Diversity monitoring: the top TV programmes

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Executive Summary: Diversity monitoring: the top TV programmes
This research examined minority group representation in the most popular TV programmes across three genres (Factual, Entertainment and Drama) and four channels (BBC, Channel 4, ITV and Sky). The sample consisted of the top five programmes in each genre on each channel according to BARB viewing figures. A maximum of six editions of each programme were taken from 01/10/13 through 31/03/14. This provided 253 programmes (205 hours) for analysis.

A log was made of all participants who spoke or made a significant individual contribution to each programme. This also recorded age, gender and level of prominence alongside details of any minority status portrayed. The sample produced a total television population of N=8,050 participants of which:

- Just over four in ten were female (N=3385).
- Just over one in six was judged to be 56 or older[1] (N=1220).
- Just over one in seven was from an ethnic minority group (N=1081).
- Almost three in one hundred were portrayed as disabled (N=204).
- One in a hundred was portrayed as LGB (N=83).

	BBC	ITV	Channel 4	Sky	**Total**
Group	%	%	%	%	**%**
Female	45.6	45.4	44.3	31.9	**42.0**
Over 55	22.5	17.7	9.2	11.2	**16.1**
Minority ethnic	12.2	16.5	15.9	10.4	**13.4**
Disabled	2.9	3.5	1.4	2.2	**2.5**
LGB	0.7	0.9	1.1	1.5	**1.0**

Gender
- Overall, males (at 58%) outnumbered females (at 42%) - a ratio of almost 6:4. This proportion remained quite stable across the three genres but revealed distinct differences when the level of appearance (or prominence) was examined. Thus:

- In both Factual and Entertainment just over one third of all presenters were women (at 36% and 37% respectively). In the case of the next most prominent role – that of minor presenter, reporter or expert, judge or panellist - the proportion reduces to 27% in Entertainment and even lower in Factual to 17%.

- The notable exception to this pattern is in Drama which may be considered to have achieved gender equality with 49% of all lead roles being taken by women.

- Elsewhere, it is surprising that even the role of vox pop does not give equal voice to women achieving 47% female in Entertainment and 45% in Factual.

- Overall, the television population is a youthful one compared to real world figures. This is particularly so for women.

- Almost one half (47%) of all females were aged 20-39 compared with 39% of their male counterparts – both much higher than the real world figure of 26%.

- Conversely, the 40-69 age band contained 42% of all males but only 35% of females, supporting the idea that women are less likely to grow older on TV.

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[1] In 6% of cases, age could not be coded. Here the base is N=7556

Older people
- Older people were considerably under-represented: only 17% of men and 15% of women were aged 56 and over. This compares with the closest available real world figures for the UK where 27% of males and 30% of females were 55 and over in the 2011 census.

- Those over 55 were notably under-represented as presenters in Entertainment and lead roles in Drama at 8% and 12% respectively.

- However, in the Factual genre they enjoyed more prominent roles contributing around one quarter of presenters (26%) and key contributors (23%) and almost one half (45%) of supporting roles (such as reporters, panellists and judges).

Ethnic minorities
- At 13.4%, ethnic minority representation is modestly greater than the 12.9% recorded in the 2011 census. The largest group was Black African Caribbean at 6.4%, followed by mixed race at 3.5% and South Asian at 2.2%. East Asian or South East Asian participants contributed just 0.3% to the overall population and 'other' minority groups (such as Romany travellers, Central/South Americans and Algerians) contributed one per cent.

- The various groups were represented somewhat disproportionately compared with the real world and clustered in certain types of programmes and roles within those programmes.

- In the real world South Asians make up 7% of the population (versus 2.2% on TV) while their Black African Caribbean counterparts account for some 3% in the real world (versus 6.4% on TV).

- As in the overall TV population, ethnic minority males outnumbered females by almost 6:4. This gender difference is greater for South Asian participants (75% male, 25% female), yet reversed for East Asian or South East Asian (43% male versus 57% female) and participants of mixed race (46% male versus 54% female).

- Ethnic minority participants were also younger than the overall TV population. Only five per cent were older than 55 compared with 16% overall.

- Those from ethnic minority groups enjoyed a relatively generous representation in Entertainment programmes where they accounted for one in six participants (17%). The Reality Shows, *The X Factor*, *The X Factor Results* (both ITV) and *The Voice* (BBC) significantly boosted these figures with ethnic minority representation running at 40%, 43% and 27% respectively of the population in these shows.

- One half (49%) of all the ethnic minority participants in Entertainment appeared as key contributors in the factually-based programmes in this genre - far more than the one third (35%) in the total population.

- In the vast majority (93%) of cases ethnicity was judged incidental to a participant's role – in other words they just happened to be from an ethnic minority group. In four per cent of cases it was judged relevant and in three per cent central to a participant's role (boosted by 10 portrayals of Romanian Travellers in *Benefits Street*, C4).

Disabled people

- A total of 204 participants were portrayed as disabled, representing 2.5% of the television population (versus more than one in five in the real world).

- Disabled males outnumbered their female counterparts by a ratio of 2:1. Both younger and older disabled males appeared with frequencies in line with the overall male TV population. However disabled females appeared much more often in the older age bracket where 41% were aged 56+ (versus 15% of the overall female TV population).

- Overall, the largest groups of disabilities represented were those pertaining to disfigurement and mental illness (both at 12%). One in ten (10%) involved some form of sensory impairment (6% deaf and hearing impaired; 4% blind and partially sighted) while limb impairment accounted for a further nine per cent of disabilities. This was followed by 'walks with limp' (8%), the generic category 'cannot walk' (7% used when the cause was unclear/not stated), Cerebral palsy (6%) and learning disabilities (5%).

- As was the case for other minority groups, the distribution throughout the various types of programmes and levels of appearance was uneven. They were relatively under-represented as key contributors making up just 1.9% of all such participants and provided only 1.3% of vox pop.

- However, they enjoyed their best representation in Drama where they contributed 5.0% of the population in such programmes. Moreover, here they made up 9.1% of lead roles.

- Disability was judged as incidental to a participant's role in only one third (35%) of cases. More usually the disability was tendentious and where attention was drawn to a person's disability (65% of portrayals), this was more likely to be of central importance (37% of portrayals) than just relevant (28% of portrayals).

Lesbian, gay and bisexual

- Overall 83 participants were portrayed as lesbian, gay or bisexual comprising just one per cent of the overall TV population. This may be compared with the 1.5% who described themselves as Gay or Lesbian (1.1%) or Bisexual (0.4%) in the 2011 census.

- On-screen portrayals would inevitably be lower than the real world simply because sexuality is infrequently depicted. In the minority groups profiled here, there was no indication of sexuality in more than eight out of ten (82%) portrayals.

- Most LGB portrayals were of gay men – 61 males (73% of all LGB participants), compared with 15 lesbian portrayals (18% of all LGB). A further 8% were portrayed as bisexual comprising four males and three females.

- There was a notable clustering in those aged 30-50 (63% of all LGB participants compared with 42% of the TV population and just 28% of the real world).

- LGB participants were relatively more likely to be cast in lead and supporting fictional roles (at 2.5% and 2.3% of all such roles) than their proportion overall and least likely to be logged in vox pop at 0.1% of such voices. The latter is not surprising given that any sexuality would rarely be revealed in such roles.

- They had their best representation in supporting roles in factually based programmes as judges, or experts, or lead panellists (2.6% of all those in this role). However this was due almost entirely to repeat appearances of Craig Revel Horwood and Bruno Tonioli in various *Strictly* programmes (BBC).

- In more than one half (52%) of cases a person's sexuality was judged to be relevant to their role in the programme. Here, while attention was drawn to the sexuality of the participant (usually to comic effect), they were also in the programme for other reasons. Moreover in a further one in eight (12%) they were judged to have been included in the programme solely because they were gay, lesbian or bisexual or because their sexuality was a central plot line.

- This left the clear minority – just over one third (36%) of portrayals – where the sexuality of participants was incidental to their role in the programme and they just happened to be LGB.

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Diversity monitoring: the most watched TV programmes

The content analysis

The monitoring approach taken here is essentially the same as a population census survey. Rather than sampling households to identify who is in the population, this study takes each TV programme as the sampling unit and all participants making an individual contribution to them are logged. This provides a count of the television population. Note that this log is of participant appearances so that the focus is on the <u>role</u> played by an individual (who might, of course, play different roles in different programmes). The study is not an employment survey but an exploration of on-screen representation.

In the overall count, participants are categorised according to their gender, age and level of appearance. For practical reasons, crowd scenes, sports participants who do not speak and background figures are not included in the log. This provides a reliable estimate of the television population to show rates of minority group representation.

All members of the research team were highly experienced in content analysis having not only coded many thousands of hours of television each, but also taken part in weeks of team viewing at the beginning and end of each project to ensure reliability.

The sample

Using BARB audience research data, the four main broadcasters (BBC, ITV, Channel 4 and Sky) identified their top five programmes in the genres of Factual, Entertainment and Drama. The sample period covered the six months between 1st October 2013 and 31st March 2014. A maximum of six programmes from any one series was then selected for analysis. This generated a total of 253 programmes, producing over 205 hours of broadcast output. <u>Tables 1 to 4</u> below show the distribution across the channels.

Table 1: Sample details: Number of programmes by channel and genre

	Factual	Entertainment	Drama	Total	
Channel	N progs	N progs	N progs	N progs	**% progs**
BBC ➜	22	21	23	↓66	**26**
ITV ➜	18	25	24	↓67	**26**
C4 ➜	23	21	7	↓51	**20**
Sky ➜	22	25	22	↓69	**27**
Total ➜	85	92	76	253	**(100)**

NB: Percentages in the cells may not total 100 due to rounding, (100) shows the true percentage.

Table 2: Sample details: Transmission time by channel and genre

	Factual	Entertainment	Drama	Total	
Channel	N mins	N mins	N mins	N mins	**% mins**
BBC1 ➜	1172	1955	1287	↓4414	**36**
ITV1 ➜	543	1343	1003	↓2889	**23**
C4 ➜	1038	971	214	↓2223	**18**
Sky ➜	989	842	982	↓2813	**23**
Total ➜	3742	5111	3486	12339	**100**

Table 3: Sample details: Percentage of programmes by channel and genre

	Factual	Entertainment	Drama	Total
Channel	% progs	% progs	% progs	% progs
BBC1 ➜	33	32	35	100
ITV1 ➜	27	37	36	100
C4 ➜	45	41	14	100
Sky ➜	32	36	32	100
Total ➜	34	36	30	100

Table 4: Sample details: Transmission time (%) by channel and genre

	Factual	Entertainment	Drama	Total
Channel	% mins	% mins	% mins	% mins
BBC1 ➜	27	44	29	100
ITV1 ➜	19	46	35	100
C4 ➜	47	44	10	(100)
Sky ➜	35	30	35	100
Total ➜	30	41	28	(100)

NB: Percentages in the cells may not total 100 due to rounding, (100) shows the true percentage.

Minority groups in the overall TV population

The importance of this study is that it captures programmes with the largest audiences. They are not a cross section of output and the results here cannot be compared with other studies which have used all prime time output.

A total of 8,050 participants were logged across all channels. Of these:

- Just over four in ten (42.0%, N=3385) participants were female.
- Just over one in six (16.1%, N=1220) was judged to be 56 or older[2].
- Just over one in seven (13.4%, N=1081) was an ethnic minority.
- Three in one hundred (2.5%, N=204) were portrayed as disabled.
- Just one in a hundred (1.0%, N=83) was portrayed as LGB.

Table 5 below shows the frequency with which minority group representation occurred across the channels. Note that any conclusions about channel differences need to be understood in the context of the relatively narrow range of programming here (15 titles per channel). The essential data on this is to be found at the end of this report in the section: *Minority group representation by programme, genre and channel.*

Table 5: Minority group representation by channel

	BBC	ITV	Channel 4	Sky	All channels
Group	%	%	%	%	**%**
Female	45.6	45.4	44.3	31.9	**42.0**
Aged 56 and over*	22.5	17.7	9.2	11.2	**16.1**
Minority ethnic	12.2	16.5	15.9	10.4	**13.4**
Disabled	2.9	3.5	1.4	2.2	**2.5**
LGB	0.7	0.9	1.1	1.5	**1.0**

Total population base: N=8050, * Not all participants could be coded for age.

It should be noted here that the analysis focussed on that which was portrayed within each programme. Minority status was logged only if the viewer could determine through visual, verbal or narrative clues in the programme that a participant was from a minority group. Where a minority status was known but not portrayed in a programme, details were noted under a separate count. This will be discussed later.

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[2] Figures relate to cases where age could be judged. Six percent of the overall count could not be coded for age and have been excluded from the total. For age the base is N = 7556. The age split at 56 follows that currently used by some broadcasters.

Given the focus on most watched programmes, many of these were series which resulted in a considerable number of repeat appearances involving individuals from minority groups. Thus the programme log more correctly refers to <u>participants</u> rather than individuals. The repeat appearances by individuals will be discussed later.

Minority groups in the overall TV population by genre
In this sample one quarter (25%) of the TV population occurred in Drama productions with the remaining three quarters split evenly between Entertainment (38%) and Factual (37%) programmes. Note that Entertainment contains both factually and fictionally based programme types.

<u>Table 6</u> shows the proportions of each minority group within each genre. For consistency, results are presented to one decimal place because rounding to whole numbers can make a considerable difference to small numbers (e.g. it would record 1.4% as 1% while 1.5% would become 2%).

