

Equality And Diversity at the BBC – 2014/15



FOREWORD

“This is the kind of BBC I believe in. It’s one which throws doors wide open. It’s one which glues different organisations together to achieve a shared goal. Above all this is a BBC which puts creative talent first, wherever it comes from.”

Tony Hall, Director-General, 5 March 2015.

It is twelve months since I set out an ambitious plan of diversity actions to ensure that every licence fee payer could recognise their world, hear their voice and see themselves in our content and workforce.

I am pleased to report that all of these actions have been implemented, and we are beginning to see the impact of an approach that has focused on bringing the best talent into our business and helping them reach their creative potential.

In the year that has passed, our doors have been opened to talented young people from the widest range of backgrounds with 355 new apprentice and trainees starting their media careers and over 1500 young people getting a first taste of the industry through our work experience opportunities. This work is being led by the BBC Academy from its new base in Birmingham which will become the BBC’s hub for entry level training and skills.

On air where we have set ourselves challenging targets (to increase BAME representation from 10.4% in 2013 to 15% by 2017 and quadruple the on air portrayal of disabled people from 1.2% to 5% in the same time) we have begun to make real progress. New presenters and untold stories have been brought to a wider audience in programmes such as *Forgotten Soldiers of Empire* - one of the highlights of our WW1 commemorations, and *The Invictus Games*, both on BBC Two.

And diversity has been embedded in the day to day of some of the most extraordinary moments of our broadcasting year. From BBC Sport’s amazing coverage of *The Commonwealth Games* to the BBC One Christmas schedules where families were entertained by David Walliams’ adaptation of a *Boy in the Dress* and the world class talent of Dustin Hoffman and Dame Judi Dench in Roald Dahl’s *Esio Trot*.

This report will show that while there is still a great deal more work to be done, with strong leadership and real focus, much has been achieved in a year. I am heartened by the progress that my Executive Board colleagues and their teams have delivered towards our shared goals, supported by a new external, independent Diversity Advisory Group made up of media professionals and cultural leaders.

Later this year I look forward to sharing a new approach in a diversity and inclusion strategy that will build on this work. And I promise that we will continue developing the best talent in the business, bringing a wider range of perspectives and voices into our ideas and innovations so that we are even better placed to serve our audiences in all of their diversity.

Tony Hall

Director-General

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Front cover shows: *The Boy in The Dress* – BBC One (main cast) Mr Norris (JAMES BUCKLEY), Kate Moss, Lisa (TEMI ORELAJA), Referee (DAVID WALLIAMS), Dennis (BILLY KENNEDY), Mr Hawthorn (TIM MCINNERY), Jaspreet (MEERA SYAL) and Miss Windsor (JENNIFER SAUNDERS)

INTRODUCTION

The BBC's Diversity Strategy: *Everyone Has a Story (2011 -2015)* was published in May 2011 and has been the plan upon which the last four years of Diversity and Inclusion work at the BBC has been based.

The BBC published its first Equality and Information Report aligned to this strategy in May 2012 and we update these reports annually in response to obligations in the Royal Charter and under the law. The information contained in this report covers the period May 2014 to May 2015. It is the final report in this series aligned to the *Everyone Has a Story (2011-2015)* strategy.

OBJECTIVES

Throughout the period of this strategy the BBC's aim has been to reflect the diversity of the UK on and off screen. The strategy set out FIVE strategic objectives to help us achieve this:

1. **AUDIENCES:** connecting with our audiences including underserved audiences to inform the quality and direction of our content.
2. **PROGRAMMES:** delivering high quality programming which reflects modern Britain accurately and authentically.
3. **COMPLIANCE:** achieving systematic and consistent consideration of equality and diversity with BBC planning and review processes, and meet our public purposes and duties.
4. **ACCESSIBILITY:** building in accessibility from the start when developing new products and services, and ensuring sustainable and ongoing accessibility.
5. **TALENT:** advancing equal opportunities to diversify and develop our workforce at all levels to better reflect audiences.

The initiatives to deliver these objectives are described below:

OBJECTIVE 1: AUDIENCES

Connecting with our audiences, including underserved audiences, to inform the quality and direction of our content.

Audience and performance data is used to guide decision-making at all levels of the BBC, from programme teams right up to the Executive Board. This data is now analysed for age, gender, ethnicity, disability, religion and belief, sexual orientation, income, social group and nation and region.

