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Introduction: Accelerating our journey

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

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

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

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

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

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

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

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

Tony Hall, BBC Director-General
Progress report - where we are

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

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

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

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

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

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

On Screen and Air

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

Over 2017, we are prioritising improved measurement to gain a rounded understanding of our on screen portrayal. This year, for the first time, monitoring tool DIAMOND will capture diversity data across BBC, ITV, Channel 4, Channel 5 and Sky. The system will capture the diversity of those who make television and those who are on television. On screen portrayal will be recorded as both perceived (what the viewer sees) and actual (what contributors/talent disclose).
Diversity monitoring in radio programming is being trialed to better understand the make-up of presenters, guests and contributors and highlight where under-representation still exists. As radio formats vary from service to service, bespoke approaches are being piloted. For example, Radio 5 live has piloted a new system to monitor the gender, ethnicity and age of on air voices. Radio 3 has been monitoring the number of works broadcast by women composers over the past couple of years and is expanding this to include the ethnicity of composers. Outside Source has piloted a system to monitor the gender of on air voices and News is looking to roll this out further across other programmes.

Our workforce is more inclusive than it has ever been

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

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

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

We’re also going beyond our targets, and in addition to gender, sexual orientation, disability and ethnicity, we are also focusing on social inclusion. At the end of 2016, for the very first time, we measured social diversity right across the organisation at all grades – the first broadcaster to publish this information – in order to better understand the make-up of our workforce.
While we’re proud of our achievements, we know we need to keep moving forward. Over the next couple of years we aim to not only meet all our targets, but amplify the impact of our efforts for the continuous benefit of our audience.

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

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

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

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

The quality and diversity of content on the BBC is best demonstrated by some of the highlights of our award winning programming:

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

Additional RTS Awards went to Sophie Okonedo in Undercover (Actor - Female), A Midsummer Nights Dream (Childrens), Employable Me (Popular Factual & Features) and Osi Umenyiora, NFL Show (Sports Presenter).

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

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

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

**Exodus: Our Journey to Europe** (BBC Two) was awarded Best Factual Series at the BAFTAs and Best Documentary.

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

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

BBC Three, crowned Channel of the Year at the RTS Awards, had additional wins for **People Just Do Nothing** - a BAFTA for Best Scripted Comedy and an RTS Award for Best Comedy Performance by Asim Chaudhry.

Phoebe Waller-Bridge, creator and star of **Fleabag**, won the Breakthrough Award at the RTS Awards as well as Best Female Performance in a Comedy Programme. **Murdered by My Father** (BBC Three) was awarded Best Single Drama at the RTS Awards and lead Adeel Akhtar won Best Actor at the BAFTAs, becoming the first non-white male to do so.

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

**EastEnders** (BBC One) won a PinkNews Special Award in honour of decades.

**River City** (BBC One Scotland) won a 2016 Mind Media Award for its portrayal of a self-harm storyline.
We’ve had a stand-out year of programming built on diverse subject matter including age in The Real Marigold Hotel, refugees in Exodus: Our Journey to Europe and untold diasporic experiences in the Black and British Season. Across television, radio and online, a rich and challenging canon of stories was told throughout the season. This included David Olusogas Black and British: A Forgotten History, Back in Time for Brixton and Black is the New Black.

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

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

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

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

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

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

Disability talent is also one of our priorities and, like other areas of diversity, we have established schemes to bring about change. Two presenters, Steve Brown and JJ Chalmers, are now in place on the Disabled Presenter Fast Track scheme, spending time with Sports News, Radio 5 live, BBC Breakfast, The One Show and on a variety of sports events and factual programmes. New presenter talent was identified through a networking event in June 2016 and work has now started with three specialist factual presenters across natural history, music and entertainment. In addition, two newcomers will become part of our cohort of accomplished disabled presenters for Factual and Daytime.
Our content for our youngest viewers has diversity at its heart, with particular achievements around disability portrayal. Something Special, which celebrated its tenth series in 2016, is for all children but particularly aimed at those with special needs and communication difficulties. Melody introduces children to classical music through stories and animation, with the main character a partially sighted girl. Magic Hands is a ground-breaking programme on CBeebies that translates poetry into British Sign Language. Disabled children also appear across mainstream shows as standard – from Mr Blooms Nursery, Magic Door through to Dumping Ground and Wolfblood. Pablo, a 52-part CBeebies animation on screens from 2017, revolves around an autistic character and was written and produced by people who have autism.

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

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

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

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

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

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

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

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

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

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

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

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

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

“Since the launch the small project team of seven staff have already published over 1,300 pieces of content in a number of genres including music, comedy, and lifestyle and have supported and developed over 180 people to create a new generation of regular contributors for the BBC.” Anthony Browne, Executive Producer, Social Media, BBC Scotland.
In Daytime programmes there have been strides in including more disabled presenters – such as Martyn Ashton in Operation People Power with Dave Myers. Steve Brown regularly appears on The One Show covering a wide range of public interest stories, not just those to do with disabilities. Disabled contributors and experts have appeared on a number of game, quiz, panel shows and factual content; from Pointless and The Big Painting Challenge through to Ultimate Hell Week and Eat Well For Less?

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

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

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

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

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

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

Sighthill from BBC Scotland told the story of residents living in an iconic Glasgow housing estate. Also exploring estate living, BBC Wales’ partnership project #towerlives produced a range of television, radio and online content in 2016, inspired by face-to-face activity with the people who live in the tower blocks of Butetown, Cardiff.
And we must continue to reflect more of our nations through our content. High profile series set in Scotland such as Clique, The Replacement and upcoming drama Trust Me, a new psychological hospital thriller, are a few examples of this.

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

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

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

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

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

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

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

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

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

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

We’re also taking the game to new and younger audiences through our social media channels and we continue to enhance our digital offering through Connected TV live WSL match coverage, new from April 2017. Although disappointingly we recently lost a competitive bid for the UK TV rights to this summer’s Women’s Euros - on the flip side it’s a measure of the progress made in making women’s football a highly attractive broadcasting proposition.
Radio 4 has continued to capture voices and stories from more communities across the UK. Women’s Hours special 70th anniversary programme showed it has charted a social and political revolution in women’s lives - covering everything from backstreet abortions and the introduction of the pill to the fight for the Equal Pay Act. Also on Radio 4, Lenny Henry presented the 10-part series, Raising the Bar: 100 Years of Black British Stage and Screen.

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

**BBC Commissioner Development Programme**

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

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

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

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

**BBC News Disability Journalists Scheme 2017**

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

**Felix Dexters Comedy Writers Bursary 2017**

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

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

BBC Writersroom

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

Working directly with commissioning teams and programme makers, the team are based across the UK, with newly opened offices in Glasgow, Cardiff and Belfast, as well as Salford and London. Writersroom keep diversity at the centre of everything they do. Recent highlights include:

The Break (BBC Three)

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

London Voices

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

Continuing Drama Series Writers Development Schemes

This programme places diverse writers across Doctors, Holby and Casualty - recent developments have resulted in more support and better results for both writers and shows.
Across the Nations and Regions

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

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

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

Comedy and Disability Workshop and Retreat

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

Directors’ Scheme

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

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

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

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

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

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

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

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

“Looking back at my time on the BBCs Commissioner Development Programme I’m grateful for the opportunities it gave me. On the scheme, I was encouraged to participate in championing important ideas and stories that speak to everyone in today’s UK – I’ve seen them go through the commissioning cycle and come to life on the BBC.” Fatima said.
The BBC also works with partners and the industry to increase diversity across broadcasting:

**Diversity Commissioning Guidelines**

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

**BBC Films**

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

**Factual and Daytime Production Talent Event**

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

**Disabled Presenter Networking Event**

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

**Disability Confident Event with ITV**

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

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

**Audience Feedback Panel**

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

**Temperature Check Surveys**

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

**Black and British Season Research**

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

**Creating New Audience Communities Through Signed-in Data**

The development of signed-in data offers the potential to capture the behaviour and preferences of significant numbers of diverse groups - who may not feature highly in regular sample surveys. The Our BBC initiative is moving from the current structure of audience councils (which with 230 members nationally can never fully reflect the diversity of our audiences) to one in which all members of the audience can choose to have a direct input on BBC decision-making. As part of that shift, over the next year we will be establishing a digital panel of over 30,000 audience members.
Radio 1 and Radio 1Xtra - Youth Council

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

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

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

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

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

- Almost half of the public had heard of the Black and British Season (43%) and over a quarter (27%) had consumed some of its content
- Awareness and reach was markedly higher amongst our black audience - 64% were aware and over 53% consumed content.
- Around 18 million viewed something from the season on television, an estimated 4.5 million listened to something on the radio and over 1 million engaged with the season online.
- The #blackandbritish received 23 million impressions on social media and there were 72,000 mentions of Black and British content on Twitter (including #blackbritishhero
Accessible services and products

Our services are for everyone so we’re building the highest levels of accessibility into our digital products. From the 2012 Olympics app onwards, the BBC has been a pioneer in accessible mobile applications - including apps for such core services as News, Sport, Weather and iPlayer.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

BBC News Women in Technical Production Programme

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

RISE and Elev8 Mentoring and Development Programmes

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

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

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

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

There are employee networks across the BBC which host events and help provide mentoring and support including BBC Pride, BBC Women in STEM, BBC Ability as well as BBC Scotland’s Disability.

Action Group and the BBC Black and Asian Forum (BBAF), who won The Best Employee Network Award at the 2016 Race Equality Awards. Global Women in News (GWiN) has become the BBC’s fastest growing and largest staff network with over 1,400 members, 21 groups internationally and around 350 women taking part in mentoring schemes. Using volunteers from across the division, GWiN has delivered almost 100 networking events, launched a Parents Network, delivered bespoke training programmes and launched its own intranet - which provides support, information and promotes best practice at work.
In 2017/18, GWiN aims to improve the support women returning to work after periods of maternity leave receive, with bespoke coaching, training and guidance for line managers. Meanwhile, BBC News will maintain a job share register to support models of flexible working. The forum aims to expand its presence further into UK regions outside of London and develop leadership training for women on lower grades.

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

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

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

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

**Social diversity and pre-entry schemes**

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

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

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

- The percentage of the BBC workforce that attended a state school is 83%
- The percentage of the BBC workforce that has a parent without a degree is 48%. (This is similar to the proportion of students in higher education whose parents do not have a degree)
- The proportion of BBC employees whose parents had a higher managerial and professional job was 61%
The BBC is one of the first organisations to undertake this research and currently no comparative data is available from others in the broadcasting industry, however, we will continue to monitor these figures.

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

**Apprenticeships**

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

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

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

We are taking steps to ensure we attract applications from under-represented groups who have the talent the BBC needs:
- 64% of the 2015 intake of Television Production Apprentices were from families where neither parent went to university (45% BAME)
- 60% of the 2015 intake of Digital Journalism Apprentices were from families where neither parent went to university (50% BAME)

**Mama Youth**

Traditionally, entry-level experience in the industry has been less accessible to some groups than others. The BBC has partnered with the London-based Mama Youth Project for four years, offering BBC Academy training and month-long placements to young people - who join the BBC after a 13-week training programme at Sky.
In 2017, we will be placing 20 young people across BBC Studios and BBC Content. Since starting the partnership in 2013, 86% of the BBC’s intake have been offered a minimum three-month contract as a result. 17 Mama Youth graduates are still at the BBC in roles including Production Management Assistant, Researcher and Production Co-ordinator.

**Leonard Cheshire Change 100 Scheme**

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

**Creative Access Trainees**

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

**BBC North Young Ambassadors**

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

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

**Make it Digital Traineeships**

BBC Make it Digital Traineeships, designed by BBC Academy, are eight-week programmes offered by Job Centres to improve digital skills and increase employability. So far, the Traineeship has seen over 1,700 young people participate, with some being steered towards BBC Apprenticeships where talent has been spotted. Inspired by the face-to-face Traineeships, a virtual version of the Digital Traineeship is being developed and will include a module on employability skills.
Pre-Employment Talent Pools
First Steps pre-employment talent pools aim to increase the diversity of our entry level applicants. Two talent pools with 40 spaces each are designed to teach people the skills needed to enable them to compete for opportunities at the BBC. Being part of the talent pool brings access to work shadowing, mentoring and taster training.

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

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

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

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

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

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

In Northern Ireland ‘Make It’ is a multiplatform learning project focused on the educational gaps and working skills shortage. The initiative targets boys and young men between 13 and 24 from working class urban areas. ‘Make It’ content and events have so far included a skills fair in East Belfast, live broadcasts from schools, a television documentary, employability workshops, short form and digital learning resources.
In January 2017, an event was held in Scotland in partnership with Glasgow’s Youth Community Support Agency – who work with young people from BAME backgrounds who have experienced the criminal justice system. Over 50 people attended from organisations, charities and local government in addition to the young people.

**In summary**

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

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

### All staff age distribution by division: 31 March 2017

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<tr>
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<td>86</td>
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<td>6,441</td>
<td>6,179</td>
<td>4,472</td>
<td>889</td>
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</table>

### Senior leadership staff age distribution by division: 31 March 2017

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<td>282</td>
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<td>–</td>
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<td>26.9</td>
<td>40.6</td>
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<td>42</td>
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<td>59</td>
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<td>–</td>
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<td>11.4</td>
<td>43</td>
<td>40.1</td>
<td>5.4</td>
</tr>
<tr>
<td>Radio and Education</td>
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<td>82</td>
<td>69</td>
<td>14</td>
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<td>42.3</td>
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<td>7.2</td>
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<td>–</td>
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<td>612</td>
<td>1,272</td>
<td>937</td>
<td>135</td>
<td>–</td>
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<td>20.5</td>
<td>42.6</td>
<td>31.4</td>
<td>4.5</td>
</tr>
</tbody>
</table>

* All data reflects UK based employee contracts only.
* Some divisions have been combined due to small teams: ‘Other’ includes BBC Trust Unit and BBC Studiomax, and Director General’s Office and Deputy Director General’s Group also includes Editorial Standards & Policy, Policy and Communications.
**APPENDIX CONTINUED**

**All staff age distribution by grade bands: 31 March 2017**

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<th>Grade band</th>
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<th>30-39</th>
<th>40-49</th>
<th>50-59</th>
<th>60+</th>
<th>&lt;20</th>
<th>20-29</th>
<th>30-39</th>
<th>40-49</th>
<th>50-59</th>
<th>60+</th>
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<tbody>
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<td>266</td>
<td>371</td>
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<td>56</td>
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<td>42.8</td>
<td>18.9</td>
<td>6.5</td>
<td>0.9</td>
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<tr>
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<td>754</td>
<td>451</td>
<td>485</td>
<td>475</td>
<td>187</td>
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<td>31</td>
<td>18.5</td>
<td>19.9</td>
<td>19.5</td>
<td>7.7</td>
</tr>
<tr>
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<td>2,234</td>
<td>1,678</td>
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<td>34.7</td>
<td>23.8</td>
<td>17.9</td>
<td>3.7</td>
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<td>1,747</td>
<td>2,024</td>
<td>1,326</td>
<td>207</td>
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<td>597</td>
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<td>–</td>
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<td>153</td>
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<td>4.2</td>
<td>42.6</td>
<td>46</td>
<td>7.2</td>
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<tr>
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<td>21,239</td>
<td>86</td>
<td>3,172</td>
<td>6,441</td>
<td>6,179</td>
<td>4,472</td>
<td>889</td>
<td>0.4</td>
<td>14.9</td>
<td>30.3</td>
<td>29.1</td>
<td>21.1</td>
<td>4.2</td>
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</table>

