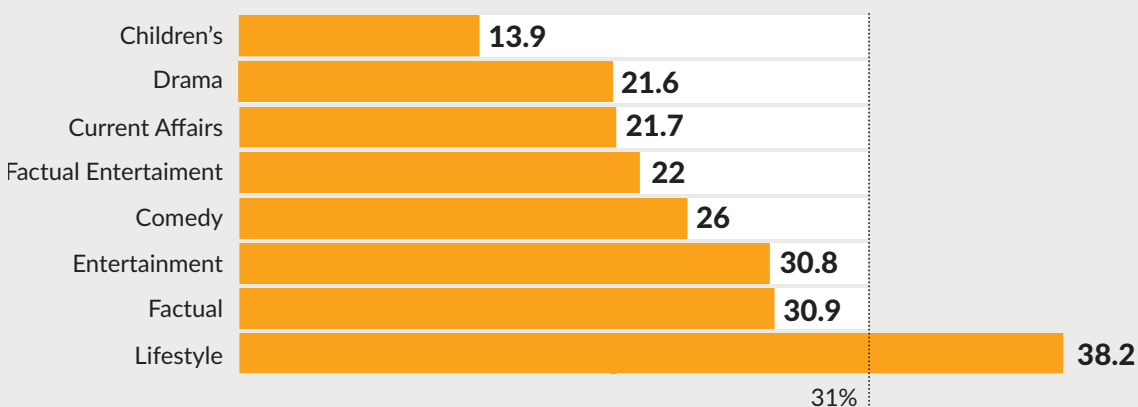
After Drama, over-50s are best represented in Comedy where they make 28.4% of contributions. People over 50 are least well represented in Current Affairs (16%) and Factual Entertainment (17%), where representation is well below national workforce estimates (31%). Figure 38.

Figure 38: 50 and over off-screen contributions by genre %



On-screen, those over 50 are best represented on Lifestyle programmes (38.2%) followed by Factual (30.9%), and Entertainment (30.8%). Over-50s are least well represented on Children's programmes (13.9%), followed by Drama (21.6%) and Current Affairs (21.7%). Figure 39.

Figure 39: 50 and over on-screen contributions by genre %

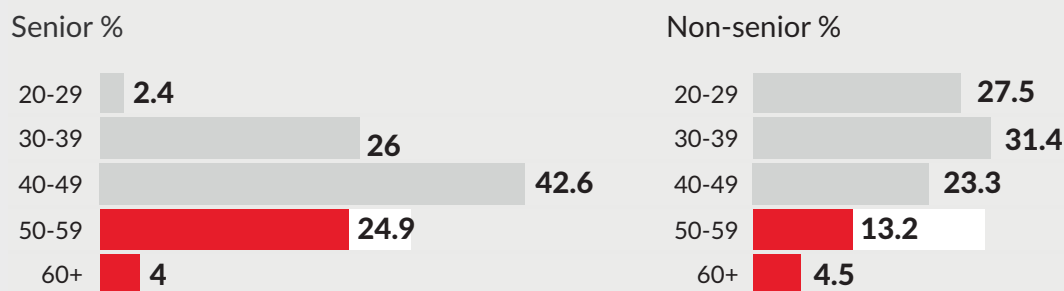


Age and role types

Perhaps not surprisingly, those over 50 are making more contributions in senior (28.9%) rather than non-senior (17.7%) roles. But it is those in the 40-49 age bracket who are making the largest contribution to senior roles (42.6% of contributions), followed by 30-39-year-olds (26%) and 50-59-year-olds (24.9%).