We also conduct targeted, in-depth audience research projects directly related to the diversity of our audience. For example in March 2015 our Audiences team published the biggest investigation the BBC has ever commissioned on Gender in the Media.

Examples of recent outreach work include increasing the accessibility of classical music and working with local communities in London.

In classical music, the BBC Proms created a programme of outreach to bring in audiences that are under-represented at classical music events and, in collaboration with a community partner, has been able to offer low-income families tickets to the family-friendly Proms; the BBC Concert Orchestra has been working with the Alzheimer's Society to develop music-making to engage with people dealing with dementia; and the BBC National Orchestra of Wales has produced accessible concerts for pupils who are deaf or hearing impaired, bringing the classics alive for these young people through touching the instruments and feeling the music.

In London, *Tales of the White City* is a musical film commissioned by BBC Outreach & Corporate Responsibility to tell the story of a community living on the BBC's doorstep for half a century.

Over 500 people from the area were involved one way or another, with 11 individuals sharing their own personal and emotional stories. Now viewed over 10,000 times, the film was

premiered at a secondary school on the estate with the performers becoming celebrities for the night.

CASE STUDY: HAVE WE GOT NEWS FOR THEM?

In November 2014 News Audiences conducted their biggest ever piece of research into 16-29 year olds and found that, although there is an appetite for news amongst this age range, they are often looking for News content outside of traditional bulletins and programmes, and sharing stories and engaging in discussion with their peers is also important.

One of BBC News' responses to this research has been Generation 2015, a collaboration between BBC News and BBC Scotland which brings together 200 young people (18-24), representing the broadest possible cross-section of the UK, to be involved in debates and discussions as part of the wider BBC family.

Generation 2015 has contributed to national and regional BBC programming including our General Election Coverage - appearing on outlets ranging from the 10 O'clock News, and Radio 4's Today Programme to Radio 1's Newsbeat.

OBJECTIVE 2: PROGRAMMES

Delivering high quality programming which reflects modern Britain accurately and authentically.

Independent portrayal analysis conducted in 2012 provided us with a snapshot upon which to base our work to meet the strategic diversity objective to deliver quality programming which reflects modern Britain accurately and authentically.

During the past twelve months as part of our focus to give momentum to areas of the strategy where progress has been slower, we set ourselves stretching targets for on-air portrayal of disabled and BAME people and their communities.

BAME PORTRAYAL: aim to increase representation from 10.4% to 15% by 2017 so that we reflect the nation we serve.

DISABLED PORTRAYAL: target is to quadruple on air representation from 1.2% to 5% by 2017

TV

In 2014 a piece of independent snapshot monitoring was conducted and the findings reported in March 2015. This showed that while good improvements have been made in some areas we have been right to focus our attention on the areas where it has been slowest.

The key insights were:

- Programmes on BBC One and Two - the BBC's biggest channels - delivered improvements in the portrayal of BAME and disabled people and bring greater impact through wider audience reach.
- Portrayal of disabled people on screen doubled between 2012 and 2014.

- Positive shifts in portrayal being incidental or authentic rather than referenced for ethnicity and sexual orientation but less so for disability.
- Fiction leads the way across all diversity but factual programming remains consistently less representative.
- The male gender skew continues in most areas though there have been some improvements for example in big entertainment formats.

BBC One delivers some of the biggest audiences for UK television. The 2014 and 2015 BBC One TV schedules demonstrate the impact of making diversity and inclusion a standing item in commissioning and programme development meetings for the channel, with titles including:

- *Strictly Come Dancing*: Claudia Winkleman joined Tess Daley to co-host and the female presenting duo proved a big hit with audiences at the heart of Saturday nights.
- *The Boy in the Dress*: Temi Orelejah and Meera Syal appeared in David Walliams' cross-dressing Christmas hit.
- Adil Ray returning for a third series of *Citizen Khan* in peak time.
- *The One Show*: Angelica Bell became a familiar part of the team and
- *Countryfile*: Anita Rani joined the presenter line-up.

Meanwhile BBC Two brought *The Invictus Games* to a wider audience and *Marvellous* told the incredible story of Neil Baldwin, a man who refused to accept the label of learning difficulties.

On BBC Three the innovative, structured reality show, *South Side Story* focused on the real lives of a group of 18-25 year-old south Londoners. Comedian Adelayo Adedayo and Mandeep Dhillon were at the heart of the warm and funny *Some Girls*, Asim Chaudry wrote and performed in the sitcom *People Just Do Nothing* and *Excluded: Kicked Out Of School* took us inside the Bridge AP Academy, whose students have all been permanently excluded from schools across West London.