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

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<th>30-39</th>
<th>40-49</th>
<th>50-59</th>
<th>60+</th>
<th>&lt;20</th>
<th>20-29</th>
<th>30-39</th>
<th>40-49</th>
<th>50-59</th>
<th>60+</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leavers</td>
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<td>21</td>
<td>1,205</td>
<td>1,160</td>
<td>635</td>
<td>397</td>
<td>162</td>
<td>0.6</td>
<td>33.7</td>
<td>32.4</td>
<td>17.7</td>
<td>11.1</td>
<td>4.5</td>
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<td>1,727</td>
<td>1,006</td>
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<td>48.9</td>
<td>28.5</td>
<td>12.6</td>
<td>5.7</td>
<td>1.4</td>
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</table>

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

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<th>50-59</th>
<th>60+</th>
<th>&lt;20</th>
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<th>30-39</th>
<th>40-49</th>
<th>50-59</th>
<th>60+</th>
</tr>
</thead>
<tbody>
<tr>
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<td>533</td>
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<td>87</td>
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<td>0.1</td>
<td>29.4</td>
<td>42.9</td>
<td>18.5</td>
<td>7</td>
<td>2.1</td>
</tr>
<tr>
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<td>134</td>
<td>214</td>
<td>200</td>
<td>58</td>
<td>–</td>
<td>5</td>
<td>21</td>
<td>33.5</td>
<td>31.3</td>
<td>9.1</td>
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<tr>
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<td>92</td>
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<td>1.2</td>
<td>49.8</td>
<td>30.2</td>
<td>10.6</td>
<td>5.7</td>
<td>2.5</td>
</tr>
<tr>
<td>Other Involuntary</td>
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<td>6</td>
<td>5</td>
<td>19</td>
<td>15</td>
<td>4</td>
<td>–</td>
<td>12.2</td>
<td>10.2</td>
<td>38.8</td>
<td>30.6</td>
<td>8.2</td>
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<td>2</td>
<td>3</td>
<td>34</td>
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<td>–</td>
<td>4.9</td>
<td>4.9</td>
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<td>21</td>
<td>1,205</td>
<td>1,160</td>
<td>635</td>
<td>397</td>
<td>162</td>
<td>0.6</td>
<td>33.7</td>
<td>32.4</td>
<td>17.7</td>
<td>11.1</td>
<td>4.5</td>
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</tbody>
</table>

* All data reflects UK based employee contracts only.
### APPENDIX CONTINUED

**All staff internal mover distribution by age: 31 March 2017**

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</thead>
<tbody>
<tr>
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<td>–</td>
<td>218</td>
<td>586</td>
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<td>9</td>
<td>–</td>
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<td>46.8</td>
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<td>0.7</td>
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<td>Promotion</td>
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<td>141</td>
<td>164</td>
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<td>22</td>
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<td>34.6</td>
<td>40.2</td>
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**All staff age distribution by contract type: 31 March 2017**

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</thead>
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<td>30.6</td>
<td>32.1</td>
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</tr>
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<td>29.8</td>
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<td>5.1</td>
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<td>46.9</td>
<td>25.2</td>
<td>11.7</td>
<td>6.1</td>
<td>2.5</td>
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<td>15</td>
<td>13</td>
<td>–</td>
<td>19.8</td>
<td>27.2</td>
<td>18.5</td>
<td>18.5</td>
<td>16</td>
</tr>
<tr>
<td><strong>Grand Total</strong></td>
<td>21,239</td>
<td>86</td>
<td>3,172</td>
<td>6,441</td>
<td>6,179</td>
<td>4,472</td>
<td>889</td>
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<td>14.9</td>
<td>30.3</td>
<td>29.1</td>
<td>21.1</td>
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</table>

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

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</tr>
</thead>
<tbody>
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<td>1.5</td>
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<td>1,969</td>
<td>981</td>
<td>439</td>
<td>94</td>
<td>–</td>
<td>6.2</td>
<td>53</td>
<td>26.4</td>
<td>11.8</td>
<td>2.5</td>
</tr>
<tr>
<td>10+</td>
<td>9,378</td>
<td>–</td>
<td>2</td>
<td>1,466</td>
<td>3,790</td>
<td>3,452</td>
<td>668</td>
<td>–</td>
<td>0</td>
<td>15.6</td>
<td>40.4</td>
<td>36.8</td>
<td>7.1</td>
</tr>
<tr>
<td><strong>Grand Total</strong></td>
<td>21,239</td>
<td>86</td>
<td>3,172</td>
<td>6,441</td>
<td>6,179</td>
<td>4,472</td>
<td>889</td>
<td>0.4</td>
<td>14.9</td>
<td>30.3</td>
<td>29.1</td>
<td>21.1</td>
<td>4.2</td>
</tr>
</tbody>
</table>

- All data reflects UK based employee contracts only.
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## APPENDIX CONTINUED

### All staff disability distribution by division: 31 March 2017

<table>
<thead>
<tr>
<th>Division</th>
<th>Total</th>
<th>Disability (numbers)</th>
<th>Disability (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Disabled</td>
<td>Not disabled</td>
</tr>
<tr>
<td>BBC Studios</td>
<td>1,619</td>
<td>146</td>
<td>1,473</td>
</tr>
<tr>
<td>Content</td>
<td>848</td>
<td>84</td>
<td>764</td>
</tr>
<tr>
<td>Director General’s Office and Deputy Director General’s Group</td>
<td>5,292</td>
<td>692</td>
<td>4,600</td>
</tr>
<tr>
<td>English Regions</td>
<td>2,904</td>
<td>258</td>
<td>2,646</td>
</tr>
<tr>
<td>Nations and Regions</td>
<td>2,649</td>
<td>249</td>
<td>2,400</td>
</tr>
<tr>
<td>Network News</td>
<td>3,032</td>
<td>280</td>
<td>2,752</td>
</tr>
<tr>
<td>Radio and Education</td>
<td>1,743</td>
<td>210</td>
<td>1,533</td>
</tr>
<tr>
<td>World Service Group</td>
<td>1,244</td>
<td>81</td>
<td>1,163</td>
</tr>
<tr>
<td>Worldwide</td>
<td>1,182</td>
<td>86</td>
<td>1,096</td>
</tr>
<tr>
<td>Other</td>
<td>135</td>
<td>11</td>
<td>124</td>
</tr>
<tr>
<td><strong>Grand Total</strong></td>
<td><strong>20,648</strong></td>
<td><strong>2,097</strong></td>
<td><strong>18,551</strong></td>
</tr>
</tbody>
</table>