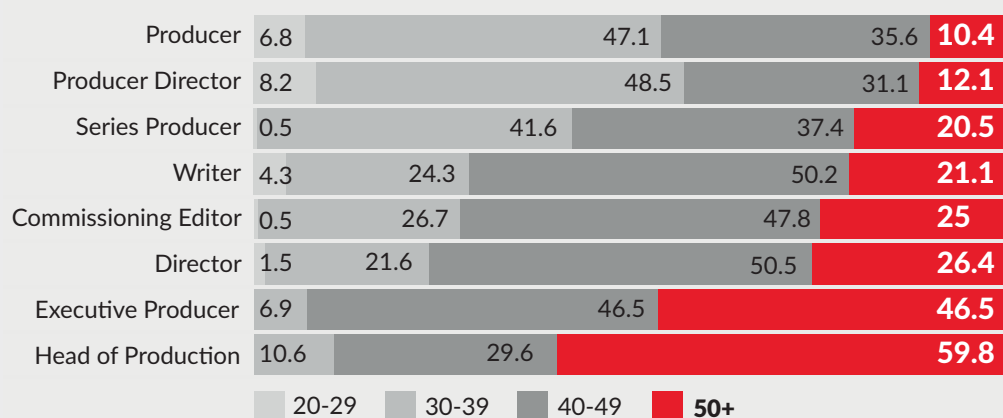
Those aged 60-69 are making slightly more contributions in non-senior rather than senior roles. Figure 40.

Figure 40: Contributions by age senior vs non-senior %



Although over-50s are strongly represented in the roles of Head of Production (59.8%) and Executive Producer (46.5%), their representation in the other senior roles is below national workforce (31%) figures. Over-50s are least well represented as Producers (10.4%) and Producer Directors (12.1%). Figure 41.

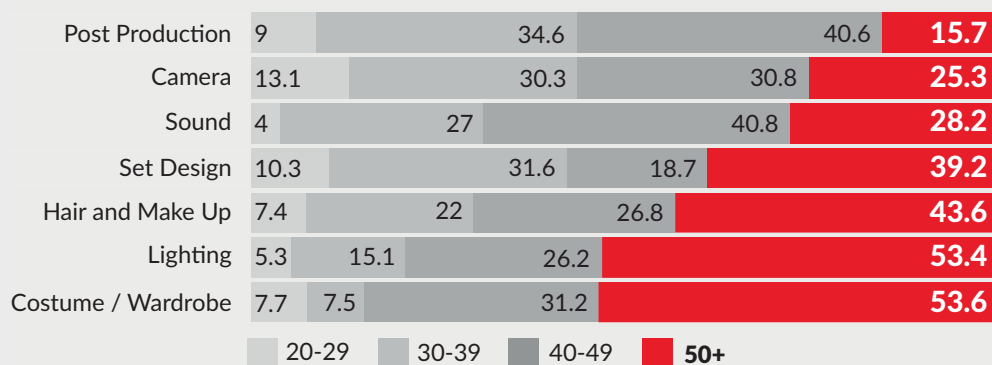
Figure 41: Contributions by age in senior roles %



*Due to rounding, figures do not always total 100.

In craft and technical roles, those over 50 are best represented in Costume/Wardrobe and Lighting where they are making a very high proportion of contributions (53.6% and 53.4% respectively). Over-50s are making fewest contributions in Post Production (15.7%) and Camera (25.3%) roles. Figure 42.

Figure 42: Contributions by age in craft groups %



*Due to rounding, figures do not always total 100.

On-screen, over 50s are more likely to be making contributions in non-scripted roles (27.1%) than in scripted roles (20.1%). Across both scripted and non-scripted, over-50s are also more likely to be in supporting roles – for example, Actor, or as a Contributor – rather than in the headline roles of Lead Actor (13% of contributions) or Presenter/Reporter (14.9%). Table 7.

Table 7: 50 and over contributions – scripted vs non-scripted roles %

All scripted roles	Lead Actor	Actor	
20.1	13	25.2	
All non-scripted roles	Presenter / Reporter	Main Contributor / Expert	Contributor / Interviewee
27.1	14.9	32.1	27.2

11. Conclusions

When Diamond was launched in 2016, CDN and Diamond broadcasters set out a clear intention to: design and build a data collection and reporting system, to work with producers and contributors to collect data, and to publish the insights from that data. Thanks to that commitment, we now have a comprehensive picture of who is making TV programmes across the UK and a means of tracking change.

However, the purpose of Diamond is to support and monitor transformation in the industry. So it is disappointing that our headlines have remained largely static over the last five years, with only limited signs of progress.

