



DIAMOND

GUIDANCE NOTES

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WELCOME TO DIAMOND

It's time to 'switch the lights on' to diversity in the UK TV industry. Diamond has been created to provide detailed, consistent and comprehensive monitoring and reporting of diversity in our industry. At a time when challenges relating to diversity are growing in prominence, Diamond will allow us to answer the key questions 'Who's on TV?' and 'Who makes TV?' with greater confidence and precision than ever before.

What is Diamond?

Diamond is an end-to-end process for collecting and reporting diversity data. Diamond (**Diversity Analysis Monitoring Data**) has been developed by the **Creative Diversity Network (CDN)**, which brings together organisations across our industry, including the broadcasters, Pact and Creative Skillset, to promote and share good practice around diversity. Diamond enables production companies to facilitate the collection of consistent **diversity data** from programme contributors, and to monitor diversity as portrayed on-screen.

What's different about Diamond?

Diamond measures the **Actual diversity** of those who make TV programmes and those we see in TV programmes, as well as how an audience might **Perceive** the diversity of the people appearing on-screen. The result is more comprehensive data, from a wider range

of people, than has ever been collected before. That data will enable detailed diversity statistics to be generated, tracked over time and benchmarked between broadcasters. Diamond brings greater transparency and accountability to the drive for diversity and equality of opportunity in our industry.

How will Diamond work?

Completing Diamond monitoring will usually be the responsibility of production management, but this may vary from company to company. If you're the person responsible, then these Guidance Notes will provide you with comprehensive information and support to help you run the process within your organisation, and to keep your colleagues and talent informed on how the process works and what they will need to do. You can also visit the **Diamond portal** at www.diamonddiversity.uk, and the Diamond pages on the CDN website at www.creativediversitynetwork.com/diamond for further resources.

Diamond is integrated with **Silvermouse**, which you may already be using for 'Programme as Completed' paperwork or collecting **diversity information**. Diamond completely replaces current processes you may use to capture diversity data in Silvermouse, which varied from broadcaster to broadcaster, with a single standardised approach. You can find further information on using the Diamond-related forms in the Silvermouse Diamond User Guide (located on the Silvermouse Master Page after logging in), or by contacting the helpdesk on diamondsupport@silvermouse.com.

How to use these Guidance Notes

You can read these notes from start to finish, or jump straight to the section you need. If you need further copies, you can download these from the Diamond portal. If you're looking for a quick overview to get started straight away, you should consult the Fast Facts on the **Diamond portal**. And if you want more details you'll find additional resources on the Diamond portal at www.diamonddiversity.uk.

Where a term appears in bold in this document, you'll find an explanation of its meaning in the Glossary.

For any **Diamond** enquiries not covered in these Guidance Notes, the Silvermouse Diamond User Guide or any guidance notes provided by individual broadcasters, please email: diamond@creativediversitynetwork.com.

DIVERSITY MATTERS

The UK TV industry has embraced the business case for a diverse workforce and diverse audiences. TV needs diversity at its very core, not as a box-ticking exercise, but as part of a strategy to reflect a society that embraces both difference and equality.

Our industry's lifeblood is new talent: talent produces new ideas, new ideas produce new commissions, and new commissions build companies. We must continue to seek innovative ways to find and secure new talent from different backgrounds to keep our industry relevant and exciting.

Enhancing productivity: the business case

Research has shown that organisations that invest in promoting equality, diversity and inclusion have improved employee productivity, and are more effective at recruiting and retaining the best candidates. **Diamond** isn't just about gathering statistics: it's about generating a cultural change in how we monitor and reflect diversity across broadcasting. Promoting diversity involves looking beyond the established networks of colleagues and talent with whom you have existing relationships.

This helps to attract programme-making talent that may otherwise be "locked-out" of the industry, while more diverse talent on-screen helps to attract audiences from across different segments of society. This in turn makes organisations more competitive and can help them to win contracts and funding. Economic studies show that diverse organisations outperform their sectors in terms of both revenue and growth.