### Senior leadership staff disability distribution by division: 31 March 2017

<table>
<thead>
<tr>
<th>Division</th>
<th>Total</th>
<th>Disability (numbers)</th>
<th>Disability (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Disabled</td>
<td>Not disabled</td>
</tr>
<tr>
<td>BBC Studios</td>
<td>194</td>
<td>15</td>
<td>179</td>
</tr>
<tr>
<td>Content</td>
<td>175</td>
<td>16</td>
<td>159</td>
</tr>
<tr>
<td>Director General’s Office and Deputy Director General’s Group</td>
<td>972</td>
<td>110</td>
<td>862</td>
</tr>
<tr>
<td>English Regions</td>
<td>105</td>
<td>15</td>
<td>90</td>
</tr>
<tr>
<td>Nations and Regions</td>
<td>189</td>
<td>16</td>
<td>173</td>
</tr>
<tr>
<td>Network News</td>
<td>503</td>
<td>43</td>
<td>460</td>
</tr>
<tr>
<td>Radio and Education</td>
<td>186</td>
<td>24</td>
<td>162</td>
</tr>
<tr>
<td>World Service Group</td>
<td>179</td>
<td>17</td>
<td>162</td>
</tr>
<tr>
<td>Worldwide</td>
<td>374</td>
<td>22</td>
<td>352</td>
</tr>
<tr>
<td>Other</td>
<td>29</td>
<td>2</td>
<td>27</td>
</tr>
<tr>
<td><strong>Grand Total</strong></td>
<td><strong>2,906</strong></td>
<td><strong>280</strong></td>
<td><strong>2,626</strong></td>
</tr>
</tbody>
</table>

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

All staff disability distribution by grade bands: 31 March 2017

<table>
<thead>
<tr>
<th>Grade band</th>
<th>Total</th>
<th>Disability (numbers)</th>
<th>Disability (%)</th>
<th>Not disabled</th>
<th>Not disabled</th>
</tr>
</thead>
<tbody>
<tr>
<td>Worldwide Non-Senior Manager Equivalent</td>
<td>838</td>
<td>65</td>
<td>773</td>
<td>7.8</td>
<td>92.2</td>
</tr>
<tr>
<td>Bands 1-4</td>
<td>2,368</td>
<td>269</td>
<td>2,099</td>
<td>11.4</td>
<td>88.6</td>
</tr>
<tr>
<td>Bands 5-7</td>
<td>9,144</td>
<td>973</td>
<td>8,171</td>
<td>10.6</td>
<td>89.4</td>
</tr>
<tr>
<td>Bands 8/9</td>
<td>5,392</td>
<td>510</td>
<td>4,892</td>
<td>9.5</td>
<td>90.5</td>
</tr>
<tr>
<td>Bands 10/11</td>
<td>2,556</td>
<td>247</td>
<td>2,309</td>
<td>9.7</td>
<td>90.3</td>
</tr>
<tr>
<td>Bands SM2/1</td>
<td>350</td>
<td>33</td>
<td>317</td>
<td>9.4</td>
<td>90.6</td>
</tr>
<tr>
<td>Grand Total</td>
<td>20,648</td>
<td>2,097</td>
<td>18,551</td>
<td>10.2</td>
<td>89.8</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Category</th>
<th>Total</th>
<th>Disability (numbers)</th>
<th>Disability (%)</th>
<th>Not disabled</th>
<th>Not disabled</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leavers</td>
<td>2,974</td>
<td>118</td>
<td>2,856</td>
<td>4</td>
<td>96</td>
</tr>
<tr>
<td>Joiners</td>
<td>1,614</td>
<td>94</td>
<td>1,520</td>
<td>5.8</td>
<td>94.2</td>
</tr>
</tbody>
</table>

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

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

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

All staff internal mover distribution by disability: 31 March 2017

<table>
<thead>
<tr>
<th>Internal move type</th>
<th>Total</th>
<th>Disability (numbers)</th>
<th>Disability (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Disabled</td>
<td>Not disabled</td>
</tr>
<tr>
<td>Attachment</td>
<td>1,207</td>
<td>134</td>
<td>1,073</td>
</tr>
<tr>
<td>Promotion</td>
<td>390</td>
<td>38</td>
<td>352</td>
</tr>
<tr>
<td>Transfer</td>
<td>1,235</td>
<td>150</td>
<td>1,085</td>
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<tr>
<td>Grand Total</td>
<td>2,832</td>
<td>322</td>
<td>2,510</td>
</tr>
</tbody>
</table>

All staff disability distribution by contract type: 31 March 2017

<table>
<thead>
<tr>
<th>Contract type</th>
<th>Total</th>
<th>Disability (numbers)</th>
<th>Disability (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Disabled</td>
<td>Not disabled</td>
</tr>
<tr>
<td>Continuing</td>
<td>17,465</td>
<td>1,802</td>
<td>15,663</td>
</tr>
<tr>
<td>Fixed Term Less Than 1 Year</td>
<td>2,335</td>
<td>207</td>
<td>2,128</td>
</tr>
<tr>
<td>Fixed Term 1 Year +</td>
<td>770</td>
<td>79</td>
<td>691</td>
</tr>
<tr>
<td>Flexicon</td>
<td>78</td>
<td>9</td>
<td>69</td>
</tr>
<tr>
<td>Grand Total</td>
<td>20,648</td>
<td>2,097</td>
<td>18,551</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Length of service (years)</th>
<th>Total</th>
<th>Disability (numbers)</th>
<th>Disability (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Disabled</td>
<td>Not disabled</td>
</tr>
<tr>
<td>Less than 1 Year</td>
<td>2,687</td>
<td>209</td>
<td>2,478</td>
</tr>
<tr>
<td>1&lt;3</td>
<td>3,115</td>
<td>337</td>
<td>2,778</td>
</tr>
<tr>
<td>3&lt;5</td>
<td>2,171</td>
<td>227</td>
<td>1,944</td>
</tr>
<tr>
<td>5&lt;10</td>
<td>3,621</td>
<td>364</td>
<td>3,257</td>
</tr>
<tr>
<td>10+</td>
<td>9,054</td>
<td>960</td>
<td>8,094</td>
</tr>
<tr>
<td>Grand Total</td>
<td>20,648</td>
<td>2,097</td>
<td>18,551</td>
</tr>
</tbody>
</table>

* Totals for each characteristic differ due to varying disclosure rates.
APPENDIX CONTINUED

All staff ethnicity distribution by division: 31 March 2017

<table>
<thead>
<tr>
<th>Division</th>
<th>Total</th>
<th>Ethnicity band (numbers)</th>
<th>Ethnicity band (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>BAME</td>
<td>Other white</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>1,596</td>
<td>151 125 1,320</td>
</tr>
<tr>
<td>BBC Studios</td>
<td>1,596</td>
<td>151</td>
<td>125 1,320</td>
</tr>
<tr>
<td>Consent</td>
<td>838</td>
<td>104</td>
<td>57 677</td>
</tr>
<tr>
<td>Director General’s Office and Deputy Director General’s Group</td>
<td>5,241</td>
<td>868</td>
<td>550 3,823</td>
</tr>
<tr>
<td>English Regions</td>
<td>2,894</td>
<td>242</td>
<td>115 2,537</td>
</tr>
<tr>
<td>Nations and Regions</td>
<td>2,635</td>
<td>74</td>
<td>345 2,216</td>
</tr>
<tr>
<td>Network News</td>
<td>2,982</td>
<td>442</td>
<td>320 2,220</td>
</tr>
<tr>
<td>Radio and Education</td>
<td>1,733</td>
<td>194</td>
<td>105 1,434</td>
</tr>
<tr>
<td>World Service Group</td>
<td>1,158</td>
<td>628</td>
<td>167 363</td>
</tr>
<tr>
<td>Worldwide</td>
<td>1,166</td>
<td>233</td>
<td>200 733</td>
</tr>
<tr>
<td>Other</td>
<td>129</td>
<td>12</td>
<td>9 108</td>
</tr>
<tr>
<td>Grand Total</td>
<td>20,372</td>
<td>2,948</td>
<td>1,993 15,431</td>
</tr>
</tbody>
</table>