Table 6: Minority groups as a proportion of the TV population in each genre

Group	Factual %	Entertainment %	Drama %	**Total %**
Female	42.1	40.6	44.3	**42.0**
Aged 56 and over [31]	20.5	13.5	14.0	**16.1**
Minority ethnic	12.6	16.8	9.4	**13.4**
Disabled	1.7	1.8	5.0	**2.5**
LGB	0.5	1.3	1.4	**1.0**
Total TV population	2964	3073	2013	8050

The proportion of males to females remains quite stable across the different types of programming (at around 6:4 for each genre). However people over 55 years of age occurred most often in Factual programmes (21% of all participants in Factual programmes), notably in *Antiques Roadshow*, (BBC) where they accounted for almost two thirds (63%) of the population in that series.

Overall males outnumbered females at a ratio of 6:4. However, females equalled or outnumbered males in 12 series; *Pound Shop Wars, Animal Odd Couples, The Voice, Call The Midwife, EastEnders* (BBC), *Student Nurses: Bedpans and Bandages, Birds of a*

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[1] Figures relate to cases where age could be judged. The valid N for age is 7556.

Feather, Coronation Street, Doc Martin, Emmerdale, Paul O'Grady For The Love of Dogs at Christmas (ITV) and *One Born Every Minute* (C4).

Participants from ethnic minority groups have a relatively generous representation within Entertainment programmes accounting for one in six participants (17%) in these. Three Reality Shows: *The X Factor*, *The X Factor Results* (both ITV) and *The Voice* (BBC) significantly boosted the figures for ethnic minority representation which ran at 40%, 42% and 27% respectively of the population in these shows.

Disabled participants made up five per cent of the Drama population (across a variety of productions), but just less than two per cent in both Factual and Entertainment.

Although the numbers are much smaller for LGB participants, a similar pattern occurs with far less representation in Factual programming (0.5%) than in Entertainment and Drama (both just under one and a half percent)

These various minority groups are examined in the following sections.

Gender

Of the 8050 participants in the sample, 4665 were male and 3385 were female. Thus, overall, males at 58% outnumber females at 42% in a ratio of almost 6:4.

The most noticeable exception to the gender imbalance is the almost equal representation in fictional lead roles where the overall difference is reduced to 51% male to 49% female. However in fictional productions females were far less likely to be seen in supporting and background roles.

Gender, level of appearance and genre

In order to gauge the prominence of participants within a programme, a note was made of the level of appearance for each contributor. In factually based programmes, this covered *presenters* (such as anchors, presenters, newsreaders and hosts); *supporting roles* (such as outside journalists, minor presenters, lead panellists, judges); *key contributors* (such as prominent interviewees, guest panellists) and *vox pop*. Fictional characters in clips were coded as background fictional. In fictionally based programmes a distinction was made between *lead* and *supporting* roles and *background* characters.

Table 7 below shows the gender distribution by level of appearance. Women were less likely to have a prominent role in a programme when they appeared as themselves. As programme presenters they were outnumbered by men at a ratio of 64:36 and they made up just one quarter (25%) of supporting roles (experts, panellists etc).

Table 7: Gender by level of appearance – all genres

	Male	Female	Total	Male:Female
Level of appearance	N	N	N	%
Presenter	117	67	184	**64:36**
Supporting role factual	315	102	417	**76:25**
Key contributor factual	1446	1000	2446	**59:41**
Vox pop factual	1168	994	2162	**54:46**
Lead role fictional	450	424	874	**51:49**
Supporting role fictional	597	459	1056	**57:43**
Background fictional	572	339	911	**63:37**
Total	4665	3385	8050	**58:42**

The paucity of women as programme presenters is clearly illustrated by the line-up of the judges in Reality Shows - such as *Strictly Come Dancing* and *The Voice* (both BBC). The

show *8 Out of 10 Cats* (C4) features a male host, Jimmy Carr, and two male team captains. In *A League of Their Own* (Sky), both the two team captains and regular panellists are male. However it must be noted that *The X Factor* (ITV) achieves a gender balance across the judging panel with two male and two female judges. Table 8 provides a further breakdown of gender by the level of appearance in each genre.

Table 8: Gender by level of appearance and genre

	Male	Female	Total	Male:Female
Factual	N	N	N	**%**
Presenter	59	33	92	**64:36**
Supporting role factual	104	22	126	**83:17**
Key contributor factual	796	570	1366	**58:42**
Vox pop factual	729	604	1333	**55:45**
Background fictional	29	18	47	**62:38**
Total	1717	1247	2964	**58:42**
Entertainment				
Presenter	58	34	92	**63:37**
Supporting role factual	211	80	291	**73:27**
Key contributor factual	650	430	1080	**60:40**
Vox pop factual	437	390	827	**53:47**
Lead role fictional	99	81	180	**55:45**
Supporting role fictional	198	139	337	**59:41**
Background fictional	173	93	266	**65:35**
Total	1826	1247	3073	**59:41**
Drama				
Lead role fictional	351	343	694	**51:49**
Supporting role fictional	399	320	719	**55:45**
Background fictional	370	228	598	**62:38**
Vox pop factual in Drama*	2	0	2	**100:00**
Total	1122	891	2013	**56:44**
Overall total	**4665**	**3385**	**8050**	**58:42**

NB: * Factual participants will occasionally appear in Drama (such as a sports commentator on TV in the background of a scene). Similarly, fictional participants might appear in factually based programmes (such as in film clips).

In Factual programmes, women were under-represented in the more prominent roles of presenter (64% male to 36% female) and supporting roles (83% male to 17% female). It should be noted that all the female supporting roles were in just two series: *Countryfile* and *Antiques Roadshow* (BBC).

In <u>Entertainment</u>, a similar pattern is evident where women were especially under-represented in supporting roles (73% male versus 27% female). As was the case with the Factual genre, they appeared far more rarely as presenters in Entertainment (63% male versus 37% female).

In <u>Drama</u>, lead roles approached a gender balance of 51%:49% male:female. However this deteriorates to 55%:45% in supporting roles and further to 62%:38% with background parts.

Gender and age

As noted earlier, a total of 7556 participants could be assigned an age. In some cases this was not possible when for example the person was obscured/ too far away/ wearing a helmet/ appeared as a voice over only. There were somewhat more of these 'cannot codes' among the males leaving a gender split of 57% male and 43% female in <u>Table 9</u> below.

Taking the simple cut off at age 55 used by some broadcasters, females accounted for 44% (N=2760/6336) of those judged to be less than 56 years of age and 41% (N=501/1220) of those older than this. As <u>Table 9</u> shows there was little gender difference in the pattern here.

Table 9: Gender by age

Age group	Male N	Male %	Female N	Female %	Total N	Total %
0-55	3576	83	2760	85	6336	84
56+	719	17	501	15	1220	16
Total	4295	100	3261	100	7556	100

Base: N = 7556 =Total TV population minus cannot codes.

However, as <u>Table 10</u> reveals, there are more pronounced differences when gender is examined across the wider age range logged here. Moreover the results are even more noteworthy when compared with real world population demographics.

While both males and females under the age of 15 were relatively under-represented in these popular programmes, the TV population remains a youthful one. Almost one half (47%) of all females were in their 20s or 30s compared with 39% of the males (and around 26% in the real world).

Conversely, the 40-69 age group contained 42% of all male participants in the TV population but only 35% of women. This suggests that women are less likely than men to grow older on television.

Table 10: Age by gender – TV population versus the real world

Age	Television Male %	Real world Male %	Television Female %	Real world Female %
0-14	**7.1**	18.4	**6.2**	16.9
15-19	**7.5**	6.6	**7.3**	6.1
20-29	**18.0**	13.9	**22.7**	13.4
30-39	**20.6**	13.4	**23.8**	13.0
40-49	**21.7**	14.7	**18.4**	14.5
50-59	**13.3**	12.2	**10.3**	12.0
60-69	**6.9**	10.7	**5.9**	10.9
70-79	**3.4**	6.7	**3.6**	7.4
80+	**1.5**	3.5	**1.7**	5.7
Total	**100.0**	(100)	**(100)**	(100)

NB: Percentages in the cells may not total 100 due to rounding, (100) shows the true percentage.
Base: N = 7556 (4295 male, 3261 female) =Total TV population minus cannot codes for age.
Real world: ONS (2012). *2011 Census: Usual Resident Population and Estimates for England and Wales.*

Age

The previous table (Table 10) shows the extent to which older people are under-represented on television. Just one in nine (12%) men and women (11%) were judged to be aged 60 and over in the TV population. This must be compared with one in five males (21%) and one in four females (24%) in the 2011 population census for the UK.

Examining age related issues more closely, Table 11 shows the level of appearance split by those under and over 56 years of age. Note this divides the population 84%: 16% and so only departures from this ratio are of interest.

Age and level of appearance
Those aged 56 and over were relatively well represented in support roles such as expert or panellist at 32% of all such participants. At the other end of the scale, the role of background fictional character showed a weak representation at only 11%.

Table 11: Age by level of appearance

	0-55	56+	Total	0-55:56+
Level of appearance	N	N	N	%
Presenter	122	20	142	**86:14**
Support role factual	246	116	362	**68:32**
Key contributor factual	2038	391	2429	**84:16**
Vox pop factual	1587	292	1879	**84:16**
Lead role fictional	755	119	874	**86:14**
Supporting role fictional	853	189	1042	**82:18**
Background fictional (speaking role)	735	93	828	**89:11**
Total	6336	1220	7556	**84:16**

Base: N = 7556 =Total TV population minus cannot codes for age.

Age and genre
Table 12 shows the distribution of older participants by genre. In Factual, those in the older age bracket enjoyed their best representation in the more prominent roles. They contributed over one quarter (26%) of presenters, nearly one half (45%) of supporting roles (judges, experts, panellists etc) and just under one quarter (23%) of key contributors. They were perhaps surprisingly less well represented in vox pop compilations contributing just 16% of participants in this role (although this proportion is the same as in the overall population).

Table 12: Age by level of appearance and genre

	0-55	56+	Total	0-55:56+
Factual	N	N	N	%
Presenter	37	13	50	**74:26**
Supporting roles factual	67	54	121	**55:45**
Key contributor factual	1042	307	1349	**77:23**
Vox pop factual	960	179	1139	**84:16**
Background fictional role in factual	40	2	42	**95:05**
Total	2146	555	2701	**79:21**
Entertainment				
Presenter	85	7	92	**92:08**
Supporting roles factual	179	62	241	**74:26**
Key contributor factual	996	84	1080	**92:08**
Vox pop factual	626	113	739	**85:15**
Lead role fictional	144	36	180	**80:20**
Supporting role fictional	276	54	330	**84:16**
Background fictional (speaking role)	209	36	245	**85:15**
Total	2515	392	2907	**87:13**
Drama				
Lead role fictional	611	83	694	**88:12**
Supporting role fictional	577	135	712	**81:19**
Background fictional (speaking role)	486	55	541	**90:10**
Vox pop factual in fictional productions	1	---	1	**100:0**
Total	1675	273	1948	**86:14**
Overall total	**6336**	**1220**	**7556**	**84:16**

In Drama those over 55 were best represented in supporting roles where they contributed 19% of all these - but this is only slightly higher than might be expected given their incidence in the overall television population. A more notable under-representation is in background roles where the older group contributed only ten percent. By their nature, such roles should be easier to fill with any groups which seem under-represented.

Although the age analysis above illuminate some issues, the age split is too crude to be of much value and the reader is referred back to the section on gender and age especially Table 10 for greater insight into this.

Ethnic minorities

Ethnic minority status focused on non-white representation and was coded for all participants who are not white and resident in countries where the dominant culture is white. Europeans, such as Greeks and Italians who are resident in the UK, Europe or USA were not included. A separate note was made of non-white participants who were *visitors* (Desmond Tutu in London) or *indigenous* (Desmond Tutu in South Africa).

Ethnic minority composition

Table 13 shows that overall, 1081 participants within the sample were from ethnic minority groups, thus contributing a total of 13.4% to the TV population.

Table 13: Ethnic minority groups in TV population

Ethnicity	N	%
Not ethnic minority	6969	86.6
Black	517	6.4
South Asian	181	2.2
East Asian or South East Asian	23	0.3
Mixed race	281	3.5
Other ethnic minority	79	1.0
All participants	8050	(100)
Total ethnic minority	1081	13.4

NB: Percentages in the cells may not total 100 due to rounding, (100) shows the true figure.

The largest category at 6.4% of the total TV population was that of Black African Caribbean participants, followed by mixed race at 3.5% and South Asian at 2.2%. East Asian or South East Asian people contributed just 0.3% to the overall population.

'Other' ethnic minority participants comprised: 31 Central/South American, 15 Middle Eastern, 11 Romany Travellers, 6 Kazakhstani, 5 Algerian and North African, 5 Irish Travellers, 3 Maori, 2 Kurdish, 1 Samoan.

While the television population of 13.4% overall minority ethnic arguably approximates to that of the real world (the 2011 census gave 12.9% for the UK) the various groups are represented somewhat disproportionately. The census data suggests seven per cent of the population to be South Asian yet they contributed just two per cent in the TV population. Conversely Black African Caribbean participants had much greater representation at just over six percent of the TV population compared with just over three percent in the real world.

Ethnic minorities by gender and age

Table 14 presents the above data on ethnic minority composition by gender. As in the overall TV population, ethnic minority males outnumbered their female counterparts by almost 6:4. This gender difference was greater for South Asian participants (75% male, 25% female), yet reversed for East Asian or South East Asian (43% male versus 57% female) and participants of mixed race (46% male versus 54% female).