On BBC Four Kayvan Novak starred in the satirical comedy series *Asylum*; Dr Maggie Aderin-Pocock presented the *Sky at Night* and in *Friday Night at the Proms*; and in *In Memoriam WW1* BBC Four introduced a range of new presenters such as Razia Iqbal.

Radio

Ensuring that female voices appear in prominent on air roles continues to be the focus of the work in Radio. The success of the Women in Local Radio Initiative which has seen the number of breakfast shows with female presenters rise from 15% to 49% across the BBC's English Regions has been shared with other networks.

And new female voices are taking the lead on some of the biggest shows in radio. Clara Amfo's move to the prestigious weekday Radio 1 Live Lounge slot has met with an enthusiastic response across the industry.

"...she represents the next generation of Radio 1 DJs bringing the best new music to young audiences in the UK."

Ben Cooper Controller Radio 1 on Clara Amfo's new role - February 2015.

BBC Radio is also exploring ways of monitoring its output to bring it in line with the portrayal monitoring work being done in TV and this will be a key piece of work for 2015 – 2016.

Elsewhere on radio, *Tommies* on Radio 4 told the story of soldiers in the Lahore Division of the

British Indian Army in WW1, Mistajam presented energetic, raw, edgy black music genres that particularly appeal to young BAME audiences on 1Xtra, the BBC Radio 3 essay *The Genius of Disability* challenged stereotypical ideas about creativity and disability, and the BBC Asian Networks *For the Love of God* explored the joys, tribulations and dilemmas involved when being part of an interfaith marriage.

Children's

CBBC's single documentary strand *My Life: I Am Leo* was the first time that BBC Children's featured a transgender young person, telling the story of how they were born a girl but are now growing up as a boy.

Awards

In 2013 the BBC Academy won the European Diversity Award for its Expert Women programme which offered training to women with specialist expertise across a range of disciplines. The new voices have enriched BBC factual and news programmes with fresh perspectives. As a result of the success of Expert Women the BBC Academy launched an industry-wide initiative to boost the number of experts and presenters from BAME backgrounds on television and radio.

The Creative Diversity Network Awards are held every two years and are the broadcasting industry's celebration of the very best of programme making reflecting the diversity of perspective, people and communities that make up the UK. The BBC won four of the eight categories at the 2014 Creative Diversity Network Awards:

- Best On-screen Talent Award to David Olusoga for *The World's War: Forgotten Soldiers of Empire (Episode One: Martial Races)*, BBC Two, BBC Productions / The Open University).
- Best Writer/Director awarded to David Olusoga award for his work on this film, for BBC Two.
- Ground-Breaking Programme awarded to *Growing Up Down's* BBC Three, which followed The Blue Apple Theatre Company, all of whose members have learning difficulties.
- Achievement in Production award to the *Holby City* production and editorial team, for their demonstrable commitment to diversity.

Online Media Awards

- Best Podcast was won by the BBC's disability focused OUCH! Talkshow.
- Best Video Journalism for the Rise of the Islamic State.

CASE STUDY: HOLBY CITY

The CDN Achievement in Production award recognises an individual or team who has made a significant impact to improving diversity in any aspect of production either on screen or off screen. *Holby City's* production and editorial team is committed to on-screen diversity – their winning entry for the 2014 CDN awards detailed how currently 35% of regular characters are BAME, and across a year-long series 46% of characters are BAME, with disabled characters regularly featuring in the series. This commitment also extends behind the screens: two of this year's episodes were directed by a deaf

director; 10% of the episodes were written by BAME writers and the editorial department includes 40% BAME employees. This has been achieved by focusing on fair and open recruitment, with a wide and diverse breadth of candidates interviewed for each new role.

OBJECTIVE 3: COMPLIANCE

Achieving systematic and consistent consideration of equality and diversity with BBC planning and review processes, and meet our public purposes and duties.

Diversity features clearly in the BBC's corporate objectives and is a central question in our Charter Review processes. Systematic and consistent consideration of equality and diversity in our strategic decision-making or review processes is achieved through Equality Analyses.

Diversity is championed and sponsored by the most senior leaders at the BBC. It is part of what we do day to day and is embedded in the activities and planning of the BBC. BBC senior managers have diversity objectives as part of their professional development review.