Senior leadership staff ethnicity distribution by division: 31 March 2017

<table>
<thead>
<tr>
<th>Division</th>
<th>Total</th>
<th>Ethnicity band (numbers)</th>
<th>Ethnicity band (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>BAME</td>
<td>Other white</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>198</td>
<td>12 14 172</td>
</tr>
<tr>
<td>BBC Studios</td>
<td>198</td>
<td>12</td>
<td>14 172</td>
</tr>
<tr>
<td>Consent</td>
<td>172</td>
<td>14</td>
<td>12 146</td>
</tr>
<tr>
<td>Director General’s Office and Deputy Director General’s Group</td>
<td>967</td>
<td>87</td>
<td>94 786</td>
</tr>
<tr>
<td>English Regions</td>
<td>103</td>
<td>11</td>
<td>4 88</td>
</tr>
<tr>
<td>Nations and Regions</td>
<td>188</td>
<td>4</td>
<td>29 155</td>
</tr>
<tr>
<td>Network News</td>
<td>503</td>
<td>40</td>
<td>37 426</td>
</tr>
<tr>
<td>Radio and Education</td>
<td>192</td>
<td>15</td>
<td>11 166</td>
</tr>
<tr>
<td>World Service Group</td>
<td>173</td>
<td>58</td>
<td>20 95</td>
</tr>
<tr>
<td>Worldwide</td>
<td>370</td>
<td>57</td>
<td>49 264</td>
</tr>
<tr>
<td>Other</td>
<td>30</td>
<td>–</td>
<td>6 24</td>
</tr>
<tr>
<td>Grand Total</td>
<td>2,896</td>
<td>298</td>
<td>276 2,322</td>
</tr>
</tbody>
</table>

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APPENDIX CONTINUED

All staff ethnicity distribution by grade bands: 31 March 2017

<table>
<thead>
<tr>
<th>Grade band</th>
<th>Ethnicity band (numbers)</th>
<th>Ethnicity band (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Total</td>
<td>BAME</td>
</tr>
<tr>
<td>Worldwide Non-Senior Manager Equivalent</td>
<td>829</td>
<td>183</td>
</tr>
<tr>
<td>Bands 1-4</td>
<td>2,309</td>
<td>351</td>
</tr>
<tr>
<td>Bands 5-7</td>
<td>9,003</td>
<td>1,387</td>
</tr>
<tr>
<td>Bands 8/9</td>
<td>5,335</td>
<td>729</td>
</tr>
<tr>
<td>Bands 10/11</td>
<td>2,548</td>
<td>278</td>
</tr>
<tr>
<td>Bands SM2/1</td>
<td>348</td>
<td>20</td>
</tr>
<tr>
<td>Grand Total</td>
<td>20,372</td>
<td>2,948</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Category</th>
<th>Ethnicity band (numbers)</th>
<th>Ethnicity band (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Total</td>
<td>BAME</td>
</tr>
<tr>
<td>Leavers</td>
<td>3,323</td>
<td>494</td>
</tr>
<tr>
<td>Joiners</td>
<td>3,114</td>
<td>495</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Reason for leaving</th>
<th>Ethnicity band (numbers)</th>
<th>Ethnicity band (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Total</td>
<td>BAME</td>
</tr>
<tr>
<td>Voluntary</td>
<td>1,163</td>
<td>167</td>
</tr>
<tr>
<td>Redundancy</td>
<td>599</td>
<td>82</td>
</tr>
<tr>
<td>End FTC</td>
<td>1,486</td>
<td>234</td>
</tr>
<tr>
<td>Other Involuntary</td>
<td>35</td>
<td>10</td>
</tr>
<tr>
<td>Other</td>
<td>40</td>
<td>1</td>
</tr>
<tr>
<td>Grand Total</td>
<td>3,323</td>
<td>494</td>
</tr>
</tbody>
</table>

* Totals for each characteristic differ due to varying disclosure rates.
APPENDIX CONTINUED

All staff internal mover distribution by ethnicity: 31 March 2017

<table>
<thead>
<tr>
<th>Internal move type</th>
<th>Ethnicity band (numbers)</th>
<th>Ethnicity band (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Total</td>
<td>BAME</td>
</tr>
<tr>
<td>Attachment</td>
<td>1,200</td>
<td>181</td>
</tr>
<tr>
<td>Promotion</td>
<td>396</td>
<td>54</td>
</tr>
<tr>
<td>Transfer</td>
<td>1,234</td>
<td>205</td>
</tr>
<tr>
<td>Grand Total</td>
<td>2,830</td>
<td>440</td>
</tr>
</tbody>
</table>

All staff ethnicity distribution by contract type: 31 March 2017

<table>
<thead>
<tr>
<th>Contract type</th>
<th>Ethnicity band (numbers)</th>
<th>Ethnicity band (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Total</td>
<td>BAME</td>
</tr>
<tr>
<td>Continuing</td>
<td>17,294</td>
<td>2,408</td>
</tr>
<tr>
<td>Fixed Term Less Than 1 Year</td>
<td>2,256</td>
<td>385</td>
</tr>
<tr>
<td>Fixed Term 1 Year +</td>
<td>745</td>
<td>150</td>
</tr>
<tr>
<td>Flexicon</td>
<td>77</td>
<td>5</td>
</tr>
<tr>
<td>Grand Total</td>
<td>20,372</td>
<td>2,948</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Length of service (years)</th>
<th>Ethnicity band (numbers)</th>
<th>Ethnicity band (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Total</td>
<td>BAME</td>
</tr>
<tr>
<td>Less Than 1 Year</td>
<td>2,563</td>
<td>449</td>
</tr>
<tr>
<td>1&lt;3</td>
<td>3,057</td>
<td>557</td>
</tr>
<tr>
<td>3&lt;5</td>
<td>2,130</td>
<td>358</td>
</tr>
<tr>
<td>5&lt;10</td>
<td>3,530</td>
<td>597</td>
</tr>
<tr>
<td>10+</td>
<td>9,092</td>
<td>987</td>
</tr>
<tr>
<td>Grand Total</td>
<td>20,372</td>
<td>2,948</td>
</tr>
</tbody>
</table>

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

All staff gender distribution by division: 31 March 2017

<table>
<thead>
<tr>
<th>Division</th>
<th>Total</th>
<th>Gender band (numbers)</th>
<th>Gender band (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Female</td>
<td>Male</td>
</tr>
<tr>
<td>BBC Studios</td>
<td>1,661</td>
<td>1,041</td>
<td>620</td>
</tr>
<tr>
<td>Consent</td>
<td>872</td>
<td>403</td>
<td>472</td>
</tr>
<tr>
<td>Director General's Office and Deputy Director General's Group</td>
<td>5,463</td>
<td>2,374</td>
<td>3,089</td>
</tr>
<tr>
<td>English Regions</td>
<td>3,002</td>
<td>1,375</td>
<td>1,627</td>
</tr>
<tr>
<td>Nations and Regions</td>
<td>2,701</td>
<td>1,254</td>
<td>1,447</td>
</tr>
<tr>
<td>Network News</td>
<td>3,123</td>
<td>1,431</td>
<td>1,692</td>
</tr>
<tr>
<td>Radio and Education</td>
<td>1,795</td>
<td>1,003</td>
<td>792</td>
</tr>
<tr>
<td>World Service Group</td>
<td>1,265</td>
<td>624</td>
<td>641</td>
</tr>
<tr>
<td>Worldwide</td>
<td>1,217</td>
<td>672</td>
<td>545</td>
</tr>
<tr>
<td>Other</td>
<td>140</td>
<td>56</td>
<td>84</td>
</tr>
<tr>
<td>Grand Total</td>
<td>21,239</td>
<td>10,230</td>
<td>11,009</td>
</tr>
</tbody>
</table>