Table 14: Ethnic minority composition by gender

	Male		Female		Total	Male:Female
Ethnic minority group	N	**%**	N	**%**	**%**	**%**
Black ↓	313	**49**	204	**46**	48	**61:39**
South Asian ↓	135	**21**	46	**10**	17	**75:25**
East/South East Asian ↓	10	**2**	13	**3**	2	**43:57**
Mixed race ↓	128	**20**	153	**34**	26	**46:54**
Other ethnic minority↓	48	**8**	31	**7**	7	**61:39**
Total	634	**100**	447	**100**	100	**59:41**

Table 15 shows that participants from ethnic minority groups were younger than perhaps one might expect from the overall TV population. Only five per cent were over 55 years of age compared with 16% in the overall TV population.

Table 15: Ethnic minorities by gender and age versus overall TV population

	Males				**Females**				**Total**			
	Ethnic min		TV pop		Ethnic min		TV pop		Ethnic min		TV pop	
Age group	**N**	**%**	N	%	**N**	**%**	N	%	**N**	**%**	N	%
0-55	588	**95**	3576	83	419	**95**	2760	85	1007	**95**	6336	84
56+	32	**5**	719	17	20	**5**	501	15	52	**5**	1220	16
Total	620	**100**	4295	100	439	**100**	3261	100	1059	**100**	7556	100

Table 16 below provides a breakdown across a broader age range. There is a pronounced clustering of ethnic minority participants in the 20-40 age band. Indeed, almost one third (31%) were in their 20s. Table 17 provides further breakdown by age and gender. This shows an interesting pattern. Over one third (35%) of ethnic minority males were in their 20s versus 18% of the overall TV population and 14% in the real world.

Table 16: Ethnic minorities by age

Age group	Ethnic minority population %	TV population %	Real world population %
0-14	10.1	6.7	17.6
15-19	12.3	7.4	6.3
20-29	31.4	20.0	13.6
30-39	22.3	22.0	13.1
40-49	13.4	20.2	14.6
50-59	6.7	12.0	12.2
60-69	2.2	6.5	10.8
70-79	0.8	3.5	7.1
80+	0.8	1.6	4.7
Total	100.0	100.0	100.0

Bases exclude cannot codes for age: minority ethnic N = 1059; TV population N =7556
Real world: ONS (2012). *2011 Census: Usual Resident Population and Estimates for England and Wales.*

Table 17: Ethnic minorities by age and gender

	Male			Female		
	Ethnic min	TV pop	Real world	Ethnic min	TV pop	Real world
Age group	%	%	%	%	%	%
0-14	10.6	7.1	18.4	9.3	6.2	16.9
15-19	10.0	7.5	6.6	15.5	7.3	6.1
20-29	35.0	18.0	13.9	26.2	22.7	13.4
30-39	16.6	20.6	13.4	30.3	23.8	13.0
40-49	15.5	21.7	14.7	10.5	18.4	14.5
50-59	8.2	13.3	12.2	4.6	10.3	12.0
60-69	2.6	6.9	10.7	1.6	5.9	10.9
70-79	0.5	3.4	6.7	1.4	3.6	7.4
80+	1.0	1.5	3.5	0.7	1.7	5.7
TOTAL	100.0	100.0	(100)	(100)	(100)	(100)

NB: Percentages in the cells may not total 100 due to rounding, (100) shows the true percentage.
Bases: Ethnic minority N = 1059 (620 male, 439 female); TV population N =7556 (4295 male, 3261 female)
Real world: ONS (2012). *2011 Census: Usual Resident Population and Estimates for England and Wales.*

The pronounced clustering of ethnic minority males in their 20s was partly due to repeat appearances of contestants such as Kazeem Ajobe, Josh Zare, Joey James and Stirling Ramsey along with members of JLS who featured in the competition VT on the *X Factor* and *The X Factor Results* (ITV). Marvin Humes also presented *The Voice* (BBC) and appeared 21 times in the sample.

Ethnic minority women had a greater representation in their 30s. Three out of ten (30%) were in the 30-39 age band compared with 24% of women in the overall TV population (and 13% of the real world). Again the sample composition containing so many series had some impact here due to repeated appearances by contestants and professional dancers. These included Natalie Gumede, Karen Hauer and Jeanette Manrara (*Strictly Come Dancing* and *Strictly Come Dancing: The Results*). Nicole Scherzinger achieved the highest number of appearances among the women on 14 occasions (*The X Factor*, *The X Factor Results*, *Children in Need* and *Gogglebox*).

Prevalence of disabled and LGB status
Overall, two per cent of all ethnic minority participants were disabled.

- Black African Caribbean people with disabilities were: Eva (with Batten disease - a rare and fatal neurodegenerative disorder); Angie (cannot walk, cause unclear) in *The Voice* (BBC); Josephina (various including double leg amputee and disfigured face from 60% burns) in *Children in Need* (BBC); Ade Adepitan (wheelchair user following polio) in *Gogglebox* (C4) and Angie (blind) in *Birds of a Feather* (ITV).

- South Asian people with disabilities included three appearances of Musharaf (speech impediment) in both *Educating Yorkshire* (C4) and *Big Fat Quiz of the Year* (C4); Abhu (hearing impaired) and Abhu's patient (Down's syndrome) in *Student Nurses: Bedpans and Bandages* (ITV).

- Mixed race representation in disability was boosted by Leighton (mild learning difficulties) with six appearances in *Trollied* (Sky). A further two comprised Priya Sharma (mentally ill) in *Emmerdale* (ITV) and Seal (slightly disfigured face) in *The X Factor*.

- Other ethnic minority: Sax, a Central/South American actor (restricted growth) appeared in Karl Pilkington's: *The Moaning of Life* (Sky).

Less than one per cent (0.8%) of participants from ethnic minority groups was LGB. Four of these nine participants were repeat appearances of mixed race Ruby Haswell in *Emmerdale* (ITV). The others included Tosh (mixed race) in *Eastenders* (BBC), Lydia (mixed race) in *Educating Yorkshire* (C4), Vincent (Black African) in *Hollyoaks* (C4), Alex (Black African

Caribbean) in *Mount Pleasant* (Sky) and a man (East Asian or South East Asian) seen queuing at the G.A.Y club in *The Voice* (BBC).

Ethnic minorities by genre

Examining the distribution of ethnic minority participants across the genres reveals some interesting patterns. Table 18 shows that ethnic minority participants achieved their greatest representation in Entertainment at 17% of all the participants in such programmes compared with 13% in Factual and nine per cent in Drama.

Table 18: Ethnic minority groups by genre

	Factual		Entertainment		Drama		All genres	
Ethnicity	N	%	N	%	N	%	N	%
Not ethnic minority	2590	**87.4**	2556	**83.2**	1823	**90.6**	6969	**86.6**
Black	165	**5.6**	279	**9.1**	73	**3.6**	517	**6.4**
South Asian	109	**3.7**	34	**1.1**	38	**1.9**	181	**2.2**
East/South East Asian	15	**0.5**	8	**0.3**	--	**--**	23	**0.3**
Mixed race	62	**2.1**	161	**5.2**	58	**2.9**	281	**3.5**
Other ethnic minority	23	**0.8**	35	**1.1**	21	**1.0**	79	**0.9**
Total	2964	**100.0**	3073	**100.0**	2013	**100.0**	8050	**(100)**
Total ethnic minority	374		517		190		1081	
% ethnic min in genre		**12.6**		**16.8**		**9.4**		**13.4**

NB: Percentages in the cells may not total 100 due to rounding, (100) shows the true percentage.

Ethnic minorities by level of appearance

An important consideration in evaluating the representation of minority groups is not only the frequencies with which they appeared and where, but also determining the relative prominence of their portrayal.

To achieve this, the log of participant appearances also included their level of appearance. In the case of factually based programmes, the levels covered: *presenters* (major contributors such as anchors and newsreaders); *supporting roles* (such as outside journalists, minor presenters, regular panellists and judges); *key contributors* (such as prominent interviewees) and *vox pops*.

Fictional programmes were analysed in terms of whether the characters played: a *lead role* (i.e. a major role where they were central to the plot, appearing in numerous scenes), a

supporting role (having a more subsidiary/minor role in the narrative), or were *background* (having an incidental speaking role with little impact on the narrative and limited dialogue).

Table 19 shows a pronounced clustering of ethnic minority representation as key contributors in factually based programmes and as vox pop.

Table 19: Ethnic minorities by level of appearance

	Ethnic minority		TV population		Eth min %
Level of Appearance	N	%	N	%	%
Presenter	8	**1**	184	**2**	**4.3**
Supporting role factual	27	**2**	417	**5**	**6.5**
Key contributor factual	411	**38**	2446	**30**	**16.8**
Vox pop factual	355	**33**	2162	**27**	**16.4**
Lead role fictional	68	**6**	874	**11**	**7.8**
Supporting role fictional	116	**11**	1056	**13**	**11.0**
Background fictional	96	**9**	911	**11**	**10.5**
Total	1081	**100**	8050	**(100)**	**13.4**

NB: Percentages in the cells may not total 100 due to rounding, (100) shows the true percentage.

Ethnic minority groups were represented better than might be expected as key contributors in programmes where they made up 16.8% of all such participants and as vox pop where provided 16.4% of all such participants. However they were less likely to enjoy lead roles in fictional programmes (contributing only 7.8% of such roles) and very rarely appeared as a presenter (at 4.3%).

Table 20 shows the distribution of representation across the three genres with details of the total population within each. In fictional Entertainment programmes, ethnic minority participants contributed only 2.8% of all lead roles and three of these five occurrences were repeat appearances by Leighton (mixed race) in *Trollied* (Sky).

Almost one half (49%) of all ethnic minority participants in Entertainment appeared as key contributors in factually based programmes where they made up almost one quarter (23.4%) of all participants in this role. Many of these were contestants in Reality Shows. In addition to the male contestants mentioned earlier (Kazeem Ajobe, Josh Zare, Joey James and Stirling Ramsey in *The X Factor* and *The X Factor Results*) other contestants included Jermain Jackman in *The Voice* (BBC) Tamera Foster and Hannah Barrett in *The X Factor* and *The X Factor Results* (ITV), Alfonso Ribeiro in *I'm A Celebrity… Get Me Out of Here!* (ITV),

Patrick Robinson in *Strictly Come Dancing* and *Strictly Come Dancing: The Results* (BBC) and Sinitta in *The Jump* (C4).

Table 20: Ethnic minorities by level of appearance by genre

	Ethnic minority		Population in genre		Eth min %
Factual	N	%	N	%	%
Presenter	2	1	92	3	2.2
Support role factual	7	2	126	4	5.6
Key contributor factual	158	42	1366	46	11.6
Vox pop factual	203	54	1333	45	15.2
Background fictional	4	1	47	2	8.5
Total	374	100	2964	100	12.6
Entertainment					
Presenter	6	1	92	3	6.5
Support role factual	20	4	291	9	6.9
Key contributor factual	253	49	1080	35	23.4
Vox pop factual	151	29	827	27	18.3
Lead role fictional	5	1	180	6	2.8
Supporting role fictional	37	7	337	11	11.0
Background fictional	45	9	266	9	16.9
Total	517	100	3073	100	16.8
Drama					
Lead role fictional	63	33	694	34	9.1
Supporting role fictional	79	42	719	36	11.0
Background fictional	47	25	598	30	7.9
Vox pop factual	1	1	2	*	50.0
Total	190	(100)	2013	100	9.4
Overall total	1081		8050		13.4

NB: Percentages in the cells may not total 100 due to rounding, (100) shows the true percentage.

In Entertainment, ethnic minority representation as presenters (at 6.5% of all presenters) was due entirely to Marvin Humes with six appearances in *The Voice* (BBC).

In Drama, ethnic minority representation overall was relatively low at 9.4% of the population in this genre and remained low even in background roles which would make relative few demands on casting.

In Factual programmes, there were only two ethnic minority presenters contributing just 2.2% to this role. Both were by Liz Bonnin in *Animal Odd Couples* (BBC).

Relevance of ethnicity/ethnic minority status

For each ethnic minority participant, a judgement was made about the extent to which their ethnicity or ethnic minority status played a part in their on-screen portrayal. Essentially this asks whether there is colour blind casting, or whether participants appear because of their ethnicity or ethnic minority status.

Where the ethnicity or ethnic status provided the dominant focus of the portrayal, it was classified as *central*. When ethnicity had some bearing on the portrayal or the narrative, or when attention was specifically drawn to a person's ethnicity but there were other reasons for their participation, this was classified as *relevant*. Where their ethnicity had no bearing on their role in the programme this was coded as *incidental*.

In the vast majority of cases (93%) ethnicity was classified as *incidental* – in other words, participants just happened to be from an ethnic minority group and no issues about ethnicity were raised. In only three per cent of cases ethnicity was judged to have been *central* and in four per cent *relevant*. Table 21 shows the breakdown by ethnic group.