- **Tony Hall, BBC Director-General - is the BBC's Diversity Sponsor.** Diversity and Inclusion is reported on at every Executive Board meeting where the BBC's Divisional Directors are held to account on the delivery of their diversity objectives. The Director General champions the BBC's diversity actions.
- **Anne Bulford, BBC Managing Director Finance and Operations - is the BBC's Disability Champion.** BBC Access is a board chaired by Anne Bulford. It meets quarterly to deliver the BBC's Disability Equality Action Plan. Each division of the BBC has a nominated Access Lead, who in addition to their senior level role is responsible for advancing disability access in their division.
- **Joe Godwin, Director BBC Academy - is the BBC's Diversity Champion.** The BBC's Diversity Steering Group which supports the development of the BBC Diversity Strategy and Actions is chaired by Joe Godwin who is also the BBC Executive's representative on the board of the pan industry Creative Diversity Network.
- **Tunde Ogungbesan - is the Head of Diversity, Inclusion and Succession.** He leads a team of specialist experts who deliver the BBC Diversity Strategy and Actions.

Unconscious Bias training has been delivered to over 100 of the wider management group over the last year. Raising awareness of the potential for bias – for specific groups of decision makers - is an important part of creating an inclusive workplace where talent can flourish. We continue to roll out the training to leadership teams.

Diversity is also a key aspect of procurement decisions, with the BBC aiming to spend its money with companies who share the corporation's commitment to diversity, in terms of their workforce and how they will interact with ours.

OBJECTIVE 4: ACCESSIBILITY

Building in accessibility from the start when developing new products and services, and ensuring sustainable and ongoing accessibility.

The BBC is committed to being inclusive and accessible to disabled people. Below are some examples of activity to build accessibility into our services, products and systems over the last year.

- We have now completed the accessibility risk assessments for over 80% of our IT systems. This assessment will also feature in the procurement of new systems.
- The Radio live events team have worked with *Attitude is Everything* – a charity which works to improve deaf and disabled people's access to live music. Training was delivered to the live events team to help them develop a more consistent approach to providing high quality services to disabled guests.
- We are currently delivering an extensive programme of training for line managers on how to support disabled staff more effectively. The training will cover the key themes of effectiveness, reasonableness, practicalities and support. Specially commissioned video clips, filmed at New Broadcasting House are used to contextualise the training, which involve disabled actors presenting various scenarios at work.
- Ofcom sets annual quotas for subtitling, audio description and signing of our television programmes and we report progress to Ofcom twice a year. We continue to lead the industry in this respect. In the first half of 2014 we met our quotas (within 0.4%) for subtitling and signing on all our channels. We also continue to make significant progress in the provision of audio description, with this year all our channels exceeding their quotas two-fold or three-fold.

OBJECTIVE 5: TALENT

Advancing equal opportunities to diversify and develop our workforce at all levels to better reflect audiences.

We were named as one of the Top 10 public sector organisations for gender and race diversity and inclusion by Opportunity Now and Race for Opportunity, the gender and race diversity campaigns from Business in the Community.

Projects to increase the diversity of our senior staff include the RISE programme, a mentoring scheme for lower to mid-grade BAME staff and Global women in News, a staff run group which aims to build the confidence, networking and leadership skills of women in news. BBC Sport has also begun preparation for the Rio 2016 Olympics by taking on 8 new trainees from diverse backgrounds.

The Equality Act 2010 legislates for equal pay and the BBC conducts an equal pay audit annually according to Equality and Human Rights Commission best practice guidance.

On recruitment, male and female applicants have remained fairly equal with female applications resulting in a marginally higher percentage of hires. The largest age category remains the 21-25 grouping and is attributed to the trainee schemes that we run. Whilst there has been a drop in applications in 2014 from BAME candidates, there has been an increase in hires in this grouping during 2014.

BAME joiners exceeded leavers by 133 over the reporting period. This is a marked improvement compared to the previous reporting period where a net increase of 48 BAME staff was recorded.

Disabled leavers however exceeded joiners, giving a net loss of 14 disabled employees.

BAME groups have a redundancy rate of 4.9%. This is lower compared to the 7.8% staff population and much lower the 12.5% rate of redundancy for BAME groups recorded in the previous reporting period.

Disabled groups have a redundancy rate of 13%, this is an over-representation compared to

the 7.8% disabled staff population.

CASE STUDY: NEURODIVERSITY IN THE WORKPLACE

In 2014 the BBC launched a research project studying the knowledge and attitude towards neurodiversity, focusing on the recruitment, support and management of employees with hidden conditions such as dyslexia, dyspraxia, dyscalculia, ADD/ADHD and Autism Spectrum Conditions. Using the learning from the project, the BBC is now exploring ways to better attract and retain people with these conditions.