Year on year, we have built on our conclusions, and below we summarise our ongoing insights for the industry:

- **Disability:** while it is encouraging to see some small gains over the last five years, the representation of disabled people both on and off-screen remains extremely low across all genres and role types. The small increases we have observed off-screen are across non-senior roles. Of all the characteristics we monitor, disability is the most under-represented across the industry.

Our Doubling Disability interim report acknowledged that at the current rate of progress it would take until 2028 before we have achieved our target of doubling disability off-screen – and another two decades before off-screen representation reaches 20%.¹³

- **Gender:** women are making a significant number of contributions across the industry, in line with national population figures. However, women are less likely to be in senior roles. Craft and technical roles are highly gendered with women making many contributions in roles like Hair and Make-Up and Costume/Wardrobe, but very low contributions in Sound and Lighting.
- **Transgender:** people who identify as transgender are under-represented in the industry, particularly in off-screen roles. On-screen, people who identify as transgender are more likely to be in scripted rather than non-scripted roles.
- **Race and Ethnicity:** Of all the characteristics we monitor, representation across Black, Asian and Minority Ethnic groups is most varied across the industry. In summary, representation is higher on-screen than off, with those who identify with mixed or multiple ethnic groups being the best represented of all the racial and ethnic groups, both on and

¹³ <https://creativitydiversitynetwork.com/wp-content/uploads/2021/09/DD-Full-Report.pdf>

off-screen. Those identifying as South Asian are generally least well represented across production and on-screen. Those who identify as Black, Asian or Minority Ethnic are noticeably under-represented across many senior, craft and technical roles. Our [Race and Ethnicity Diversity report](#) published in 2020 explores our findings in more detail.

- **Age:** after disability, over-50s are least well-represented. Representation has largely remained the same over the last five years, and those aged 50 and over remain under-represented across most genres and role types, both on and off-screen.
- **Sexual orientation:** collectively, those who identify as lesbian, gay and bisexual are strongly represented across the industry. However, gay men are making significantly more contributions both on and off-screen compared to those identifying as lesbian or bisexual.
- **Senior roles:** there is a lack of diversity in senior roles, in particular the roles of Writer and Director, where we observe a low number of contributions being made by women, disabled people, and people from Black, Asian and Minority Ethnic groups. Over-50s also tend to be under-represented in senior roles. Representation by women and disabled people in senior roles is in decline.
- **Drama and scripted:** Across this area, we see either very high or very low off-screen representation by the characteristics we monitor. For example, disabled people and those who identify as Black, Asian and Minority Ethnic are represented at their lowest levels in Drama; but Drama is the genre where over-50s and those who identify as LGB (gay men in particular) are most strongly represented off-screen.
- On-screen, all the characteristics we monitor (with the exception of those over-50) are better represented on scripted rather than non-scripted programmes.

12. What next?

Creative Diversity Network is data informed. We acknowledge that there can be political, societal, legal, creative and emotional levers for addressing diversity and inclusion, but we believe that an evidence-based approach will be most effective for driving longer term and sustainable change.

Across our previous four annual reports, we set out a large number of recommendations and next steps for CDN, our members, and the industry. At Appendix 1, we reflect on which of these we have achieved and progressed and where outstanding action is still most needed.

Disability clearly remains a priority for the industry. In our interim report we noted that it would take until 2028 to achieve the aim of doubling the percentage of disabled people working off-screen, and a further 20 years before we reach representation that matches the UK population. Progress is too slow.

Later in 2022 we shall outline our roadmap for change in our final report and evaluation of Doubling Disability. The key themes that we need to address are:

- Attitudes, awareness and knowledge about disability and disabled people working in TV broadcasting
- Reasonable adjustments and Access to Work
- Entry, recruitment and retention

It is clear that the industry's working culture and practices need to change substantially before disability inclusion is achieved.

Inclusive Practice: An inclusive culture and working practices are essential not just for diversity to thrive, but for the industry to attract the new skilled talent it requires, and to retain those with experience in a competitive job market.