Table 21: Ethnic minority groups by relevance of portrayal

	Black		South Asian		East/South East Asian		Mixed Race		Other ethnic min		Total	
Relevance	N	%	N	%	N	%	N	%	N	%	N	%
Central	8	**2**	--	**--**	--	**--**	4	**1**	16	**20**	28	**3**
Relevant	21	**4**	12	**7**	1	**4**	5	**2**	6	**8**	45	**4**
Incidental	488	**94**	169	**93**	22	**96**	272	**97**	57	**72**	1008	**93**
Total	517	**100**	181	**100**	23	**100**	281	**100**	79	**100**	1081	**100**

Ethnicity was most often *central* for the 'Other' ethnic minority group at 20% of participants. Ten of these portrayals related to Romanian travellers in *Benefits Street* (C4). They were disliked on the street, but the programme series allowed them to put forward their point of view. Despite harsh living conditions, they just wanted to work hard and obtain visas. Also in this series, Simba, a Black African was seen briefly in the 'coming up next week' montage. His short contribution to the programme focused solely on the stereotype of Black people as happy-go-lucky. In this clip, he asked, 'Have you ever come across a Black man who suffers from depression? Are you real?'

Other *central* portrayals included:

- Two Kurds who were at a demonstration concerning Kurdistan (*Babylon,* C4).
- A Central/South American, Erron Robinson, who was interviewed only because he had experience of the soon-to-be retired VC10 aircraft. He been resident in Belize when it was used to fly in supplies (*Inside RAF Brize Norton*, Sky).
- Three Central/South American portrayals were by Veronica (2 appearances,) and her son. They were illegal immigrants in the UK relying on help from charity worker, Stephen Beaumont (*The Tunnel,* Sky).

Other *central* portrayals involved storylines in Historical Dramas that directly addressed issues of race. For example, Porthos (mixed race) in *The Musketeers* (Sky) had been charged with protecting Bonaire. In the programme it was revealed that Bonaire was a slave trader. Porthos was outraged and wanted to kill him, but was persuaded by the other musketeers to find other means of justice. They eventually hatched a plan to escort him to his boat where the Spanish were waiting to catch and imprison him. Throughout the programme there were various interchanges between Bonaire and Porthos; Porthos put forward a humanitarian viewpoint describing the dreadful conditions onboard slave boats, but Bonaire said that it was just commerce.

Call The Midwife (BBC) examined the dilemma of a woman who, as the result of an extra-marital affair was about to give birth to a mixed race baby. She had decided to give the baby up for adoption believing her husband would never accept it as his own.

In *Downton Abbey* (ITV), Black American singer, Jack Ross, appeared four times. Attitudes towards his relationship with Rose, Lord Crawley's niece, were examined and eventually Jack ended the relationship.

Portrayals where the ethnic minority status was judged to be *relevant* made up four per cent of all ethnic minority appearances. The large majority (84%) of these occurred in non-fictional programming (with only 16% in fictional Entertainment and Drama programmes). Examples include:

Leo Ihenacho (Black African Caribbean) who auditioned for *The Voice* (BBC) said he was blushing after a compliment from Kylie Minogue. Judge, will.i.am (Black American) laughed, 'I know what that feels like, y'know what I'm saying? We have to say 'I'm blushing' or else you ain't gonna tell. We have to verbalise it. You guys just blush!'

In *The X Factor* (ITV) Dermot O'Leary pointed out that Nicole Scherzinger's mother was in the audience. He drew attention to her ethnicity by speaking Hawaiian to her. Similarly, in *The X Factor*, Sharon Osborne highlighted the ethnicity of a contestant, Jeanette Akua, by asking her to demonstrate African 'clicking' (click language).

Educating Yorkshire (C4) followed the lives of staff and students at Thornhill Community Academy. Jack Henry (Irish Traveller) was new to the school and having problems settling in. In conversation with his teacher, he referred to the death of his Grandmother and the traditional burial ceremony of burning her caravan at the funeral.

The hip-hop dancer Rocco (Black American) was shown teaching Karl Pilkington to dance in a clown costume – the idea being that it would bring him happiness. Rocco explained that clown dancing had helped him get away from his life in the 'hood where he had been shot as a gang member (*Karl Pilkington: The Moaning of Life*, Sky)

Repeat appearances

As indicated, the population count is of participant appearances. Some individuals will appear more than once. In fact more than half (55%) of ethnic minority portrayals comprised 131 individuals who appeared in various programmes. If the repeated appearances were removed (468 cases) the ethnic minority population would reduce to 613 individuals. Thus the representation of minority groups can be significantly boosted by repeat appearances from a relatively small number of individuals.

Similar figures cannot be computed for the number of individuals in the remaining television population – the task of tracking all repeated appearances in a population of more than 8,000 would be very considerable. For this reason the sampling unit is the television programme and the population is that of participant appearances.

Nevertheless it is of interest to know who the individuals were contributing repeat appearances. Tables 22a- to 22e show these by ethnic group.

Table 22a: Repeat appearances by Black African Caribbean individuals

N	Individuals	Programmes
13	JB Gill	Children in Need, Children in Need: The Best Bits, Strictly Come Dancing: The Results (BBC), The X Factor, The X Factor Results (ITV)
13	Oritsé Williams	Children in Need, Children in Need: The Best Bits, Strictly Come Dancing: The Results (BBC)
12	Joey James	The X Factor, The X Factor Results (ITV)
12	Kazeem Ajobe	The X Factor, The X Factor Results (ITV)
12	Stirling Ramsey	The X Factor, The X Factor Results (ITV)
11	Hannah Barrett	The X Factor, The X Factor Results (ITV)
11	Patrick Robinson	Strictly Come Dancing, Strictly Come Dancing: The Results (BBC)
6	Alfonso Ribeiro	I'm a Celebrity…Get Me Out of Here! (ITV)
6	Chuks Aderade	The Tunnel (Sky)
6	Man with hammer	Benefits Street (C4)
6	Mal Milligan	The Smoke (Sky)
6	R M Renfield	Dracula (Sky)
6	Sandra	Gogglebox (C4)
6	Sandy	Gogglebox (C4)
6	Sinitta	The Jump (C4) Children in Need (BBC)
6	Tich	Benefits Street (C4), Benefits Britain: The Debate (C4)
6	Trevor	Student Nurses: Bedpans and Bandages (ITV)
6	will.i.am	The Voice (BBC)
6	Ziggy Brown	The Smoke (Sky)
5	Belle	Benefits Street (C4)
5	"Black Dee"	Benefits Street (C4), Benefits Britain: The Debate (C4)
5	George Brown	Benefits Street (C4)
5	Hannah (aka Kareeta)	Benefits Street (C4)
5	Jack Ross	Downtown Abbey (BBC)
5	Jeanette Akua	The X Factor, The X Factor Results (ITV)
5	Rielie Carrington	The X Factor, The X Factor Results (ITV)
5	Sese Foster	The X Factor, The X Factor Results (ITV)
5	Smoggy	Benefits Street (C4), Benefits Britain: The Debate (C4)
4	Charlene	Benefits Street (C4)
4	Leigh-Anne Pinnock	The X Factor, The X Factor Results (ITV), Children in Need (BBC)
4	SB	Benefits Street (C4), Benefits Britain: The Debate (C4)
3	Bizzi Dixon	The Voice (BBC)
3	Choreographer	The X Factor (ITV)
3	Denise Fox	EastEnders (BBC)
3	Harley Silvester Alexander-Sule	Children in Need (BBC), Royal Variety Performance, Big Fat Quiz of the Year (C4)
3	Jermain Jackman	The Voice (BBC)
3	Jordan "Rizzle" Stephens	Children in Need (BBC), Royal Variety Performance (ITV), Big Fat Quiz of the Year (C4)
3	KC	Harrow: A Very British School (Sky)
2	Albert St Hilare	Crimewatch (BBC)
2	Chic singer 1	The X Factor (ITV)
2	Chic singer 2	The X Factor (ITV)
2	Dom Andrews	Emmerdale (ITV)
2	Hellen Jackman	The Voice (BBC)
2	Job advisor	Benefits Street (C4)
2	Landlord	Benefits Street (C4)
2	Leo Ihenacho	The Voice (BBC)
2	Loder	Moonfleet (Sky)

2	Lorna Simpson	The X Factor, The X Factor Results (ITV)
2	M.C Poison	Trollied (Sky)
2	Meleta Dixon	The Voice (BBC)
2	Nile Rodgers	The X Factor (ITV)
2	Orange jacket	Pound Shop Wars (BBC)
2	Paramedic	Stella (Sky)
2	Ronnie Archer-Morgan	Antiques Roadshow (BBC)
2	Simba (aka Michael)	Benefits Street (C4)
2	Tinie Tempah	The Voice, Children in Need (BBC)
2	TK	Student Nurses: Bedpans and Bandages (ITV)

Table 22b: Repeat appearances by South Asian individuals

N	Individuals	Programmes
6	Baasit Siddiqui	Gogglebox (C4)
6	Mr Michael	Gogglebox (C4)
6	Mr "Sid" Siddiqui	Gogglebox (C4)
6	Ray	Trollied (Sky)
6	Umar Siddiqui	Gogglebox (C4)
5	Masood Ahmed	EastEnders (BBC)
4	Jagadeesh Choudray	Stella (Sky)
4	Matthew Amroliwala	Crimewatch (BBC)
4	Nick Chandrakala	The Smoke (Sky)
4	Tamwar Masood	EastEnders (BBC)
3	Frankie	Mount Pleasant (Sky)
3	Laughing girl	Educating Yorkshire (C4)
3	Musharaf	Educating Yorkshire, Big Fat Quiz of the Year (C4)
2	Atif Ali	Crimewatch (BBC)
2	Choir – lead singer	Children in Need, Children in Need: The Best Bits (BBC),
2	Kal Nazir	Coronation Street (ITV)
2	Krishnan Guru-Murthy	8 out of 10 Cats, Big Fat Quiz of the Year (C4)
2	Mr Khan	Benefits Street (C4), Benefits Britain: The Debate (C4)
2	Shabnam Masood	EastEnders (BBC)
2	Tanisha Choudray	Stella (Sky)
2	Unnamed pupil	Educating Yorkshire (C4)

Table 22c: Repeat appearances by East Asian or South East Asian individuals

N	Individuals	Programmes
6	Michelle (woman in labour)	One Born Every Minute (C4)
4	Mrs Wong	Stella (Sky)

Table 22d: Repeat appearances by mixed race individuals

N	Individuals	Programmes
21	Marvin Humes	The Voice, Children in Need, Children in Need: The Best Bits, Strictly Come Dancing: The Results, Strictly Come Dancing Christmas Special (BBC) The X Factor, The X Factor Results (ITV)
14	Nicole Scherzinger	The X Factor, The X Factor Results (ITV), Children in Need (BBC), Gogglebox (C4)
13	Aston Merrygold	Children in Need, Children in Need: The Best Bits, Strictly Come Dancing: The Results (BBC), The X Factor, The X Factor Results (ITV),
12	Natalie Gumede	Strictly Come Dancing, Strictly Come Dancing: The Results (BBC)
12	Tamara Foster	The X Factor, The X Factor Results (ITV)
7	Caitlin Kelly	Benefits Street (C4)
6	Katy Michael	Gogglebox (C4)
6	Laura Roebuck	The Tunnel (Sky)
6	Leighton	Trollied (Sky)
6	Louis Michael	Gogglebox (C4)
6	Porthos	The Musketeers (BBC)
5	Abra Choudray	Stella (Sky)
5	Gerard Kelly	Benefits Street (C4)
5	Marcie	Birds of a Feather (ITV)
5	Parvadi	Stella (Sky)
5	Poppy	Birds of a Feather (ITV)
4	Jai Sharma	Emmerdale (ITV)
4	Jesy Nelson	The X Factor, The X Factor Results (ITV), Children in Need (BBC)
4	Morgan Butcher	EastEnders (BBC)
4	Oliver	Harrow: A Very British School (Sky)
4	Ruby Haswell	Emmerdale (ITV)
3	Arthur "Fat Boy" Chubb	EastEnders (BBC)
3	Lydia	Educating Yorkshire (C4)
3	Roebuck family daughter	The Tunnel (Sky)
3	Sisco Gomez	The X Factor (ITV)
2	Andrea Beckett	Coronation Street (ITV)
2	Biscuit vox pop	Pound Shop Wars (BBC)
2	Janine	Sherlock (BBC)
2	Richard Ayoade	Big Fat Quiz (C4), A League of their Own (Sky)
2	Lloyd Mullaney	Coronation Street (ITV)
2	Louis Smith	Strictly Come Dancing, Strictly Come Dancing: The Results (BBC)
2	Ricky Norwood	Strictly Come Dancing: The Results, Strictly Come Dancing Christmas Special (BBC)
2	Rochelle Humes	Strictly Come Dancing: The Results, Strictly Come Dancing Christmas Special (BBC)
2	Roebuck family daughter	The Tunnel (Sky)
2	Simone Banarjee	The Widower (ITV)
2	Steph Britton	Coronation Street (ITV)
2	Till operator	Trollied (Sky)
2	Vera Markham	Dracula (Sky)
2	Victoria Goddard	Strictly Come Dancing (BBC)
2	Zayn Malik	Children in Need (BBC)

Table 22e: Repeat appearances by 'Other ethnicity' individuals

N	Individuals	Programmes
7	Josh Zare	The X Factor, The X Factor Results (ITV)
7	Karen Hauer	Strictly Come Dancing, Strictly Come Dancing: The Results (BBC)
6	Aliona Vilani	Strictly Come Dancing, Strictly Come Dancing: The Results, Strictly Come Dancing Christmas Special, Children in Need, Children in Need: The Best Bits (BBC)
6	Aramis	The Musketeers (BBC)
6	Janette Manrara	Strictly Come Dancing, Strictly Come Dancing: The Results (BBC)
4	Jack Henry	Educating Yorkshire (C4)
2	Aldobrand	Moonfleet (Sky)
2	George	Benefits Street (C4)
2	Kaha Ruma	Dracula (Sky)
2	Veronica	The Tunnel (Sky)
2	Yacine	The Tunnel (Sky)
2	Yacine's father	The Tunnel (Sky)

Disabled participants

All appearances of people with disabilities were profiled to log the details of how they were portrayed and their role in the narrative. Since the earliest CRG monitoring, categorisation of disability has followed that used by the Office for National Statistics.[4] This allows comparison with population demographics. Disability was coded when it was portrayed – visually, verbally, or from narrative cues within a programme.