ADDITIONAL ACTIONS

“It is vital we reflect the public we serve – both on and off air. While the BBC has some good schemes in place, we must and can do significantly more...”

We will now work tirelessly to achieve our new ambitions, and reserve the option of going even further in the future.”

Tony Hall, Director-General - July 2014

In early 2014 research and feedback demonstrated that in some areas covered by the diversity strategy progress towards the five objectives had stalled. Tony Hall, (Director-General) commissioned his senior Executive team to identify why this might be and a package of seven interventions were put in place to provide new momentum to the work.

1. A new senior leadership development programme for top BAME talent
2. Developing a more diverse pool of commissioners
3. A £2.1 million Diversity Creative Talent Fund
4. More training internships for high potential BAME graduate interns
5. A disability executive
6. Doubling the opportunities for disabled production staff to benefit from the Extend scheme
7. Opening up 150 of our business support roles to disabled candidates

These seven strategic diversity actions have all been implemented since they were announced in June 2014 and are beginning to have impact on the objectives they have been designed to support.

When the seven strategic actions were published it was also announced that a small group of respected experts would be asked to join a voluntary and independent Diversity Advisory Group to advise and support the BBC on diversity. The group meets once a quarter to discuss our progress on diversity, to provide honest feedback and to share insights from their differing areas of expertise. The panel currently comprises

- Baroness Tanni Grey-Thompson – Athlete and Disability Rights advocate
- Sir Lenny Henry – Actor and Writer
- Heather Rabbatts CBE – Football Association, Business-woman and Broadcaster
- George Mpanga – Writer and Performer (aka George the Poet)
- Daniel Oudkerk – Barrister
- Tanya Motie- Former BBC ONE and BBC THREE Channel Executive
- Jason Roberts MBE – Footballer and Commentator
- Nihal Arthanayake – Asian Network Presenter
- Baroness Floella Benjamin OBE – Actor, presenter and broadcaster

ACTION ONE: LEADERSHIP PROGRAMME

A new senior leadership development programme for the industry's top BAME talent. This is in partnership with the Clore Leadership Programme, bringing six new people to our most senior teams. The strategic objectives supported by this action are TALENT and AUDIENCES

This intervention is designed to address a gap in the number of BAME leaders in our senior career development programmes and an industry wide shortage of BAME applicants for senior management roles. The partnership with The Clore Leadership Programme provides candidates with the opportunity to learn skills relevant to the wider cultural sector where they may also be applying for roles in the future, and will open up new networks and ways of thinking that will also benefit the BBC.

There are 30 people on the Senior Leadership programme – 15 at Executive Level and 15 at Emerging Leader level. Six executive level candidates are currently in placements in the offices of Tony Hall – Director General, James Purnell – Director Strategy and Digital, Anne Bulford - Director Finance and Operations, Tim Davie Director BBC Worldwide, James Harding – Director BBC News and Danny Cohen - Director BBC Television.

Details of the six people in the Executive Level placements of the Senior Leadership development programme can be found here:

<http://www.bbc.co.uk/mediacentre/latestnews/2015/bame-senior-leadership-programme>

CASE STUDY

Dhruti Shah – is a Broadcast Journalist working on the User Generated Content Hub, BBC News. She is currently on the BBC Senior Leadership programme at Emerging Leader Level.

“I had no idea when I applied for a place on the emerging leadership scheme for BAME candidates that just within a few months, I would be exposed to cultural leaders, be part of industry-wide peer review groups, and actually feel that we’re on the cusp of a real change – not just at the BBC but across the media landscape.”

Read Dhruti’s blog about her experiences on the BBC Senior Leadership programme:
<http://www.bbc.co.uk/blogs/aboutthebbc/entries/>

ACTION TWO: ASSISTANT COMMISSIONERS

An Assistant Commissioner Programme to develop a more diverse pool of commissioners to make decisions about what gets made and by whom in TV. The strategic objectives supported by this action are TALENT, AUDIENCES and PROGRAMMES.