Meeting contractual obligations and working with others

Broadcasters have diversity obligations under the Public Sector Equality Duty, and may impose contractual obligations on production companies to assist them in complying with this. Broadcasters may also have diversity targets they wish to reflect in contracts.

Doing the right thing

For most businesses, there is a moral imperative to eliminate discrimination and encourage diversity. The goal is twofold: to achieve a workforce that is truly representative of all sections of society, where each individual feels respected and able to give their best; and to represent on-screen the full diversity of people living in the UK.

How Diamond helps

In order for production companies to make programmes that look like the world we live in, those programmes need to be made by people from all sectors of society. Diamond helps achieve this by providing industry-wide data to answer two key questions:

- Who is on UK TV?
- Who makes UK TV?

This will allow us to see whether our industry fairly represents the UK both on- and off-screen.

Diamond monitoring involves gathering information on the diversity of your workforce (including freelancers) and on-screen talent. It provides a wealth of data that will highlight significant differences between broadcasters, genres and sectors, and identify trends over time. The data can then be used to address potential gaps and problematic trends across broadcasting. It will also help us gauge whether audiences of all kinds are seeing themselves represented on-screen, and to compare on- and off-screen diversity.

Diamond will switch on the lights to reveal the true make-up of our industry.

THE DIAMOND PROCESS

Diamond diversity monitoring has been designed to be completed as efficiently as possible as part of your overall production paperwork. The process uses Silvermouse, which you may already be using for 'Programme As Completed' paperwork. Diamond replaces all previous diversity monitoring forms within Silvermouse (which differed by broadcaster).

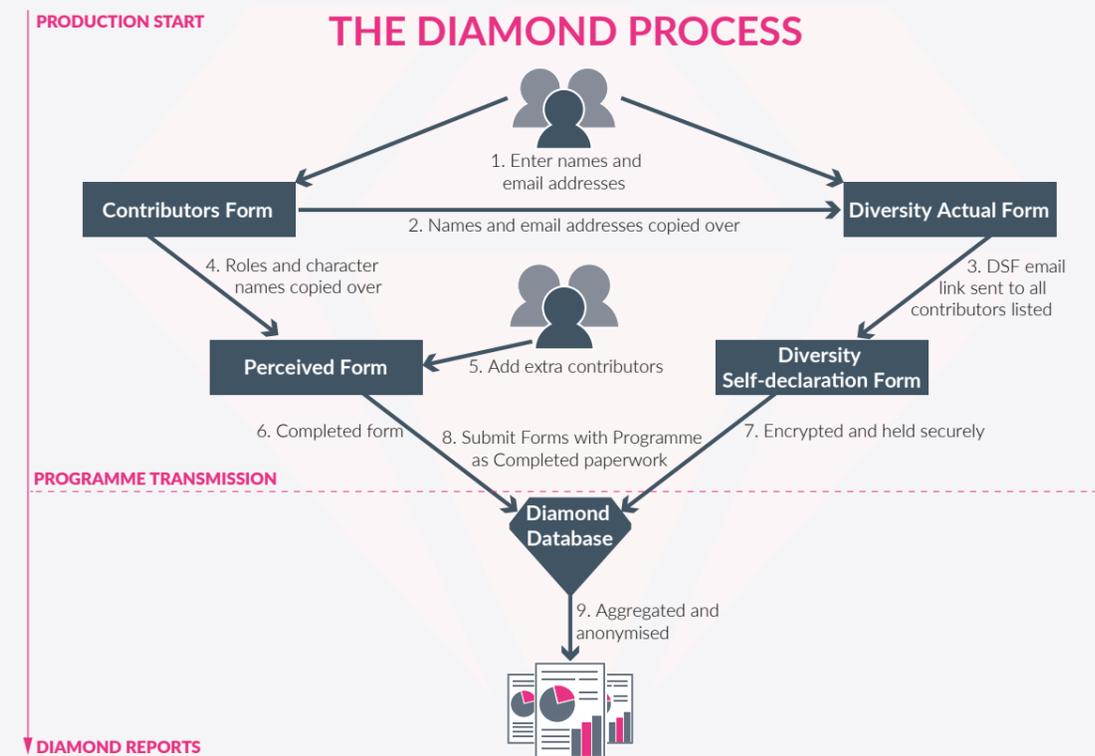
This new cross-broadcaster system captures two measures of diversity:

- **Actual:** the self-declared diversity characteristics of everyone contributing to the production, including on-screen talent and off-screen crew and production staff.
- **Perceived:** the diversity characteristics of on-screen characters and contributors to the programme as viewers might see or hear them.