Whilst we advocate for a particular focus on disability, due to the very low levels of representation, we otherwise suggest that the industry will make greater gains at progressing representation and at an increased rate by focusing on collectively adopting more inclusive working practices and processes, starting with how programmes get commissioned.

Continued monitoring: Diamond is about monitoring the long-term impact of our actions. CDN will continue to publish Diamond data regularly to report back progress (or lack of) to the industry.

Diamond insights would not be possible if it were not for the tens of thousands of contributors who have completed a Diamond form over the past five years and who have helped to build this picture for the industry. We urge you to continue contributing to Diamond data collection when asked, so that we might continue to map progress.

Appendix 1

The Table below sets out recommendations and next steps identified in earlier Diamond reports alongside our achievements and progress to date.

Recommendations shaded in **green** are those where we have already made significant progress or achievements. For those shaded **amber**, early progress is continuing.

Reach and participation	
Recommendation/next step	Our achievements/progress so far
Broaden the scope of Diamond to incorporate the UK-commissioned programmes of other interested broadcasters.	The four founding broadcasters were joined by ViacomCBS in 2017 and UKTV in 2021. The British Sign Language Broadcasting Trust (BSLBT) and Discovery UK are set to join in 2022.
Increase Diamond participation and response rates by undertaking an equality analysis of Diamond to understand any barriers and challenges. We will consider user experience, engagement, and participation.	Participation in Diamond has remained fairly constant, but with a slight increase year on year. This consistency enables us to make valid comparisons between groups within the sample. We have undertaken a review of user experience and an accessibility audit to support system improvements.
Collaborate with production companies, unions, guilds, and others in the sector – such as Triforce Creative Network/DANDI – to encourage their members to be a part of Diamond, with a view to increasing response rates.	We continue to reach out to the industry – including production companies and unions – to seek support with Diamond collection and to encourage industry bodies to respond to and build on our findings. Many industry bodies are now using Diamond data to support and inform their own work.
CDN will seek partnership with others in the immediate sector and beyond who have an interest in and access to other relevant data sets in order to collaborate and build a bigger picture.	We have worked with those who have approached us, and we continue to be open to partnership opportunities.
Data collection and analysis	
Recommendation/next step	Our achievements/progress so far
Continue to work with Diamond broadcasters to maximise the amount of data available to CDN; enabling CDN to establish a more detailed picture of the industry demographic.	With the support of broadcasters, CDN has been able to expand on our initial reporting output to include a breakdown by broadcaster and by different role types and work groups.

Undertake a more in-depth analysis of what we know about how Black, Asian and Minority Ethnic groups are represented across the industry.	In 2020, CDN published Racial and Ethnic Diversity: a deep-dive into Diamond data , bringing a more nuanced understanding of the representation by Black, Asian and Minority Ethnic groups across the industry.
Following the positive response to our deep-dive report, CDN will look to publish a further subject-focused report in 2021. We will continue to extend the ways in which we make Diamond data and insights accessible in order to support the industry to focus efforts where they are most needed. To support more detailed secondary analysis, we shall establish a long-term research framework and reporting regime.	CDN will follow up in 2022 with a focused insight into disability data. We also recognise the value that our independently commissioned research has brought to Doubling Disability, and we intend to commission further independent reports in response to Diamond data. We are updating our website to improve the accessibility of all our content.
Facilitate additional collection of data from news and sports programming.	Some broadcasters are already collecting this data. We hope that eventually all broadcasters will be doing so.