Television commissioning at the BBC and across the wider industry is an area that has been identified as requiring intervention to build diversity in the representation of the people in these senior creative roles. A more diverse range of commissioners will bring new and different thinking about what programmes and content the BBC makes and acquires for our

audiences. This strategic diversity action is designed to develop the commissioners of the future. The nature of commissioning is that experience is gathered in specialist genres and the six successful candidates for this scheme are currently in placements alongside the Factual, Daytime, Comedy, Entertainment, Children's and BBC Two and BBC Four commissioning teams. It is anticipated that they will apply for roles at other broadcasters as well as the BBC when they have completed their programme of training.

'I hope they will help demystify the commissioning process and we look forward to seeing their influence help shape how our commissioning teams work and the programming decisions they make.'

Charlotte Moore, BBC One controller

Read more about the six people on the BBC Assistant Commissioner programme and their placements <http://www.bbc.co.uk/ariel/31147515>

ACTION THREE: CREATIVE TALENT FUND

A £2.1 million Diversity Creative Talent Fund to kick start ideas and bring on talent that will help address our portrayal challenges on screen. The strategic objectives supported by this action are PROGRAMMES and TALENT.

The Fund supports projects that will directly impact on screen portrayal, addressing specific needs in terms of BAME under representation. Activity includes working with emerging writers, talent and producers, from in-house and independent production companies. Genres manage their own projects and funding. Their accountability for Diversity Creative Talent spending is discussed monthly with Director of Television, Danny Cohen and Controller BBC One, Charlotte Moore. Since September 2014, £1.5m of the £2.1m Creative Diversity Talent Fund (approx. 71%) has supported initiatives across all genres and areas of Television:

Introducing new on-screen Talent

- Seventeen new presenters across History, Science, Arts and Features, including more diverse faces on *The Proms* (BBC Two) and *Choir of the Year* (BBC Four), and investing in bringing diverse talent to a new science strand (BBC One).
- Finding new factual experts – with eight new faces already launched on projects for BBC One and Two, including *Countryfile*, *The Chelsea Flower Show*, *The Antiques Roadshow* and *Gareth's Naked Choir*.

Developing off-screen Talent

- Introducing three new BAME writers from the BBC Production Writers' course - all who now have scripts commissioned under the scheme.
- Through iPlayer shorts, five of the eight scripts commissioned and developed this year were writers from BAME backgrounds as were two of the three scripts that went into production: *Is this thing on?* by Vinay Patel and *Playing Ball* by Selina Lim (to be launched in July 2015).
- Investing in three new instalments of the short-form drama *My Jihad* by Shakeel Ahmed.
- In Comedy, development of a new series *Outlaws*, whose story hinges on BAME casting and director, has already resulted in a commission for BBC Three.

CASE STUDY: DRAMA

The Creative Diversity talent fund has enabled the genre to invest and explore the development of 13 scripts (3 indie and 10 in-house) and work with 10 new BAME writers. The development of these scripts has provided the genre with new opportunities to explore BAME portrayal on screen and develop BAME acting talent. The fund has empowered the genre to further explore pieces which may have required extra development time because of the focused investment in this area.

ACTION FOUR: TRAINING INTERNSHIPS

Additional training internships to run alongside the BBC's existing apprenticeships, plus a new collaboration with Creative Access will see 20 of their high potential BAME graduate interns on placements across the business. The strategic objectives supported by this action are TALENT, AUDIENCES and PROGRAMMES.

New methods of selection based on assessment and potential are being rolled out by the BBC Academy to address the diversity of applicants and ensure that our new talent pools are filled with people from the widest range of backgrounds.

In early 2014 it was identified that an intervention was needed to ensure that BAME entry level talent was accessing basic skills training. Creative Access is an independent charity that works with high potential graduates to find them internships in companies across the creative media industry to address a sector wide challenge. They provide support and access to training so that candidates are ready to apply for jobs. Following a highly competitive talent search and due to the high calibre of applicants, 31 young people have been successful at gaining training placements at the BBC through the Creative Access scheme. Our Creative Access Interns receive training at the BBC and attend master classes run by the charity and their partners. Their placements are in programme making areas and they are based in BBC teams across the country.

CASE STUDY

Francesca Chen – Creative Access Intern Graduate

“I joined the BBC through the Creative Access partnership. As well as learning valuable skills in the Repeats and Reversioning team where I had my placement I had opportunities to train in the editorial areas of this team. I also attended training workshops and masterclasses with the BBC Academy and Creative Access. These were incredibly useful and the skills learnt through this allowed me to grow in confidence during my traineeship.

A researcher role opened up within the Short Form Video team. I applied for the position, encouraged by my mentor and I worked hard to impress during my application and subsequent interview. I received great advice and support from my mentor and am happy to say I got the position.”