A separate log was kept when a person's disability was known but not portrayed within the programme. One example is Tamwar Masood in *EastEnders* (BBC). His back is known to be significantly scarred from a house fire some years previously. However this disability was not revealed in any of the four programmes in which he appeared. Tamwar was therefore logged as 'known disabled' on four occasions.

In total, 8,050 participant appearances were counted in the various programmes and, of these, 204 were portrayed as disabled thus representing 2.5% of the television population. A further 109 participants were of people known to have a disability which was not portrayed. These will be discussed later.

Age and gender of disabled participants

A somewhat greater proportion of male participants were disabled (2.9% of all males) than was the case with females (2.1% of all females). This combines with the overall predominance of males on television to result in disabled males outnumbering their female counterparts by a ratio of 2:1 (132 disabled males versus 72 females).

Turning to the distribution by age, the first set of results adopts the cut-off of under and over 56 years old as used earlier. See Table 23.

Table 23: Disabled participants by age and gender

Age group	Males				Females				Total			
	Disabled		TV Pop		Disabled		TV Pop		Disabled		TV pop	
	N	%	N	%	N	%	N	%	N	%	N	%
0-55	110	83	3576	83	42	59	2760	85	152	75	6336	84
56+	22	17	719	17	29	41	501	15	51	25	1220	16
Total	132	100	4295	100	71	100	3261	100	*203	100	7556	100

NB: One female disabled participant could not be coded for age – just part of her body was shown.

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[4] See *Images of Disability on Television.* Guy Cumberbatch & Ralph Negrine. Routledge, 1992

Table 23 shows that younger and older disabled males appear to be represented with frequencies in line with the overall male TV population. Thus, 83% of both groups were under 56 while 17% were older than this. However 41% of all females with disabilities were aged 56 and over compared with only 15% of the overall female TV population.

In the real world, disability prevalence rises quite dramatically with age from one in five of the working age to one half of all those of state pension age. We might expect to see this pattern on television. Table 24 shows the age distribution over a broader range. Almost one quarter (24%) of disabled participants were judged to be 60 years of age and over compared with 12% of the TV population. This can be attributed to a clustering within the 80+ aged band. Even when six repeat performances by both Sister Monica Joan who portrayed senile dementia in *Call The Midwife* (BBC) and Lady Violet Crawley who walked with a limp in *Downton Abbey* (ITV) are considered this still comprised 18 separate individuals.

Table 24: Disabled participants by age

	Disabled participants	Total TV population	Real world
Age group	**%**	%	%
0-14	**15.3**	6.7	17.6
15-19	**5.4**	7.4	6.3
20-29	**16.7**	20.0	13.6
30-39	**20.1**	22.0	13.1
40-49	**9.9**	20.2	14.6
50-59	**8.9**	12.0	12.2
60-69	**7.4**	6.5	10.8
70-79	**2.5**	3.5	7.1
80+	**13.8**	1.6	4.7
Total	**100.0**	100.0	100.0

NB: One female disabled participant could not be coded for age – just part of her body was shown.
The total figure for the overall TV population is lower here (at 7,556 cases) due to participants that could not be coded for age – e.g. voiceovers and those in costumes with faces obscured, backs to camera, etc.

Table 25 shows the same data broken down by gender. Clearly these repeat appearances have boosted the proportion of disabled participants who were 80+ years of age: some 28% of disabled females were 80+ compared with only 6% of males.

Table 25: Disabled participants by age and gender

	Male			Female		
	Disabled	Television pop	Real world	**Disabled**	Television pop	Real world
Age group	**%**	%	%	**%**	%	%
0-14	**19.7**	7.1	18.4	**7.0**	6.2	16.9
15-19	**5.3**	7.5	6.6	**5.6**	7.3	6.1
20-29	**13.6**	18,0	13.9	**22.5**	22.7	13.4
30-39	**20.5**	20.6	13.4	**19.7**	23.8	13.0
40-49	**14.3**	21.7	14.7	**1.4**	18.4	14.5
50-59	**9.8**	13.3	12.2	**7.0**	10.3	12.0
60-69	**9.1**	6.9	10.7	**4.2**	5.9	10.9
70-79	**1.5**	3.4	6.7	**4.2**	3.6	7.4
80+	**6.1**	1.5	3.5	**28.2**	1.7	5.7
Total	**(100)**	100.0	(100)	**(100)**	(100)	(100)

NB: Percentages in the cells may not total 100 due to rounding, (100) shows the true figure.
NB: There was 1 case where the age of a female disabled participant could not be coded.
The total figure for the overall population is lower here (at 7,556 cases) due to cases that could not be coded for age – e.g. voiceovers and those in costumes with faces obscured, backs to camera, etc.

Conversely, disabled males achieved a far greater representation in the 0-14 years age group (20% of disabled males compared with 7% of disabled females). This group was boosted by six appearances of Timothy Turner who portrayed limb impairment due to polio in *Call The Midwife* (BBC).

Prevalence of ethnic minority and LGB status
One in eleven (9%, N=19) disabled participants was from an ethnic minority group. This figure was boosted by 6 appearances of Leighton (mixed race) who portrayed mild learning disabilities in *Trollied* (Sky) and three of Musharaf (South Asian) who was portrayed with a severe stammer in *Educating Yorkshire* and *The Big Fat Quiz of the Year* (C4). See under Ethnic minorities (P14) for more detail.

Just one person was portrayed as gay. This was Stanley in *Birds of a Feather* (ITV).

Level of appearance of disabled participants
An important consideration in evaluating the representation of minority groups is the prominence of their portrayal. The log of participant appearances used to calculate the overall television population also captured their level of appearance. In the case of factually based programmes, the levels covered presenters (major contributors such as *anchors and*

newsreaders), supporting roles (such as outside journalists, regular panellists and judges), key contributors (such as prominent interviewees) and vox pops.

Fictional programmes were analysed in terms of whether the characters played a lead role (i.e. a major role where they were central to the plot, appearing in numerous scenes), a supporting role (having a more subsidiary/minor role in the narrative), or were background (having an incidental speaking role with little impact on the narrative and with limited dialogue).

Table 26 below shows how disabled participants compare with the overall television population in terms of their level of appearance. There were no disabled lead presenters. However, Alex Brooker (limb impairment) appeared in all six episodes of Channel 4's *The Jump* and thus contributed 3% of all disabled portrayals in minor presenter roles. These account for all entries under Reporter/judge/expert/panellist.

Table 26: Disabled participants by level of appearance

	Disabled		TV population		Proportion disabled
Level of Appearance	N	%	N	%	%
Presenter	--	--	184	2	--
Supporting role factual	6	3	417	5	1.4
Key contributor factual	46	23	2446	30	1.9
Vox pop factual	29	14	2162	27	1.3
Lead role fictional	67	33	874	11	7.7
Supporting role fictional	42	21	1056	13	4.0
Background fictional	14	7	911	11	1.5
Total	204	(100)	8050	(100)	2.5

NB: Percentages in the cells may not total 100 due to rounding, (100) shows the true figure.

Disabled participants by genre

Compared with the overall TV population, people with disabilities were relatively under-represented as key contributors to programmes (23% of participants with disabilities compared with 30% of all participants on TV) and vox pop contributors (14% of participants with disabilities compared with 27% of the overall population).

However Table 27 below shows that they enjoyed a more favourable representation as key contributors in Factual programmes than in Entertainment (at 2.2% and 1.5% respectively of

all participants at this level). Also noteworthy is the relatively low representation as vox pop in Entertainment (at only 1.2% of all in this role).

Table 27: Disabled participants by level of appearance by genre

	Disabled		Genre population		Proportion disabled
Factual	N	%	N	%	%
Presenter	--	--	92	3	--
Supporting role factual	--	--	126	4	--
Key contributor factual	30	61	1366	46	2.2
Vox pop factual	19	39	1333	45	1.4
Background fictional	--	--	47	2	--
Total	49	100	2964	100	1.7
Entertainment					
Presenter	--	--	92	3	--
Supporting role factual	6	11	291	9	2.1
Key contributor factual	16	29	1080	35	1.5
Vox pop factual	10	18	827	27	1.2
Lead role fictional	4	7	180	6	2.2
Supporting role fictional	14	25	337	11	4.2
Background fictional	5	9	266	9	1.9
Total	55	(100)	3073	100	1.8
Drama					
Lead role fictional	63	63	694	34	9.1
Supporting role fictional	28	28	719	36	3.9
Background fictional	9	9	598	30	1.5
Vox pop factual	--	--	2	*	--
Total	100	100	2013	100	5.0
Overall total	204		8050		2.5

NB: Percentages in the cells may not total 100 due to rounding, (100) shows the true figure.

Key contributors in factually based Entertainment include Ben Cohen, a hearing impaired contestant on *Strictly Come Dancing* (BBC), Abhu, a hearing impaired student nurse in *Student Nurses: Bedpans and Bandages* (ITV), Musharaf, a student with a serious speech impediment in *Educating Yorkshire* (C4) and Cathy, a woman seriously disfigured by torture who was interviewed on *Ross Kemp: Extreme World* (Sky).

Six out of ten disabled (60%) were found in fictional roles within Drama and Entertainment compared with 35% of the total TV population. Indeed their best representation was in lead fictional roles where they contributed 7.7% of all such roles.

Looking at the breakdown by genre, it can be seen that lead roles for disabled participants were more likely to be serious than comic or light-hearted (9.1% of lead roles in Drama versus 2.2% in fictional comedy within the Entertainment genre). Examples of those in serious lead roles included Sally, a young pregnant woman with Down's syndrome and her partner, Jacob with Cerebral palsy in *Call the Midwife* (BBC). Bates and Violet Crawley, who both walked with a limp in *Downton Abbey* (ITV), Sienna Blake, portrayed as mentally ill in *Hollyoaks* (C4) and Elise Wasserman, a lead detective with Asperger's syndrome, in *The Tunnel* (Sky).

Although numbers are small, participants with disabilities were more likely to be in a supporting role (4.2% of all participants in this role) where fictional Entertainment programmes were concerned. The four lead roles in comedy fiction were provided by three appearances of Leighton - portrayed as having mild learning difficulties in *Trollied* (Sky) and one of Sharon in *Birds of a Feather* (ITV) in an episode that focussed on her loss of hearing.

Relevance of disabled status

A judgement was made about the extent to which a participant's disability played a part in their on-screen portrayal. Where the disability provided the dominant focus for the portrayal, it was classified as *central.* Where the disability had some bearing on the portrayal or the narrative but there were other reasons for the participant to be present in the programme, the disability was classified as *relevant.* Where the person's disability had no relation to their role in the programme – i.e. they just happened to be disabled - this was classified as *incidental.*

Disability as incidental accounted for one third (35%) of portrayals. These included:
- Warwick Davis (restricted growth) who was interviewed about his involvement in re-making a music video of Aha's 1980's classic, Take on Me. He joked that he had enjoyed taking part very much, especially as he got to play a synthesiser made from sausages! (*Children in Need*, BBC).
- Businessman, Dave Hanlon, a wheelchair-user, was seen in a meeting with Carla Connor. His disability was not referenced at all and was completely incidental to his role in *Coronation Street* (ITV).
- Minor presenter, Alex Brooker's disabilities (limb impairment and missing limb) were not referenced in one episode of *The Jump* (C4) and were therefore, classed as incidental to his role in that programme.
- The disability status of Shirley and Dorothy, both wheelchair users, was never referred in the programme *Stella* (Sky).

Where attention was drawn to a person's disability (65% of portrayals), it was more likely to be of central importance (37% of portrayals) than just relevant (28%). Examples of a disability as central included Timothy Turner, aged 11 with polio. He was desperate to return to normal despite his over-protective stepmother, Shelagh. When he saw other boys playing outside he complained that he never got a chance to play with them anymore. His father, Dr Turner, told him to behave. Timothy retorted that he didn't get to do anything but behave, 'Polio damaged my legs, not my brain'. In a later scene, Shelagh was distraught when she learned that the boy had been running up and down the cricket pitch in his callipers but his father defended him saying, 'He's an 11 year old boy and polio, or no polio, he needs to spread his wings' (*Call the Midwife*, BBC).

In *Birds of a Feather* (ITV) Sharon found out that she was hearing impaired and Dorian, (her friend and boss at work) was delighted because she had heard of a new government subsidy if you employ 'the differently abled'. Sharon's sister, Tracey, agreed that it was good news because she wanted a blue badge for parking. Upset that people might not repeat things if she could not hear what they said, Sharon complained, "Why do people find deafness so funny, eh? You wouldn't take the mick out of someone who was losing his sight."

A clip from Channel 4 News portrayed a deaf interviewee who was asked to interpret the sign language used at Nelson Mandela's memorial. She confirmed that the gestures used were nonsense and that the signer was a fraud (*Gogglebox*, C4).

The Smoke (Sky Drama) examined how firefighter, Kev Allison, coped with PTSD and returned to work after suffering serious burns and in an accident at work.