You can find more detail about each of these two measures in [Section 4](#) and [Section 5](#) of these Guidance Notes.

In these Guidance Notes, **contributor** refers to anyone who is involved in the programme, either on- or off-screen, including crew, production staff and on-screen talent. While the term 'contributor' is often used in production companies to refer specifically to people appearing on-screen, this broader definition is consistent with the range of individuals whose information is entered

Figure 1



on the **Contributors Form** in **Silvermouse**, and will be familiar to existing Silvermouse users.

Diamond uses four forms to collect and monitor **diversity data**:

- the Contributors Form
- **Diversity Actual Form**
- **Diversity Perceived Form**
- the Diversity Self-declaration Form (or DSF).

Figure 1 shows how the forms relate to each other.

The following three headings in this section explain how to enter contributors' information in Silvermouse. The next heading covers programmes in which contributors are engaged directly by the production company or broadcaster, under contracts or release forms that are governed by UK (English & Welsh, Scots or Northern Irish) law – this will be the norm for most programmes. The following two headings cover

contributors who are not engaged directly by the production company or broadcaster (including particular rules for Background/Walk On/Supporting Artists), and contributors engaged on contracts or given release forms that are not governed by UK law.

What information do I have to enter in Diamond?

Here's a step-by-step overview of the information that needs to be entered into the Diamond forms in Silvermouse, for programmes in which contributor contracts/release forms are governed by UK law and for contributors who are engaged directly by the production company or broadcaster (this will be the norm for most programmes):

1. At the start of production, enter a list of programme contributors into Silvermouse. Remember, contributors means everyone who is involved in the programme, including crew, production staff and on-screen

talent. Information for each contributor is entered into one of the following two forms: the **Contributors Form** and the **Diversity Actual Form**.

2. For all individual contributors (whether on-screen or off-screen) for whom you're collecting rights information, enter their name and email address into the Contributors Form. This will typically be the case for most on-screen contributors, including Vox Pops who have been provided with a release form or contract, and some off-screen contributors, such as writers or composers. For current Silvermouse users, this does not represent a significant change to the existing functionality: it is the same as the process for adding contributor details used for 'Programme As Completed' paperwork. However, for reasons explained in the steps below, users should enter contributors at an earlier stage than they might have done in the past.
3. Contributors who have been entered into the Contributors Form automatically populate the Diversity Actual Form. Enter any remaining on-screen or off-screen contributors for whom rights information is not collected directly into the Diversity Actual Form. This may include most of your production staff and – for some broadcasters – potentially some on-screen roles such as walk-ons. Note that there are particular exceptions for contributors who are engaged by third-party companies or as a group, see next heading below.

4. Silvermouse will use the information in the Diversity Actual Form to automatically send each contributor an email prompting them to record their individual **diversity data** by giving access to their **Diversity Self-declaration Form (DSF)**.
5. Each contributor first verifies their email address by clicking on a link in the email from Silvermouse. Once this is verified they are sent a second email with a link to the DSF, on which they can enter their personal diversity data. Their data is held securely within the system and no names will be included in any reports produced by Diamond.
6. Any contributors who have multiple roles, such as a writer-director, should be entered separately on the system (on the Contributors Form or Diversity Actual Form) for each role. The contributor will only be asked to complete one DSF, so long as the same name and email address is entered for each role.
7. The Diversity Actual Form will monitor the completion of Diversity Self-declaration Forms, and you can use it to see whether contributors have completed their own DSF. It allows you to check that they have received an email and whether they have responded to it. You can also reactivate the links after they have expired, by sending out new emails to contributors, if needed.
8. Production staff should where necessary reassure contributors that their diversity data will be encrypted and held securely and no names will be included in any reports produced

by Diamond. If they do not want to declare their diversity characteristics they should still complete their form, but select the option not to disclose their details.