To find out more about the work of Creative Access: <http://creativeaccess.org.uk/>

ACTION FIVE: DISABILITY EXECUTIVE

A disability Executive to work alongside commissioners, programmes and support talent development pan-BBC. This strategic objectives supported by this action are TALENT, PROGRAMMES AND AUDIENCES.

Audience research and feedback shows that we need to do more to develop an authentic portrayal of Disabled people and their communities across our programmes. We have set stretching targets in this area and programme teams are working to develop new talent networks that include more disabled people.

Alison Walsh has been appointed as the new pan-BBC Disability Lead to use her extensive experience to drive improvements in our programming, commissioning, and portrayal of disabled people. She joins the BBC from Channel 4, where she was instrumental in taking disability from the margins to the heart of the broadcaster's schedule and played a senior editorial role in planning and delivery of Channel 4's coverage of the London 2012 Paralympics.

ACTION SIX: OPPORTUNITIES FOR DIASBLED PRODUCTION STAFF

Doubling the opportunities for disabled production staff to benefit from the award winning BBC Extend scheme through an improved talent pool process that will aid retention and support the most talented people into careers. The strategic objectives supported by this action are TALENT, AUDIENCES, ACCESSIBILITY AND PROGRAMMES.

The BBC Extend Scheme successfully supports disabled people into production roles at the BBC by providing them with a paid training placement. Feedback from successful candidates indicated that more support was needed at the end of the placements to help people find their way into jobs in the BBC or wider creative industries. The Extend Talent Pool (ETP) is the action that was designed to support this need. Its aim is to increase the number of disabled people working at the BBC through retention of Extend alumni and also placement of unsuccessful but high potential Extend applicants. Since its launch in August 2014 the Extend Talent pool has delivered the following results:

- 80% of BBC Extend Scheme alumni who took part in the new ETP are still working at the BBC.
- 50% of the high potential Extend candidates who won places in the ETP have also found work at the BBC and a further 18% have gone into jobs outside the organisation.

CASE STUDY

Louis O'Brien, Broadcast Assistant, BBC Radio Guernsey

"The BBC Extend Talent Pool has given me unique access as it has allowed me to apply for internal BBC job positions. Through expert feedback and mentoring from senior journalists across the BBC, I was able to gain the confidence and skills to secure a job as a Broadcast Assistant at BBC Radio Guernsey. I fully recommend the BBC Extend Scheme to anyone with a disability as it gives you the opportunity to start a career at the BBC, which not many other organisations provide."

ACTION SEVEN: BUSINESS SUPPORT ROLES

Opening up 150 of our business support roles to disabled candidates through supported employment practices and working with specialist support agencies. The strategic objective supported by this action is TALENT and ACCESSIBILITY.

Working in partnership with the Shaw Trust and its associates including groups like Leonard Cheshire Disability and Working Links the BBC aims to open up more roles to 'non-media' disabled people who will take up positions that support the business. By working together to support disabled people through the application, interview processes and into new careers we aim to significantly improve our progress towards our off air targets.

A familiarisation day at the BBC's New Broadcasting House for Shaw Trust staff and their associates to meet BBC HR and Recruitment teams has been successful in providing insight into the challenges facing disabled people entering media work spaces. The event was opened by Anne Bulford Managing Director Finance and Operations who is the BBC's Disability Champion. A pilot of the programme is currently ongoing in the London region and is due to report in June 2015 before roll out across the country.

2015 AND BEYOND

During 2014 and 2015 the BBC has undertaken a review and restructure of the way it delivers its Diversity activity. With stretching targets set for 2017 and a package of interventions in place to kick start activity towards those targets the immediate challenge is for the BBC to build on success and to find sustainable ways of maintaining our progress.

Beyond 2017 our ambitions are greater still. Our aspiration to reflect modern Britain requires a fresh approach. Diversity includes everyone and we aim to ensure that the BBC is the world's most inclusive broadcaster. Our diversity activity must not only be responsive to the changes in society and in the broadcasting industry, but anticipate them to ensure that we have the right mix of talent and ideas to serve our audiences of the future.

Over the next ten years we will continue to build on the Director General's action plan with extra effort in key areas that will deliver most impact.

We will persist with the overhaul of our recruitment practices and the BBC Academy will provide added focus on entry-level skills from its new base in Birmingham.

We will be clear with our suppliers about our diversity requirements so that they are able to deliver on them.