Examples where disability was relevant but not the central focus of a portrayal included Bruce Forsythe when referring to contestant Ben Cohen's hearing impairment. He joked that he had asked Ben whether his loss of hearing has affected him on the show. 'He told me it's a disadvantage when it comes to hearing the music but it is definitely an advantage when you are doing your jokes!" (*Strictly Come Dancing*, BBC).

In *Doc Martin* (ITV), reference was made that Sally Tishell had stopped taking her prescription medicines for fear that they would cause another 'mental episode'.

Alex Brooker's main role was to interview contestants but at one point he made a joke about his disability (limb impairment) in connection with doing the skeleton, 'Good luck to the rest of you in the skeleton tonight. I mean I've got fewer bones in my hand that I could break and

still wouldn't want to do it!' This was thought to render his disability relevant to his portrayal in that programme (*The Jump*, C4).

In *Trollied* (Sky), supermarket manager, Richard told his staff that each and every one of them was *special*. Leighton smiled, 'Oh, it's just like being at school!' This reference to his special needs was thought to make his disability relevant to his characterisation.

Types of disability

Table 28 below shows the various types of disability portrayed. Note that more than one disability could be logged per person and that the base is therefore the total number of disabilities rather than the total number of disabled participants.

Table 28: Types of disability portrayed

Type of disability	N	%
Disfigurement	28	**12.3**
Mentally ill	28	**12.3**
Other limb impairment inc. polio	19	**8.4**
Walks with limp (cause unclear)	19	**8.4**
Cannot walk (cause unclear)	16	**7.0**
Deaf and hearing-impaired	14	**6.2**
Cerebral palsy	13	**5.7**
Learning disability	12	**5.3**
Asperger's and Autism	10	**4.4**
PTSD	9	**4.0**
Blind and partially-sighted	8	**3.5**
Down's syndrome	8	**3.5**
Paraplegia, quadriplegia and paralysis	7	**3.1**
Senile dementia	7	**3.1**
Missing limbs	4	**1.8**
Restricted growth	4	**1.8**
Brain damage	4	**1.8**
Disfiguring disease	4	**1.8**
Mute and speech impediment	3	**1.3**
Other	10	**4.4**
Total	227	**(100)**

NB: Percentages in the cells may not total 100 due to rounding, (100) shows the true percentage.

A wide variety of disabilities was portrayed. Overall, the largest groups were those pertaining to disfigurement and mental illness (both at 12%). Scar disfigurement has traditionally been coded as a disability. However, in this sample there were a number of portrayals which questioned the wisdom of this. These were mostly in Historical Drama such as *The Musketeers* (BBC) where battle scars appeared more as a badge of honour. A separate log was kept of such portrayals (N=24).

One in ten (10%) of the disabilities portrayed involved some form of sensory impairment (6% deaf and hearing impaired; 4% blind and partially sighted). Limb impairment accounted for nine per cent of disabilities, followed by 'walks with limp' (8%), the generic category 'cannot walk' (7% - used when the cause was unclear/not stated), Cerebral palsy (6%) and learning disabilities (5%).

The category 'other' contains disabilities that contributed less than one per cent to the overall portrayals. These were cystic fibrosis (2 cases), epilepsy (2 cases), Ehlers-Danlos syndrome, Batten disease, Parkinson's disease, motor neurone disease, fibromyalgia syndrome and one severe case of morbid obesity in *The Smoke*.

Over one third (37%, N=77) of participants with disabilities were seen using disability aids. A total of 90 different aids were noted (a participant may use more than one). Not surprisingly, as the icon of disability, wheelchairs (including wheel trollies and motorised shopping buggies) were seen most often (at 33%) followed by sticks and crutches (at 24%), hearing aids (7%), callipers (6%), guide and hearing dogs (4%), dark glasses (4%) and sign language (3%). Other aids included padded head protection, false eye, computer voice aid, and a specially adapted bicycle (2 cases).

The incidence of certain type of disabilities and aids used was boosted by the sample focus on programme series where participants may make repeat appearances. Overall 27 participants appeared more than once within the sample. Indeed, Alex Brooker appeared seven times thus boosting the frequency of 'limb impairment'. He, along with the six appearances of Timothy Turner with polio, contributed 68% of all those with limb impairment. Similarly Bates and Violet Crawley (*Downton Abbey,* ITV) contributed 63% of all those were portrayed with a limp.

Repeat appearances
The 204 portrayals of disability were based on just 133 separate individuals. Table 29 below shows who these people were and where they appeared.

Table 29: Number of repeat appearances by participants with disabilities that were portrayed in the programmes

N	Individuals	Disability	Programmes
7	Alex Brooker	Limb impairment/missing limb	The Jump, 8 Out Of 10 Cats (C4)
6	Athos	Disfigurement	The Musketeers (BBC)
6	Bates	Walks with limp (cause unclear)	Downton Abbey (ITV)
6	Violet Crawley	Walks with limp (cause unclear)	Downton Abbey (ITV)
6	Elise Wasserman	Asperger's syndrome	The Tunnel (Sky)
6	Kev Allison	Disfigurement/PTSD	The Smoke (Sky)
6	Leighton	Mild learning disability	Trollied (Sky)
6	Sister Monica Joan	Senile dementia	Call The Midwife (BBC)
6	Timothy Turner	Limb impairment	Call The Midwife (BBC)
4	Man on mobility trolley	Cannot walk (cause unclear)	Pound Shop Wars (BBC)
3	Milady De Winter	Slightly disfigured body	The Musketeers (BBC)
3	Musharaf	Speech impediment	Educating Yorkshire (C4), Big Fat Quiz of the Year (C4)
3	Nick Tilsley	Brain damage	Coronation Street (ITV)
3	Sherlock Holmes	Mental illness	Sherlock (BBC)
2	Sam Dingle	Mild learning disability	Emmerdale (ITV)
2	Sam	Deaf	Children In Need (BBC), Children In Need: The Best Bits (BBC)
2	Charlie	Deaf	Children In Need (BBC), Children In Need: The Best Bits (BBC)
2	Chez	Cerebral palsy	One Born Every Minute (C4)
2	Doc Martin	Mental illness	Doc Martin (ITV)
2	Dominic	Quadriplegia/disfigurement	Mad Dogs (Sky)
2	Dr John Watson	PTSD	Sherlock (BBC)
2	Jamie	Cannot walk (cause unclear)	Children In Need (BBC), Children In Need: The Best Bits (BBC)
2	Leo	Down's syndrome	Emmerdale (ITV)
2	Sienna Blake	Mental illness	Hollyoaks (C4)
2	Thomas	Cerebral palsy	Children In Need (BBC), Children In Need: The Best Bits (BBC)
2	Warwick Davis	Restricted growth	Children In Need (BBC)
2	Sally Tishell	Mental illness	Doc Martin (ITV)

Alongside the 204 participants who were portrayed as disabled, a note was made of all those people who were known to be disabled, but their disability was not revealed within the programme. In total, 109 participants were logged as 'known disabled.' Over one half (57%, N=62) appeared in the Entertainment genre. One quarter (26%) were in Drama and the remaining 17% in Factual. Many of these were repeat appearances by 40 different individuals. The frequency of repeat appearances is shown in Table 30 below.

Table 30: Number of repeat appearances by individuals with disabilities that were known but not portrayed in the programmes

N	Individuals	Disability	Programmes
10	Anton Du Beke	Missing toe	Strictly Come Dancing, Strictly Come Dancing: The Results, Strictly Come Dancing Christmas Special (BBC)
8	Ben Cohen	Hearing impaired	Strictly Come Dancing, Strictly Come Dancing: The Results (BBC)
7	Robbie Williams	Bipolar	The X Factor (ITV), The X Factor Results (ITV), Royal Variety Performance (ITV), Gogglebox (C4), Strictly Come Dancing: The Results (BBC), Children In Need (BBC)
6	Marcus Brigstock	Learning disability (dyslexia)	The Jump (C4)
6	Mark	Learning disability	Benefits Street (C4) Benefits Britain: The Debate (C4)
6	will.i.am	ADHD	The Voice (BBC)
6	Dr Patrick Turner	PTSD	Call The Midwife (BBC)
5	Kelly	Learning disability (dyspraxia)	Student Nurses: Bedpans and Bandages (ITV)
5	Sharon	Hearing impaired	Birds of a Feather (ITV)
5	Becky	Learning disability	Benefits Street (C4) Benefits Britain: The Debate (C4)
4	Steve Redgrave	Learning disability (dyslexia)	The Jump (C4)
4	Tamwar Masood	Disfigurement	EastEnders (BBC)
3	Dr Who	Mentally ill & limps (when older)	Dr Who, Children in Need (BBC)
2	Elaine Paige	Lupus	Strictly Come Dancing, Strictly Come Dancing: Christmas Special (BBC)
2	Ian Beale	Mental illness	EastEnders (BBC)
2	Izzy Armstrong	Cannot walk (Ehlers-Danlos syndrome)	Coronation Street (ITV)
2	Peter Andre	Mental illness	Children In Need (BBC) Children In Need: The Best Bits (BBC)
2	Louis Smith	ADHD	Strictly Come Dancing (BBC) Strictly Come Dancing: The Results (BBC)
2	Sally Tishell	Mental illness	Doc Martin (ITV)
2	Zak Dingle	Mental illness	Emmerdale (ITV)

Lesbian, gay and bisexual participants

It is important to avoid the inaccurate categorisation of people such as David Walliams and Russell Kane who appear 'camp' but are known as not being gay. For this reason, for participants to be logged as lesbian, gay or bisexual in factually based programmes, their sexual orientation must have been portrayed within the programme. 'Camp' or effeminate behaviour was not coded as LGB unless there was supporting evidence that indicated sexual orientation. This could be in the form of explicit statements, comments or inferences, indications of sexual attraction, flirting, innuendo and comic asides. A separate log was kept of all 'camp' behaviour where sexual orientation could not be determined.

The criterion adopted was different in fictionally based programmes. Here 'camp' or effeminate behaviour was considered to be a dramatic devise specifically used to indicate that a character has LGB status. Thus the audience would recognise such behaviour as a trope and realise that the character was gay. Where no further indication of sexual orientation was given, these cases were coded as *implied* gay or lesbian. In total, 15 such cases occurred (in *Yonderland*, Sky and *Stella*, Sky).

It must be remembered that the sampling unit in this research is the programme. For this reason, an LGB portrayal in one programme would not predetermine such status in other programmes within the series. Nevertheless a separate log was kept of all known LGB individuals.

Sexual orientation was the defining factor in assigning LGB status. However, on two occasions, men were seen kissing each other but they were not coded as LGB:

The first in *Sherlock* (1/1/14, BBC) included a scene depicting Sherlock and Moriarty kissing. This scene was included in a visual reconstruction of one theory about Sherlock's apparent death put forward by a woman in his fan club. However the kiss was considered to be more to do with her imagination and fantasies than Sherlock's portrayed sexual orientation throughout the programme – which was asexual.

The second, in *Dracula* (1/11/13, Sky) contained a scene where Dracula visits an upper class gay club to confront Lord Laurent who is at the club with his young lover, Daniel Davenport. Dracula kisses Daniel in front of Lord Laurent. This was taken as an expression of Dracula's power and control over Lord Laurent rather than one of sexual desire. Indeed, throughout the programme and the series as a whole, Dracula is portrayed as a rampant heterosexual male.

Calling someone 'gay' or 'butch' as an insult or as a comic reference was also disregarded - unless the sexual orientation of that person was portrayed. For example, in *I'm A Celebrity… Get Me Out of Here!* (17/11/13, ITV) Matthew Wright when squashed into a helicopter with David Emanuel exclaimed, 'Get your hand off my knee!' They both laughed. Even though David Emanuel was logged as exhibiting 'camp' behaviour there was no other allusion or clue to his sexuality in the programme.

Overall 83 participants were portrayed as lesbian, gay or bisexual comprising just one per cent of the overall TV population. This may be compared with the 1.5% who described themselves as Gay or Lesbian (1.1%) or Bisexual (0.4%) when asked directly in the Integrated Household Survey (ONS, 2010). It is true that other sources suggest a higher incidence - such as Treasury actuaries estimating a potential market of 5% - 7% for the Civil Partnership Act in 2005. However, population proportions are controversial. Higher rates derive from multiple questions about sexual behaviour, sexual attraction and sexual identity past and present and exclude older age groups.

On-screen portrayals would inevitably be lower than the real world simply because sexuality is so infrequently depicted on the screen. This is more obviously the case with factually based programmes where few situations invite such intimate details. It would be a mistake to assume that the absence of a sexuality portrayal implies heterosexuality.

In the various minority groups profiled here (N=1359), there was no indication of sexuality (including heterosexuality) in more than eight out of ten (82%, N=1108) portrayals. There are no equivalent figures for the TV population as a whole (logging sexuality across all participants was beyond the resources available for this study). Thus the proportion of those with a <u>portrayed sexuality</u> who were also LGB is as high as one third (33%, N=83/251) of the minority group population.

In addition to the 83 LGB portrayals, a further 86 participants were recorded as 'known, but not portrayed LGB' status. Many of these involved repeat appearances and were accounted for by just 35 different people.

A further 27 participants displayed 'camp' behaviour where there was no known or indicated LGB status. It should be emphasised that the focus in this research is on portrayals within each programme. While the status of 'known' is of interest, it is inevitably partial knowledge and cannot extend reliably across all channels and genres.

The following tables relate to the 83 participants who were portrayed as LGB.