Senior leadership staff gender distribution by division: 31 March 2017

<table>
<thead>
<tr>
<th>Division</th>
<th>Total</th>
<th>Gender band (numbers)</th>
<th>Gender band (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Female</td>
<td>Male</td>
</tr>
<tr>
<td>BBC Studios</td>
<td>203</td>
<td>85</td>
<td>118</td>
</tr>
<tr>
<td>Consent</td>
<td>181</td>
<td>74</td>
<td>107</td>
</tr>
<tr>
<td>Director General's Office and Deputy Director General's Group</td>
<td>996</td>
<td>404</td>
<td>592</td>
</tr>
<tr>
<td>English Regions</td>
<td>108</td>
<td>47</td>
<td>61</td>
</tr>
<tr>
<td>Nations and Regions</td>
<td>193</td>
<td>75</td>
<td>118</td>
</tr>
<tr>
<td>Network News</td>
<td>519</td>
<td>210</td>
<td>309</td>
</tr>
<tr>
<td>Radio and Education</td>
<td>194</td>
<td>90</td>
<td>104</td>
</tr>
<tr>
<td>World Service Group</td>
<td>182</td>
<td>74</td>
<td>108</td>
</tr>
<tr>
<td>Worldwide</td>
<td>382</td>
<td>188</td>
<td>194</td>
</tr>
<tr>
<td>Other</td>
<td>30</td>
<td>12</td>
<td>18</td>
</tr>
<tr>
<td>Grand Total</td>
<td>2,988</td>
<td>1,259</td>
<td>1,729</td>
</tr>
</tbody>
</table>

- All data reflects UK based employee contracts only.
- Some divisions have been combined due to small teams: ‘Other’ includes BBC Trust Unit and BBC Studioworks; Director General’s Office and Deputy Director General’s Group also includes Editorial Standards & Policy, Policy and Communications.
- All data reflects UK based employee contracts only.
- Totals for each characteristic differ due to varying disclosure rates.
### All staff gender distribution by grade bands: 31 March 2017

<table>
<thead>
<tr>
<th>Grade band</th>
<th>Total</th>
<th>Gender band (numbers)</th>
<th>Gender band (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Female (numbers)</td>
<td>Male</td>
</tr>
<tr>
<td>Worldwide Non-Senior Manager Equivalent</td>
<td>867</td>
<td>504</td>
<td>363</td>
</tr>
<tr>
<td>Bands 1-4</td>
<td>2,433</td>
<td>1,362</td>
<td>1,071</td>
</tr>
<tr>
<td>Bands 5-7</td>
<td>9,395</td>
<td>4,707</td>
<td>4,688</td>
</tr>
<tr>
<td>Bands 8/9</td>
<td>5,556</td>
<td>2,398</td>
<td>3,158</td>
</tr>
<tr>
<td>Bands 10/11</td>
<td>2,629</td>
<td>1,121</td>
<td>1,498</td>
</tr>
<tr>
<td>Bands SM2/1</td>
<td>359</td>
<td>128</td>
<td>231</td>
</tr>
<tr>
<td>Grand Total</td>
<td>21,239</td>
<td>10,230</td>
<td>11,009</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Category</th>
<th>Total</th>
<th>Gender band (numbers)</th>
<th>Gender band (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Female (numbers)</td>
<td>Male</td>
</tr>
<tr>
<td>Leavers</td>
<td>3,578</td>
<td>2,026</td>
<td>1,552</td>
</tr>
<tr>
<td>Joiners</td>
<td>3,529</td>
<td>1,983</td>
<td>1,546</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Reason for leaving</th>
<th>Total</th>
<th>Gender band (numbers)</th>
<th>Gender band (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Female (numbers)</td>
<td>Male</td>
</tr>
<tr>
<td>Voluntary</td>
<td>1,242</td>
<td>653</td>
<td>589</td>
</tr>
<tr>
<td>Redundancy</td>
<td>638</td>
<td>366</td>
<td>272</td>
</tr>
<tr>
<td>End FTC</td>
<td>1,608</td>
<td>978</td>
<td>630</td>
</tr>
<tr>
<td>Other Involuntary</td>
<td>49</td>
<td>16</td>
<td>33</td>
</tr>
<tr>
<td>Other</td>
<td>41</td>
<td>13</td>
<td>28</td>
</tr>
<tr>
<td>Grand Total</td>
<td>3,578</td>
<td>2,026</td>
<td>1,552</td>
</tr>
</tbody>
</table>

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

#### All staff internal mover distribution by gender: 31 March 2017

<table>
<thead>
<tr>
<th>Internal move type</th>
<th>Total</th>
<th>Gender band (numbers)</th>
<th>Gender band (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Female</td>
<td>Male</td>
</tr>
<tr>
<td>Attachment</td>
<td>1,235</td>
<td>719</td>
<td>516</td>
</tr>
<tr>
<td>Promotion</td>
<td>403</td>
<td>198</td>
<td>205</td>
</tr>
<tr>
<td>Transfer</td>
<td>1,280</td>
<td>708</td>
<td>572</td>
</tr>
<tr>
<td><strong>Grand Total</strong></td>
<td><strong>2,918</strong></td>
<td><strong>1,625</strong></td>
<td><strong>1,293</strong></td>
</tr>
</tbody>
</table>

#### All staff gender distribution by contract type: 31 March 2017

<table>
<thead>
<tr>
<th>Contract type</th>
<th>Total</th>
<th>Gender band (numbers)</th>
<th>Gender band (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Female</td>
<td>Male</td>
</tr>
<tr>
<td>Continuing</td>
<td>17,998</td>
<td>8,401</td>
<td>9,597</td>
</tr>
<tr>
<td>Fixed Term Less Than 1 Year</td>
<td>2,373</td>
<td>1,382</td>
<td>991</td>
</tr>
<tr>
<td>Fixed Term 1 Year +</td>
<td>787</td>
<td>403</td>
<td>384</td>
</tr>
<tr>
<td>Flexicon</td>
<td>81</td>
<td>44</td>
<td>37</td>
</tr>
<tr>
<td><strong>Grand Total</strong></td>
<td><strong>21,239</strong></td>
<td><strong>10,230</strong></td>
<td><strong>11,009</strong></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Length of service (years)</th>
<th>Total</th>
<th>Gender band (numbers)</th>
<th>Gender band (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Female</td>
<td>Male</td>
</tr>
<tr>
<td>Less Than 1 Year</td>
<td>2,730</td>
<td>1,488</td>
<td>1,232</td>
</tr>
<tr>
<td>1&lt;3</td>
<td>3,188</td>
<td>1,586</td>
<td>1,602</td>
</tr>
<tr>
<td>3&lt;5</td>
<td>2,228</td>
<td>1,129</td>
<td>1,099</td>
</tr>
<tr>
<td>5&lt;10</td>
<td>3,715</td>
<td>1,772</td>
<td>1,943</td>
</tr>
<tr>
<td>10+</td>
<td>9,378</td>
<td>4,245</td>
<td>5,133</td>
</tr>
<tr>
<td><strong>Grand Total</strong></td>
<td><strong>21,239</strong></td>
<td><strong>10,230</strong></td>
<td><strong>11,009</strong></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Total</th>
<th>Total</th>
<th>Atheist</th>
<th>Buddhist</th>
<th>Christian</th>
<th>Hindu</th>
<th>Jewish</th>
<th>Muslim</th>
<th>Sikh</th>
<th>Other</th>
<th>None</th>
<th>Prefer not to say</th>
</tr>
</thead>
<tbody>
<tr>
<td>BBC Total</td>
<td>21,239</td>
<td>3,458</td>
<td>126</td>
<td>6,053</td>
<td>270</td>
<td>183</td>
<td>492</td>
<td>136</td>
<td>715</td>
<td>4,782</td>
<td>5,024</td>
</tr>
</tbody>
</table>