Additional support for women in their careers, to ensure development and progression in those areas where representation is an issue will continue, as will our efforts towards more authentic portrayal of women on air.

The Diversity Creative Talent Fund will continue to kick start ideas and bring on talent that will help improve portrayal on screen and we will explore social mobility from an audience, content and workforce perspective to understand how we can better open up the BBC.

The work on this fresh approach to diversity and inclusion at the BBC has already started and will be detailed in a new strategy to be published in the autumn of 2015.

ANNEX: DATA

Employee Diversity Targets Reporting

A full list of our workforce diversity targets can be found on the Diversity Centre Website:
<http://www.bbc.co.uk/diversity/workforce.html>

And a full set of workforce demographics at both “All staff” and “Leadership Staff levels” is set out in Appendices: Annual EO pack.

Equal Pay Reporting

The Equality Act 2010 legislates for equal pay and the BBC conducts an equal pay audit annually according to Equality and Human Rights Commission best practice guidance.

See Appendices: Equal Pay

Recruitment

There has been an increase in people completing the diversity information at point of application in 2013 in comparison to 2014. Male and female applicants have remained fairly equal in both years with female applications resulting in a marginally higher percentage of hires. The largest age category remains the 21-25 grouping and is attributed to the trainee schemes that we run. Whilst there has been a drop in applications in 2014 from BAME candidates, there has been an increase in hires in this grouping during 2014.

Retention (Leavers & Joiners)

BAME joiners exceeded leavers by 133 over the reporting period. This is a marked improvement compared to the previous reporting period where a net increase of 48 BAME staff was recorded.

Disabled leavers exceeded joiners giving a net loss of 14 disabled employees.

See Appendices: Leavers & joiners.

Redundancy Trends

BAME groups have a redundancy rate of 4.9%. This is lower compared to the 7.8% staff population and much lower the 12.5% rate of redundancy for BAME groups recorded in the previous reporting period.

Disabled groups have a redundancy rate of 13%, this is an over-representation compared to the 7.8% disabled staff population.

See Appendices: Reason for Leaving

Employee Profile

Our current employee profile as at March 2015 is:

BAME Staff - 13.1% Compared to an industry average of 5.4% (Creative Skillset Survey 2012)

BAME Staff - 2017 target 14.2%

In March 2011 when the current BBC Diversity Strategy was published BAME all staff representation was at 12.2%. Throughout the life of the strategy document there have been modest rises to 12.3% in 2012, up to 12.4% in 2013 and 12.6% in 2014.

The last 12 months have seen the biggest increase during the lifetime of the strategy document to a current figure of 13.1% – this is an all-time best figure for BAME representation in the BBC workforce.

BAME Staff Leadership Grade - 9.2%

BAME Staff Leadership Grade 2017 target – 10%

At the beginning of this reporting period BAME people in leadership grades stood at 8.5% the increase to 9.2% is good progress against our targets.

Disabled Staff - 3.8% compared to the industry average of 2% (Creative Skillset Survey 2012)

Disabled Staff - 2017 target 5.3%

Disabled all staff representation in March 2011 was 4.1%. Between 2011– 2012 numbers dropped down to 3.6%. Disabled staff consultation took place and a targeted programme of work was put in place to address a decline that had accelerated over the previous two years. Numbers then increased to 3.7% in 2012 and have now increased to 3.8%.

Renewed focus in this area will be a priority for 2015 onwards.

Disabled Staff Leadership Grade - 3%

Disabled Staff Leadership Grade - 2017 target 5%

There has been no change in the percentage of people who identify as disabled in our leadership grades during the past 12 months. Ensuring that disabled leadership talent has access to development training and mentor support is a key priority for the coming year.

Female Staff

Female Staff - 48.4%

Female Staff Leadership Grade - 41.3%

In March 2011 Female all staff representation was 49.2%.

Between 2011– 2012, numbers dropped back slightly falling to 48.6% by March 2012 and they have remained fairly static ever since. A slow and slight downward trend has been noted and is being monitored.

The area of business with the lowest female representation is BBC Digital (the former BBC Future Media and Technology divisions). For this reason unlike other parts of the business where representation of women in the workplace is close to population figures BBC Digital is set targets for female representation.

Female Staff in BBC Digital (formerly Future Media)

Female Staff - 24.1%

Female Staff - 2017 target 30%

Female Staff in BBC Digital (formerly Technology)

Female Staff - 21.5%

Female Staff - 2017 target 30%