Gender and age of LGB participants

Table 31 shows that most LGB portrayals were of gay men – 61 males (73% of all LGB participants), compared with 15 lesbian portrayals (18% of all LGB). A further 8% were portrayed as bisexual comprising four males and three females.

Table 31: LGB sexuality by gender

	Male		Female		Total	
Type of sexuality	N	**%**	N	**%**	N	**%**
Implied gay/lesbian	17	**26**	1	**6**	18	**22**
Gay/lesbian	44	**68**	14	**78**	58	**70**
Bisexual	4	**6**	3	**17**	7	**8**
Total	65	**100**	18	**(100)**	83	**100**

NB: Percentages in the cells may not total 100 due to rounding, (100) shows the true percentage.

It has already been noted that the overall TV population is a youthful one. This is certainly true for LGB participants – just 10% were over 55 years of age. These were six appearances of Bruno Tonioli (aged 58) in *Strictly Come Dancing* and *Strictly Come Dancing: The Results* (BBC), Stanley (90 years old) in *Birds of a Feather* (ITV) and a man showing his handbag collection (aged 56) on *Antiques Roadshow* (BBC). Table 32 shows the LGB population broken down by age and sex.

Table 32: LGB sexuality by age and gender

	LGB males		All males on TV		LGB females		All females on TV		Total LGB		Total TV population	
Age group	**N**	**%**	**N**	**%**	**N**	**%**	N	**%**	N	**%**	**N**	**%**
0-55	57	**88**	3576	**83**	18	**100**	2760	**85**	75	**90**	6336	**84**
56+	8	**12**	719	**16**	---	**---**	501	**15**	8	**10**	1220	**16**
Total	65	**100**	4295	**100**	18	**100**	3261	**100**	83	**100**	7556	**100**

Table 33 shows the distribution of LGB representation across various age ranges. There is a predominance of LGB participants in their 30s or 40s (63% of all LGB participants compared with 42% of the TV population and just 28% of the real world).

Table 33: LGB participants by age versus TV population and the real world

Age group	LGB %	Television %	Real world %
0-14	---	6.7	17.6
15-19	6.0	7.4	6.3
20-29	16.9	20.0	13.6
30-39	36.1	22.0	13.1
40-49	26.5	20.2	14.6
50-59	13.3	12.0	12.2
60-69	---	6.5	10.8
70-79	---	3.5	7.1
80+	1.2	1.6	4.7
Total	100.0	1.6	100.0

LGB base: N = 83. TV population base: N =7556 (excludes cannot codes for age).
Real world: ONS (2012). *2011 Census: Usual Resident Population and Estimates for England and Wales.*

Table 34 below is provided for completeness and shows the distribution of LGB participants by age and gender. Numbers are small and must be viewed with extreme caution, but clearly lesbians are more likely to be in their 20s and 30s and gay men more likely to be in their 30s or 40s. The oldest lesbian was Tina Carter (2 appearances) aged 40 in *EastEnders* (BBC).

Table 34: LGB population by age and gender versus the real world

	Male			Female		
	LGB	Television pop	Real world pop	LGB	Television pop	Real world pop
Age group	%	%	%	%	%	%
0-14	---	7.1	18.4	---	6.2	16.9
15-19	6.2	7.5	6.6	5.6	7.3	6.1
20-29	16.9	18.0	13.9	16.7	22.7	13.4
30-39	27.7	20.6	13.4	66.7	23.8	13.0
40-49	30.8	21.7	14.7	11.1	18.4	14.5
50-59	16.9	13.3	12.2	---	10.3	12.0
60-69	---	6.9	10.7	---	5.9	10.9
70-79	---	3.4	6.7	---	3.6	7.4
80+	1.5	1.5	3.5	---	1.7	5.7
TOTAL	100.0	100.0	(100)	(100)	(100)	(100)

LGB base: N = 65 male, 18 female. TV population base: N = 4295 male, 3261 female
Real world: ONS (2012). *2011 Census: Usual Resident Population and Estimates for England and Wales.*

Prevalence of disability and ethnic minority status

Nine LGB appearances (11%) were from ethnic minority groups. Four were repeat appearances of mixed race, Ruby Haswell in *Emmerdale* (ITV). Others were: Tosh (mixed race) in *EastEnders* (BBC), a man in a queue (East Asian or South East Asian) in *The Voice* (BBC), Vincent (Black African) in *Hollyoaks* (C4), Lydia (mixed race) in *Educating Yorkshire* (C4) and Alex (Black African Caribbean) in *Mount Pleasant* (Sky).

Just one character was both LGB and disabled. This was Stanley, a 90 year old man in *Birds of a Feather* (ITV) who was seen in a wheelchair and using an oxygen mask.

LGB participants: genre and level of appearance

The distribution of LGB participants across the genres is shown in Table 35 below.

Table 35: Type of LGB sexuality by genre

	Implied gay/lesbian		Gay/lesbian		Bisexual		Total	
Genre	N	**%**	N	**%**	N	**%**	N	**%**
Factual	---	**---**	14	**24**	1	**14**	15	**18**
Entertainment	18	**100**	20	**34**	1	**14**	39	**47**
Drama	---	**---**	24	**41**	5	**71**	29	**35**
Total	18	**100**	58	**(100)**	7	**(100)**	83	**100**

NB: Percentages in the cells may not total 100 due to rounding, (100) shows the true percentage.

Table 36 shows the level of appearance, or prominence within programmes. Compared with the overall TV population, LGB participants were more likely to be cast in lead and supporting fictional roles when they did appear (56% of LGB compared with just 24% of the overall TV population). Examples of those in leading roles include Tina and Johnny Carter in *EastEnders* (BBC), Ruby Haswell and Ali Spencer in *Emmerdale* (ITV), Ste Hay and John Paul McQueen in *Hollyoaks* (C4) and Lucy Westenra and Lady Jayne Wetherby in *Dracula* (Sky).

The higher incidence in the supporting role (panellist/judge/expert) can all be attributed to Craig Revel Horwood and Bruno Tonioli who were on the judging panel of *Strictly Come Dancing* and *Strictly Come Dancing: The Results* (BBC).

Table 36: LGB by level of appearance

	LGB		TV population		Proportion LGB
Level of Appearance	N	**%**	N	**%**	**%**
Presenter	---	**---**	184	**2**	**---**
Supporting role factual	11	**13**	417	**5**	**2.6**
Key contributor factual	18	**22**	2446	**30**	**0.7**
Vox pop factual	2	**2**	2162	**27**	**0.1**
Lead role fictional	22	**27**	874	**11**	**2.5**
Supporting role fictional	24	**29**	1056	**13**	**2.3**
Background fictional	6	**7**	911	**11**	**0.7**
Total	83	**100**	8050	**(100)**	**1.0**

NB: Percentages in the cells may not total 100 due to rounding, (100) shows the true percentage.

Table 37 shows the relative prominence of LGB representation in the various genres. In the Factual genre, LGB participants appeared only as key contributors. No presenters portrayed their LGB sexuality. The Entertainment genre includes both factually based series such as *The Voice* (BBC) and *X Factor* (ITV) as well as situation comedy such as *Birds of a Feather* (ITV) and *Stella* (Sky).

With the exception of presenters, LGB participants had some representation at all levels in the Entertainment genre, albeit clustered in supporting roles (11% of factually based and 17% of fictionally based). As mentioned earlier, the supporting role of judge is due entirely to Craig Revel Horwood and Bruno Tonioli on *Strictly Come Dancing* and *Strictly Come Dancing: The Results* (BBC). Supporting fictional roles include Bobby and Gwyn Thomas in *Stella* (Sky), Alex in *Mount Pleasant* (Sky), Ian in *Trollied* (Sky) and Stanley in *Birds of a Feather* (ITV).

Table 37: LGB by level of appearance and genre

	LGB		Population in genre		Proportion LGB
Factual	N	%	N	%	%
Presenter	---	---	92	3	---
Supporting role in factual	---	---	126	4	---
Key contributor factual	15	**100**	1366	**45**	1.1
Vox pop factual	---	---	1333	**45**	---
Background fictional	---	---	47	**2**	---
Total	15	**100**	2964	**(100)**	0.5
Entertainment					
Presenter	---	---	92	3	---
Supporting role factual	11	**28**	291	**9**	3.8
Key contributor factual	3	**8**	1080	**35**	0.3
Vox pop factual	2	**5**	827	**27**	0.2
Lead role fictional	1	**3**	180	**6**	0.6
Supporting role fictional	17	**44**	337	**11**	5.0
Background fictional	5	**13**	266	**9**	1.9
Total	39	**(100)**	3073	**100**	1.3
Drama					
Lead role fictional	21	**72**	694	**34**	3.0
Supporting role fictional	7	**24**	719	**36**	1.0
Background fictional	1	**3**	598	**30**	0.2
Vox pop factual	---	---	2	*	---
Total	29	**(100)**	2013	**100**	1.4
Overall total	83		8050		1.0

NB: Percentages in the cells may not total 100 due to rounding, (100) shows the true percentage.

In Drama, LGB participants were cast in a lead role three times more often than in a supporting role (72% lead roles versus 24% supporting).

Relevance of LGB status

Table 38 shows the relevance that a person's sexuality had to their role in the programme. Essentially this asks whether the person is involved in a programme solely because of their sexuality (i.e. their sexuality was central), whether sexuality was relevant or specifically drawn attention to in some way, or whether it was normalised, incidental and not highlighted. For gay and lesbian people, this may become a 'catch 22' situation, particularly in factual programming. Often the simplest way to indicate that a person is LGB is to draw attention to

it, thus making the status relevant to their portrayal. Furthermore, sexuality is frequently used to comic effect which serves to highlight a person's sexuality.

Nevertheless, as <u>Table 38</u> shows, in over one third (36%) of portrayals, sexuality was incidental. Cases included:

- Julien McDonald in *Strictly Come Dancing,* 5/10/13 (BBC) who was finding it difficult to get the character of the dance. He commented, 'I can't become a macho Latino dancer. It's impossible!'
- Two collectors appeared on *Antiques Roadshow* (13/10/13, BBC), one of whom referred to other as 'my other half. '
- In *Coronation Street* 24/3/14 (ITV) Sean Tully mentioned his first kiss during a general discussion with Stella about their younger years. No attention was drawn to the fact that it was with a boy and no comedy was involved.
- In *Hollyoaks,* 17/3/14 (C4) Ste Hay made a made an approving gesture to indicate how 'fit' he thought the new van driver was. No comment was made and there was no comic effect.
- Elise Wassermann in *The Tunnel*, 23/10/13 (Sky) wanted to have sex with bar tender, Gael, whom she has just met. She asked him if he preferred men or women. Gael said 'mostly women.' They had sex.
- In *The Smoke* 6/3/14 (Sky), Julia Tooley pointed out to her sister that she never told her partner, Dave, about her lesbian relationships. The conversation moved on and no attention was drawn to her bisexuality.

Table 38: LGB sexuality by relevance of portrayal

	Implied gay/lesbian		Gay/lesbian		Bisexual		Total	
Relevance	N	%	N	%	N	%	N	%
Central	1	**6**	9	**16**	---	**---**	10	**12**
Relevant	1	**6**	37	**64**	5	**71**	43	**52**
Incidental	16	**89**	12	**21**	2	**29**	30	**36**
Total	18	**(100)**	58	**(100)**	7	**100**	83	**100**

One in eight (12%) LGB participants were judged to have been included in the programme, purely because they were gay, lesbian or bisexual or because their sexuality was central to a plot line. That is, if they were not LGB, they would not have been included in the programme or at least a central plot could not have been developed. None of these participants appeared on BBC.

In *Birds of a Feather* 23/1/14 (ITV) Dorian was trying to get Stanley, a very old and infirm man, to propose to her so she could become a rich widow shortly after the wedding. Throughout the programme she was solicitous towards him and dropped hints about marriage. Exasperated that he wasn't taking the initiative, Dorian finally decided to propose to him. However, Stanley replied that he was already engaged. Dorian was incredulous, asking, 'Who to?' At this point Stanley turned to his carer, Brendan (a massive hulk of a man with a big grey beard) who put his hand on the table to reveal an enormous engagement ring. Stanley held his hand, while Brendan kissed him on the forehead. Dorian was stunned - to great comic effect.

Hollyoaks (18/11/13, C4) developed a storyline concerning illegal immigrant, Vincent, and his love triangle with George and Phoebe. The latter had become jealous of the relationship between George and Vincent and reported him to the authorities. She apologised to George for doing this especially knowing that Vincent would be deported back to Nigeria where homosexuality is illegal.

In *Dracula* (1/11/13, Sky) the central character exploited the relationship between Lord Laurent and Daniel Davenport threatening to tell their families about their relationship, thereby gaining power and control over them. In the same series, (6/12/13) Lady Jayne Wetherby (jealous lover of Dracula who is in love with Mina) manipulated Lucy Westenra to first accept that her lesbian urges were natural and then to tell Mina that she loved her. Mina was shocked and asked her to leave, questioning 'Has our whole friendship been pretence?' This left both Lucy and Mina friendless allowing Lady Jayne to further manipulate them both. Later in the series, (17/1/14) a now confused and desolate Lucy Westenra asked her mother why she did not tell her that it was natural for a woman to fall in love with another woman. Her mother was horrified. Dracula took revenge on Lucy and drank her blood. Lucy's first victim as a vampire was her mother.

In *Yonderland*, 10/11/13 (Sky) a supporting actress Mary, was seen travelling with a dour explorer called John. After he was eaten by a green giant, Mary gleefully ripped off her headscarf, shook out her hair and cried before running off set, 'At last, Shelly, I'm coming.' She had no other role in this programme apart from this comic scene. In the same series (15/12/13) a background male character had no other role than being mistaken for the 'wife' of another male character. They both seemed completely comfortable with this.