Bringing about change

Recommendation/next step	Our achievements/progress so far
Collectively, CDN and its members are tackling the under-representation of disabled people through the Doubling Disability campaign. The project has been extended until the end of 2021. In Spring 2021, we will publish an interim report.	Since 2018 CDN members have joined forces on the Doubling Disability campaign to tackle the under-representation of disabled people working off-screen in UK television. In 2021, we published an interim report, and in 2022 we will publish our final conclusions and next steps.
Work with Department for Work and Pensions Disability Ambassador for Media, to create an action plan for employment in the broadcasting industry.	In 2022, we will publish our 'road map' for disability inclusion in the industry. This includes how we will work with central government to make Access to Work viable for our industry.
CDN will continue to hold broadcasters and producers to account through our transparent and regular reporting.	CDN continues to be committed to transparent and regular reporting. We continue to publish detailed data analyses through our annual report and deep-dive data releases.
Bringing a diversity lens to every decision – ensuring diversity and inclusion is 'baked' into every process and system.	This is an ongoing and necessary ambition to support inclusive working. CDN is a partner in the development of the Everyday Diversity app, an AHRC-funded project led by the University of Glasgow that will support this work. In the meantime, we encourage the industry to regularly review its processes – from commissioning programmes, to training – to ensure inclusivity across the industry.

Communication and training	
Recommendation/next step	Our achievements/progress so far
CDN will host Diamond xChange in 2019.	In 2019, we hosted Diamond xChange, an industry conference that explored the power of data collection. This was also an opportunity to learn about successful approaches to diversity and inclusion.
<p>CDN are continuing to work with TriForce Creative Network to deliver Diamond diversity training for production companies.</p> <p>In partnership with the Royal Television Society (RTS), CDN are also hosting a series of The Network Speaks events.</p> <p>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.</p>	<p>In conjunction with TriForce Creative Network, we have delivered regular Diamond training for producers.</p> <p>And in partnership with the Royal Television Society, CDN has hosted a series of Network Speaks events across the UK, supporting peer-to-peer learning for producers working outside of London.</p>
<p>CDN will continue to support the industry to embed inclusion, including by offering its expertise to members. We will continue to provide evidence and advice to government and others in the industry who drive policy and process.</p> <p>Going into 2021, we have renewed our collaboration with the Everyday Diversity project.</p>	<p>We continue to provide evidence and advice to those in the industry and government.</p> <p>CDN continues to support the industry to embed inclusion. For example, as a partner in the development of the Everyday Diversity app, an AHRC funded project, led by the University of Glasgow.</p>
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.	We regularly ask our members to contribute to our resource pages. By sharing evaluations, good practice and case studies, we increase understanding across the industry of what works.
The challenge of evolving beyond 'Black Asian and Minority Ethnic' requires collaboration and broad input... 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.	<p>In Autumn 2020, in our <u>deep-dive into Racial and Ethnic Diversity</u>, we made a commitment to disaggregate race and ethnicity in future reports, wherever possible.</p> <p>Some of our members have collaborated to commission a report from the <u>Lenny Henry Centre for Media Diversity</u>, which offers a starting point for a conversation on diversity and inclusion policy making.</p>
Restructure cross-broadcaster working groups, including setting up a new Production Users' Group, to inform future training needs, identify any system change requirements, and implement quality control with regards to collection of Perceived data.	We have hosted and participated in dedicated sessions for producers, and we have consulted via surveys and focused interviews to glean feedback. We have undertaken a user experience review and accessibility audit to inform our system changes. Guidance around the collection of Perceived data is incorporated into the TriForce Diamond training.

The recommendations set out below remain **outstanding** – i.e. they have yet to see significant progress or achievement – but all remain a priority focus for the industry.

- Diversity across many senior roles, especially Directors and Writers, is poor. CDN recommends that the industry needs now to urgently review its approach to achieving diversity in the sector's most influential roles. A clearer understanding is required of what has worked (or has not) and why. This needs to be shared to inform more effective action.
- Off-screen, it is Drama where we see especially low contributions by those who identify as Black, Asian and Minority Ethnic, and by disabled people. It is also the genre where we otherwise see investment and efforts being made to innovate content. It is critical that more is done to diversify those producing UK dramas.
- Analysis of the craft and technical groups shows that many of these roles are highly gendered, with women dominating some roles, and males dominating others. We recommend that as an industry, we work to tackle this issue, working with training and skills providers to eliminate stereotypes, and to ascertain whether there are other factors which are perpetuating these gender divides.



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 BBC, ITV, Channel 4, ViacomCBS, Sky, S4C, UKTV, Discovery, BAFTA, ITN, Pact, and ScreenSkills.

For more information:

www.creativediversitynetwork.com

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