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

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

<table>
<thead>
<tr>
<th>Total</th>
<th>Atheist</th>
<th>Buddhist</th>
<th>Christian</th>
<th>Hindu</th>
<th>Jewish</th>
<th>Muslim</th>
<th>Sikh</th>
<th>Other</th>
<th>None</th>
<th>Prefer not to say</th>
</tr>
</thead>
<tbody>
<tr>
<td>BBC Total</td>
<td>16.3</td>
<td>0.6</td>
<td>28.5</td>
<td>1.3</td>
<td>0.9</td>
<td>2.3</td>
<td>0.6</td>
<td>3.4</td>
<td>22.5</td>
<td>23.7</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Total</th>
<th>Total</th>
<th>Atheist</th>
<th>Buddhist</th>
<th>Christian</th>
<th>Hindu</th>
<th>Jewish</th>
<th>Muslim</th>
<th>Sikh</th>
<th>Other</th>
<th>None</th>
<th>Prefer not to say</th>
</tr>
</thead>
<tbody>
<tr>
<td>BBC Total</td>
<td>2,988</td>
<td>522</td>
<td>18</td>
<td>1,004</td>
<td>40</td>
<td>46</td>
<td>48</td>
<td>18</td>
<td>81</td>
<td>655</td>
<td>556</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Total</th>
<th>Atheist</th>
<th>Buddhist</th>
<th>Christian</th>
<th>Hindu</th>
<th>Jewish</th>
<th>Muslim</th>
<th>Sikh</th>
<th>Other</th>
<th>None</th>
<th>Prefer not to say</th>
</tr>
</thead>
<tbody>
<tr>
<td>BBC Total</td>
<td>17.5</td>
<td>0.6</td>
<td>33.6</td>
<td>1.3</td>
<td>1.5</td>
<td>1.6</td>
<td>0.6</td>
<td>2.7</td>
<td>21.9</td>
<td>18.6</td>
</tr>
</tbody>
</table>

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

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

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

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

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

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

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

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

<table>
<thead>
<tr>
<th>Category</th>
<th>Atheist</th>
<th>Buddhist</th>
<th>Christian</th>
<th>Hindu</th>
<th>Jewish</th>
<th>Muslim</th>
<th>Sikh</th>
<th>Other</th>
<th>None</th>
<th>Prefer not to say</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leavers</td>
<td>15</td>
<td>0.7</td>
<td>26.5</td>
<td>1</td>
<td>0.9</td>
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<td>0.6</td>
<td>3.5</td>
<td>26.1</td>
<td>23.8</td>
</tr>
<tr>
<td>Joiners</td>
<td>16.1</td>
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<td>24.4</td>
<td>1.6</td>
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<td>2.1</td>
<td>0.8</td>
<td>3.6</td>
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<td>21.1</td>
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</tbody>
</table>

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

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

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

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

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

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

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

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

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

• All data reflects UK based employee contracts only.
• Totals for each characteristic differ due to varying disclosure rates.
### APPENDIX CONTINUED

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

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

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

<table>
<thead>
<tr>
<th>Length of service (years)</th>
<th>Atheist</th>
<th>Buddhist</th>
<th>Christian</th>
<th>Hindu</th>
<th>Jewish</th>
<th>Muslim</th>
<th>Sikh</th>
<th>Other</th>
<th>None</th>
<th>Prefer not to say</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less Than 1 Year</td>
<td>16.3</td>
<td>0.6</td>
<td>28.5</td>
<td>1.3</td>
<td>0.9</td>
<td>2.3</td>
<td>0.6</td>
<td>3.4</td>
<td>22.5</td>
<td>23.7</td>
</tr>
<tr>
<td>1&lt;3</td>
<td>20.4</td>
<td>0.6</td>
<td>29.3</td>
<td>1.9</td>
<td>1.1</td>
<td>3.1</td>
<td>1.3</td>
<td>4.6</td>
<td>29.1</td>
<td>8.6</td>
</tr>
<tr>
<td>3&lt;5</td>
<td>20.8</td>
<td>0.7</td>
<td>28.9</td>
<td>1.4</td>
<td>0.9</td>
<td>4.0</td>
<td>0.5</td>
<td>3.5</td>
<td>28.8</td>
<td>10.4</td>
</tr>
<tr>
<td>5&lt;10</td>
<td>15.3</td>
<td>0.7</td>
<td>27.3</td>
<td>1.5</td>
<td>0.8</td>
<td>2.9</td>
<td>0.5</td>
<td>3.3</td>
<td>22.8</td>
<td>25</td>
</tr>
<tr>
<td>10+</td>
<td>13.4</td>
<td>0.5</td>
<td>29.2</td>
<td>0.7</td>
<td>0.9</td>
<td>1.3</td>
<td>0.5</td>
<td>2.6</td>
<td>16.7</td>
<td>34.2</td>
</tr>
<tr>
<td><strong>Grand Total</strong></td>
<td>16.3</td>
<td>0.6</td>
<td>28.5</td>
<td>1.3</td>
<td>0.9</td>
<td>2.3</td>
<td>0.6</td>
<td>3.4</td>
<td>22.5</td>
<td>23.7</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Total</th>
<th>Bisexual</th>
<th>Gay man</th>
<th>Gay woman/lesbian</th>
<th>Heterosexual/straight</th>
<th>Other</th>
<th>Prefer not to say</th>
<th>Transgender</th>
<th>LGBT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grand Total</td>
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<td>365</td>
<td>786</td>
<td>206</td>
<td>14,834</td>
<td>130</td>
<td>4,918</td>
<td>417</td>
</tr>
</tbody>
</table>

---

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

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

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

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

**Senior leadership staff sexual orientation and gender identity distribution (numbers): 31 March 2017**

<table>
<thead>
<tr>
<th></th>
<th>Total</th>
<th>Bisexual</th>
<th>Gay man</th>
<th>Gay woman/lesbian</th>
<th>Heterosexual/straight</th>
<th>Other</th>
<th>Prefer not to say</th>
<th>Transgender</th>
<th>LGBT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grand Total</td>
<td>2,988</td>
<td>39</td>
<td>144</td>
<td>36</td>
<td>2,219</td>
<td>21</td>
<td>529</td>
<td>71</td>
<td>280</td>
</tr>
</tbody>
</table>

**Senior leadership staff sexual orientation and gender identity distribution (percentages): 31 March 2017**

<table>
<thead>
<tr>
<th></th>
<th>Bisexual</th>
<th>Gay man</th>
<th>Gay woman/lesbian</th>
<th>Heterosexual/straight</th>
<th>Other</th>
<th>Prefer not to say</th>
<th>Transgender</th>
<th>Total LGBT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grand Total</td>
<td>1.3</td>
<td>4.8</td>
<td>1.2</td>
<td>74.3</td>
<td>0.7</td>
<td>11.7</td>
<td>2.9</td>
<td>11.4</td>
</tr>
</tbody>
</table>