In just over one half of cases (52%) a person's sexuality was judged to be relevant to their part in the programme. Here attention was drawn to the sexuality of the participant (often to comic effect), but they were also in the programme for other reasons. For example, in *Strictly Come Dancing* (BBC), Craig Revel Horwood and Bruno Tonioli were judges, but often made reference to being distracted by the male contestants. On 5/10/13 Craig said to Ben Cohen, 'I suppose you can't fault your rugby butt – as delicious as it is, Darling.' Bruno suggestively said to him, 'If you need any help with those rippling muscles – I selflessly give my time.' On the 14/12/13 Bruno had been effusing at how much sex appeal Abby Clancy projected during her dance. Craig said wryly, 'I think Bruno's on the turn, Darling!' Bruno went on to tell her, 'Signed, sealed, delivered, I'm yours.' Bruce Forsyth advised her 'I wouldn't take that too seriously!'

Similarly, in *8 Out of 10 Cats Does Countdown* (C4, 2/12/13} Joe Lycett was on the panel when Jimmy Carr introduced him with the comic line, 'Joe is bisexual, so although he's in Dictionary Corner today, he'd be equally at home in Vaginary Corner!'

In *Gogglebox* (C4) viewers are filmed as they watch television and make comments about the programmes. On 28/3/13 a couple, Stephen and Christopher, were seen watching a programmes about skeletons. Stephen said, 'There's only one bone I'm interested in!' Christopher finished off his sentence with, 'The one in your pants!'

These two participants were also judged to have their sexuality relevant to their role when their comments were less frivolous or comic. On 2/1/14 Stephen was discussing Tony Benn's death, 'Tony Benn said that there's so many men in the world that hate each other, why do the church kick off when two love each other?' Christopher said, 'Argh, I wish they all thought like that.' Again on 7/3/14, while watching football, Stephen was telling Christopher about his schooldays and how he never got picked for sports teams and was always put in goal. Stephen agreed saying, 'It's like they know isn't it? These kids know that we were going to be gay, before we even knew we were gonna be gay. Yeah! Put the gay kid in bloody goal. Kick balls at it.'

Emmerdale (ITV) included a sub plot running through the series in which a lesbian couple, Ruby Haswell and Ali Spencer were trying to have a baby. This storyline explored the various stresses and strains on their relationship through pregnancy, miscarriage, expensive IVF treatment and the use Ali's ex-husband as a sperm donor. In *Hollyoaks* 21/10/13 (C4), Ste Hay had discovered that Danny was his true father. However in a twist to this subplot, Ste had also found out that Danny had been having a relationship with Jean Paul McQueen

- who had had an affair with Ste's ex partner Doug. Danny asked Ste not to tell his wife as she did not know that he was gay.

Repeat appearances

Due the nature of the sample which captured popular programme series, it is not surprising that a large number of repeat appearances of LGB individuals occurred. Table 39 shows the number of people who appeared in the sample more than once and the frequency with which they occurred. Clearly, these boosted the LGB count and without the repeat appearances would reduce the LGB population to just 46 individuals.

Table 39: Number of repeat appearances by LGB individuals whose sexuality was portrayed in the programmes

N	LGB individuals	Programmes
6	Bruno Tonioli	Strictly Come Dancing, Strictly Come Dancing: The Results (BBC)
6	Christopher	Gogglebox (C4)
6	Stephen	Gogglebox (C4)
6	Elder Vex	Yonderland (Sky)
5	Craig Revel Horwood	Strictly Come Dancing, Strictly Come Dancing: The Results (BBC)
4	Ali Spencer	Emmerdale (ITV)
4	Ruby Haswell	Emmerdale (ITV)
4	Bobby	Stella (Sky)
3	Lucy Westenra	Dracula (Sky)
2	Gwyn Thomas	Stella (Sky)
2	Tina Carter	EastEnders (BBC)

Participants with an LGB sexuality that was known but not portrayed within a programme accounted for a further 86 appearances. Of course there are likely to be many more amongst the 8,000 people counted in the population but coders would have no way of knowing who these were except from other programmes or through general knowledge. Hence the 'known' figure is not used to produce hard data.

Over one half (60%, N = 52) appeared in Entertainment, just under one third (30%, N=26) occurred in Drama with the remaining nine per cent (N=8) appearing in Factual programming. Many of these were repeat appearances. See Table 40 below.

Table 40: Number of repeat appearances by LGB individuals whose sexuality was known but not portrayed in the programmes

N	LGB Individuals	Programmes
9	Bruno Tonioli	Strictly Come Dancing, Strictly Come Dancing: The Results, Strictly Come Dancing Christmas Special, Children in Need, Children in Need: The Best Bits (BBC)
8	Craig Revel Horwood	Strictly Come Dancing, Strictly Come Dancing: The Results, Come Dancing Christmas Special (BBC)
6	Robin Windsor	Strictly Come Dancing, Strictly Come Dancing: The Results, Come Dancing Christmas Special (BBC)
5	Thomas Barrow	Downton Abbey (ITV) Downton Abbey: Christmas Special (ITV)
5	Lady Jayne Wetherby	Dracula (Sky)
4	Ian	Trollied, (Sky)
4	Joe McElderry	The X Factor (ITV), The Jump (C4)
4	Julien McDonald	Strictly Come Dancing, Strictly Come Dancing: The Results (BBC)
4	Paul O'Grady	Paul O'Grady's For The Love of Dogs At Christmas, Paul O'Grady's Animal Orphans (ITV)
3	Lucy Westenra	Dracula (Sky)
3	Ste Hay	Hollyoaks (C4)
3	Henry Conway	The Jump (C4)
3	Sisco Gomez	The X Factor (ITV)

'Camping up'

In factual programming, a further 21 participants were coded as exhibiting 'camp' behaviour. In some cases their sexuality was known to be heterosexual:

- David Walliams in *Gogglebox* (C4) *and A League of Their Own* (Sky).
- Russell Kane in *Children in Need* (BBC).
- Matthew Wright in *I'm A Celebrity… Get Me Out Of Here!* (ITV).
- Jimmy Carr in *8 Out Of 10 Cats*, (C4).

In others their sexuality could not be determined:

- David Emanuel in six episodes of *I'm A Celebrity… Get Me Out Of Here!* (ITV).
- Six individuals who were contestants, friends or relatives in *The Voice* (BBC).

Minority group representation by programme, genre and channel

The tables below reveal the demographics of the programmes and series in the sample. It is important to note how these demographics vary not just with genre but also with styles of production (see Programme series synopses annexed). Overall channel differences (See Appendices 1-4) are as much as anything due to the different portfolios of programming that they offer.

Table 41: <u>BBC</u> - Minority group representation

Programmes	Episodes	TV Pop	Female	Older*	Eth min	Disabled	LGB
Factual	N	N	%	%	%	%	%
Animal Odd Couples	2	24	50.0	50.0	12.5	4.2	--
Antiques Roadshow	6	253	45.5	64.5	2.0	0.4	0.8
Countryfile	6	168	35.1	37.5	0.6	1.2	--
Crimewatch	4	124	37.1	17.3	13.7	--	--
Pound Shop Wars	4	226	50.9	31.9	14.2	2.7	--
Total Factual	22	795	43.6	42.2	7.3	1.3	0.3
Entertainment							
Children in Need	2	356	42.1	11.6	12.6	5.1	--
Strictly Come Dancing	6	252	42.9	20.0	11.9	0.8	4.0
Strictly: Christmas	1	41	43.9	15.4	19.5	--	--
Strictly: The Results	6	292	46.6	16.5	11.6	0.3	0.7
The Voice	6	423	54.4	11.0	26.7	0.9	0.5
Total Entertainment	21	1364	47.1	14.1	16.9	1.8	1.0
Drama							
Call The Midwife	6	205	60.5	19.7	0.5	10.7	--
Dr Who	2	53	34.0	22.9	3.8	1.9	--
EastEnders	6	152	51.3	8.6	17.8	1.3	2.6
Sherlock	3	91	33.0	18.4	11.0	8.8	--
The Musketeers	6	136	25.7	15.0	9.6	8.8	--
Total Drama	23	637	44.7	16.1	8.3	7.1	0.6
Overall Total	**66**	**2796**	**45.6**	**22.5**	**12.2**	**2.9**	**0.7**

Base: Television population N=2796. Base: Older* N=2706 (all who could be coded for age).

Table 42: <u>ITV</u> - Minority group representation

Programme	Eps	TV Pop	Female	Older*	Eth min	Disabled	LGB
Factual	N	N	%	%	%	%	%
Great Welsh Adventure	6	56	16.1	50.0	--	3.6	--
Mystery Map	2	55	25.5	44.2	1.8	--	--
Paul O'G: Animal Orphans	3	41	48.8	17.5	--	--	--
Paul O'G: Dogs at Xmas	1	25	56.0	12.5	20.0	--	--
Student Nurses	6	167	57.5	11.5	14.4	10.8	--
Total Factual	18	344	44.5	23.4	8.7	5.8	--
Entertainment							
Birds of a Feather	6	66	59.1	29.2	18.2	7.6	3.0
I'm a celebrity	6	96	34.4	19.8	6.3	--	--
Royal Variety Performance	1	53	26.4	17.6	13.2	1.9	--
The X Factor	6	240	40.4	8.7	40.0	0.4	--
The X Factor Results	6	173	35.3	8.4	42.8	--	--
Total Entertainment	25	628	38.9	13.3	31.1	1.1	0.3
Drama							
Coronation Street	6	164	57.9	9.8	7.9	3.0	1.2
Doc Martin	3	72	54.2	25.0	1.4	8.3	--
Downton Abbey	6	201	48.3	23.5	3.0	5.5	0.5
Emmerdale	6	145	52.4	18.6	10.3	4.1	6.2
The Widower	3	47	48.9	25.5	8.5	--	--
Total Drama	24	629	52.5	19.1	6.2	4.5	1.9
Overall Total	**67**	**1601**	**45.4**	**17.7**	**16.5**	**3.4**	**0.9**

Base: Television population N=1601. Base: Older* N=1550 (all who could be coded for age).

Table 43: <u>Channel 4</u> - Minority group representation

Programme	Eps	TV Pop	Female	Older*	Eth min	Disabled	LGB
Factual	N	N	%	%	%	%	%
Benefits Street	6	258	39.9	10.4	47.7	0.8	--
Benefit Britain Debate	1	49	28.6	15.6	24.5	2.0	--
Educating Yorkshire	4	174	51.7	--	13.8	1.1	0.6
Gogglebox	6	367	38.4	19.7	16.3	1.4	3.3
One Born Every Minute	6	318	73.6	4.2	3.1	0.9	--
Total Factual	23	1166	49.9	10.1	19.6	1.1	1.1
Entertainment							
Big Fat Quiz of Year	1	63	22.2	11.1	31.7	1.6	--
Peter Kay Live & Back	2	82	37.8	21.4	4.9	--	--
The Jump	6	132	32.6	1.8	3.8	4.5	0.8
8 out of 10 Cats	6	73	23.3	13.4	4.1	1.4	--
8/10 Cats Countdown	6	60	26.7	--	1.7	--	1.7
Total Entertainment	21	410	29.5	8.5	8.0	2.0	0.5
Drama							
Babylon	1	66	31.8	3.3	19.7	3.0	--
Hollyoaks	6	111	47.7	5.5	2.7	1.8	4.5
Total Drama	7	177	41.8	4.7	9.0	2.3	2.8
Overall Total	**51**	**1753**	**44.3**	**9.2**	**15.9**	**1.4**	**1.1**

Base: Television population N=1753. Base: Older* N=1579 (all who could be coded for age).

Table 44: <u>Sky</u> - Minority group representation

Programme	Eps	TV Pop	Female	Older*	Eth min	Disabled	LGB
Factual	N	N	%	%	%	%	%
Attenborough: Nat Hist	1	2	--	100.0	--	--	--
Harrow British School	4	160	11.9	10.8	21.3	0.6	--
Karl Pilkington: Moaning	5	116	37.9	11.9	7.8	2.6	--
RAF Brize Norton	6	226	29.6	3.1	2.2	0.9	--
Ross Kemp Extreme	6	155	22.6	13.3	5.8	0.6	--
Total Factual	22	659	25.0	9.2	8.6	1.1	--
Entertainment							
A League of Their Own	2	56	8.9	9.4	8.9	--	--
Mount Pleasant	5	117	41.9	25.7	5.1	--	0.9
Stella	6	236	44.5	13.8	12.3	1.7	3.0
Trollied	6	134	46.3	9.8	14.2	5.2	0.7
Yonderland	6	128	14.8	15.5	--	3.1	9.4
Total Entertainment	25	671	35.8	15.1	8.8	2.2	3.1
Drama							
Dracula	6	170	28.8	13.8	7.6	1.2	3.5
Mad Dogs	2	38	47.4	11.1	--	7.9	--
Moonfleet	2	42	16.7	21.1	11.9	--	--
The Smoke	6	149	41.6	2.1	20.8	6.0	0.7
The Tunnel	6	171	38.6	5.8	19.3	4.7	0.6
Total Drama	22	570	35.4	8.6	14.4	3.9	1.4
Overall Total	**69**	**1900**	**31.9**	**11.2**	**10.4**	**2.3**	**1.5**

Base: Television population N=1900. Base Older* N=1721 (all who could be coded for age).