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

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

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

<table>
<thead>
<tr>
<th>Division</th>
<th>Total</th>
<th>A state-run or state-funded school - non-selective</th>
<th>A state-run or state-funded school - selective on academic, faith or other ground</th>
<th>Independent or fee-paying school</th>
<th>A state-run or state-funded school - selective on academic, faith or other ground (%)</th>
<th>Independent or fee-paying school (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>BBC Studios</td>
<td>859</td>
<td>513</td>
<td>174</td>
<td>172</td>
<td>59.7</td>
<td>20.3</td>
</tr>
<tr>
<td>Content</td>
<td>681</td>
<td>365</td>
<td>179</td>
<td>137</td>
<td>53.6</td>
<td>26.3</td>
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<tr>
<td>Director General’s Office and Deputy Director General’s Group</td>
<td>3,213</td>
<td>1,940</td>
<td>790</td>
<td>483</td>
<td>60.4</td>
<td>24.8</td>
</tr>
<tr>
<td>Nations and Regions</td>
<td>1,428</td>
<td>883</td>
<td>419</td>
<td>126</td>
<td>61.8</td>
<td>29.3</td>
</tr>
<tr>
<td>News and Current Affairs</td>
<td>3,028</td>
<td>1,676</td>
<td>743</td>
<td>609</td>
<td>55.4</td>
<td>24.5</td>
</tr>
<tr>
<td>Radio and Education</td>
<td>956</td>
<td>530</td>
<td>240</td>
<td>186</td>
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<td>25.1</td>
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<tr>
<td>Worldwide</td>
<td>727</td>
<td>391</td>
<td>189</td>
<td>147</td>
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</tr>
<tr>
<td>Other</td>
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<td>48</td>
<td>27</td>
<td>11</td>
<td>55.8</td>
<td>31.4</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>10,978</td>
<td>6,346</td>
<td>2,761</td>
<td>1,871</td>
<td><strong>57.8</strong></td>
<td><strong>25.2</strong></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Division</th>
<th>Total</th>
<th>No (%)</th>
<th>Yes (%)</th>
<th>No (%)</th>
<th>Yes (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>BBC Studios</td>
<td>880</td>
<td>43.5</td>
<td>56.5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Content</td>
<td>701</td>
<td>48.9</td>
<td>51.1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director General’s Office and Deputy Director General’s Group</td>
<td>3,463</td>
<td>48.8</td>
<td>51.2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nations and Regions</td>
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<td>51.1</td>
<td>48.9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>News and Current Affairs</td>
<td>3,385</td>
<td>47.6</td>
<td>52.4</td>
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<td></td>
</tr>
<tr>
<td>Radio and Education</td>
<td>987</td>
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<td>54.7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Worldwide</td>
<td>823</td>
<td>41.8</td>
<td>58.2</td>
<td></td>
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</tr>
<tr>
<td>Other</td>
<td>84</td>
<td>53.6</td>
<td>46.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>11,713</td>
<td>47.7</td>
<td>52.3</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

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

<table>
<thead>
<tr>
<th>Division</th>
<th>Total</th>
<th>Higher managerial and professional occupations</th>
<th>Intermediate occupations</th>
<th>Routine and manual occupations</th>
<th>Higher managerial and professional occupations (%)</th>
<th>Intermediate occupations (%)</th>
<th>Routine and manual occupations (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>BBC Studios</td>
<td>865</td>
<td>560</td>
<td>110</td>
<td>195</td>
<td>64.7</td>
<td>12.7</td>
<td>22.5</td>
</tr>
<tr>
<td>Content</td>
<td>697</td>
<td>409</td>
<td>101</td>
<td>187</td>
<td>58.7</td>
<td>14.5</td>
<td>26.8</td>
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<tr>
<td>Director General’s Office and Deputy Director General’s Group</td>
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<td>445</td>
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<td>58.9</td>
<td>12.8</td>
<td>28.3</td>
</tr>
<tr>
<td>Nations and Regions</td>
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<td>791</td>
<td>203</td>
<td>418</td>
<td>56</td>
<td>14.4</td>
<td>29.6</td>
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<td>News and Current Affairs</td>
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<td>2,074</td>
<td>407</td>
<td>810</td>
<td>63</td>
<td>12.4</td>
<td>26.6</td>
</tr>
<tr>
<td>Radio and Education</td>
<td>960</td>
<td>612</td>
<td>136</td>
<td>212</td>
<td>63.8</td>
<td>14.2</td>
<td>22.1</td>
</tr>
<tr>
<td>Worldwide</td>
<td>818</td>
<td>553</td>
<td>85</td>
<td>180</td>
<td>67.6</td>
<td>10.4</td>
<td>22</td>
</tr>
<tr>
<td>Other</td>
<td>87</td>
<td>45</td>
<td>16</td>
<td>26</td>
<td>51.7</td>
<td>18.4</td>
<td>29.9</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>11,610</strong></td>
<td><strong>7,095</strong></td>
<td><strong>1,503</strong></td>
<td><strong>3,012</strong></td>
<td><strong>61.1</strong></td>
<td><strong>12.9</strong></td>
<td><strong>25.9</strong></td>
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</tbody>
</table>

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

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

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- Totals for each characteristic differ due to varying disclosure rates.
APPENDIX CONTINUED

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

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

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

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

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APPENDIX CONTINUED

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

Complaints made and investigated

<table>
<thead>
<tr>
<th></th>
<th>2016/17</th>
<th>2015/16</th>
<th>2014/15</th>
<th>2013/14</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bullying and Harassment grievance complaints</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Notified either direct to HR, via a grievance being raised, or via the confidential B&amp;H help line</td>
<td>41 formal cases(^1)</td>
<td>41 formal cases(^1)</td>
<td>47 cases(^1)</td>
<td>88 cases(^1)</td>
</tr>
<tr>
<td>• 3 sexual harassment</td>
<td>• 1 sexual harassment</td>
<td>• 1 sexual harassment</td>
<td>• 3 sexual harassment</td>
<td>• 85 bullying and harassment</td>
</tr>
<tr>
<td>• 38 bullying and harassment</td>
<td>• 40 bullying and harassment</td>
<td>• 46 bullying and harassment</td>
<td>Average time to close case: 85 days</td>
<td></td>
</tr>
<tr>
<td>– 26 closed</td>
<td>– 28 closed</td>
<td>– 13 upheld partially or fully</td>
<td></td>
<td></td>
</tr>
<tr>
<td>– 8 ongoing</td>
<td>– 8 ongoing</td>
<td>– 31 not upheld</td>
<td></td>
<td></td>
</tr>
<tr>
<td>– 7 withdrawn</td>
<td>– 5 withdrawn</td>
<td>– 2 withdrawn</td>
<td>Average time to close case: 83 days</td>
<td></td>
</tr>
<tr>
<td>Average time to close case: 62 days</td>
<td>Average time to close case: 58 days</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Whistleblowing cases</strong>(^2)</td>
<td>28 cases in total (covering a range of issues covering safety, theft, fraud):</td>
<td>31 cases in total</td>
<td>20 cases in total</td>
<td>36 cases in total</td>
</tr>
<tr>
<td>Whistleblowing allegations are received either via Exolink, who manage an independent whistleblowing hotline on our behalf, via senior management including the Senior Independent Director, or directly to the Business Assurance and Investigations teams.</td>
<td>– 5 upheld</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>– 19 unsupported</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>– 2 on-going</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. There were an additional 2 cases raised through Whistleblowing that were resolved informally
2. In addition, in 2016/17, 3 B&H cases were heard as disciplinaries, relating to complaints of misconduct made outside the grievance process
3. In addition, in 2015/16, 2 B&H cases were heard as disciplinaries, relating to complaints of misconduct made outside the grievance process
4. In addition, in 2014/15, 2 B&H cases were heard as disciplinaries, relating to complaints of misconduct made outside the grievance process
5. This number includes the numbers of disciplinary cases, of which some may relate to the grievances raised
6. Where a specific B&H grievance has been raised through Whistleblowing routes, this has been counted in the B&H grievance statistics