9. You can edit the Contributors Form and Diversity Actual Form as required if you add contributors during production. New contributors will be automatically emailed a Diversity Self-declaration Form when they are added. Contributors who are not in the final edit can be removed from the Contributors Form, and their information will then be automatically removed from the Diversity Actual and Diversity Perceived Forms.
10. Towards the end of production you may need to remind contributors to complete their forms. The Diversity Actual Form makes it easy to track who has completed and to reactivate links to restart the email address validation process.
11. Once the final edit of the programme has been produced you are ready to complete the **Diversity Perceived Form**. This form is automatically created by Silvermouse from the information in the Contributors Form, providing a row for each on-screen contributor, indicating their character name (if applicable) and role type. View the programme and enter the **Perceived diversity characteristics** of the characters or contributors on-screen (see [Section 5](#) for details of how to record these characteristics).

There are various ways in which contributors may be informed about Diamond (e.g. within their contracts or release forms, through awareness emails or notifications to live audiences – [Section 6](#)). If you are aware that a contributor has not been informed about Diamond, then you do not need to collect Perceived data for that contributor.

You can manually add rows to the Perceived Form for any contributors whose Perceived data needs to be recorded but who were not added to the Contributors Form (because rights information is not being collected), and for instances when an actor plays multiple roles. No other details (such as the contributor's own name) are included on the form.

12. Once you have added the Perceived diversity characteristics for all relevant on-screen contributors, you are ready to submit the Diversity Perceived Form.
13. Diversity Self-declaration Forms will be submitted by contributors over the course of the production, in response to emails and reminders sent from Silvermouse. As such, collecting DSFs is an ongoing process (unlike the Diversity Perceived Form, which is completed at the end of production). The Diversity Actual Form should be submitted with the rest of your 'Programme as Completed' paperwork for broadcaster approval.

14. After you have submitted the Forms, if you need to make any changes, please contact the broadcaster and ask them to reject the Form. If you are not familiar with this process, please refer to the Silvermouse Diamond User Guide for further information.

15. Production companies are required to complete the Contributors, Actual and Perceived Forms. They are also expected to monitor, via the Actual Form, who has completed their DSFs and to reactivate the links where needed, which triggers new emails to contributors. Actual Forms will not be rejected on the basis that contributors have not completed their DSFs. Each broadcaster will have their own approval criteria for Diamond forms, which may include spot-checks of the Perceived Forms to check the integrity of the data: please refer to them for further details.

In addition to the above process for individual Contributors, for groups (including bands, pop groups, orchestras, choirs, dance groups, school or sporting teams, etc.), the name of the group should be entered onto the Contributors Form for rights purposes in the **Other On-Screen (scripted)** or **Other On-Screen (non-scripted)** role type. An email address should not be entered. A line will automatically be created on the Diversity Perceived Form; you should answer 'Don't know' for all diversity characteristics. For individual members of groups, if you have their names and email addresses, you should separately add these names and email addresses into the Contributors Form, as

per the step-by-step guide above.

At the end of a production, just as with other production paperwork, the Diamond forms should be submitted to broadcasters in accordance with agreed delivery schedules; production companies should speak to the commissioning broadcaster for more details.

What about contributors who are not engaged directly by the production company or broadcaster?

You are not required to collect **Actual diversity data** in **Diamond** for on-screen or off-screen contributors who are engaged by third-party companies (e.g. crew or extras) or who are engaged as a group (e.g. an orchestra, dance company, school or sporting team).

For some off-screen contributors engaged by third-party companies or as a group, it is possible that you will still be collecting rights information for them in **Silvermouse** (for non-Diamond purposes). In such cases, you should add their name to the **Contributors Form**. If instructed to do so by the broadcaster for non-Diamond purposes, you should then also add their email address to the notes field. This will ensure the contributor is not sent a **DSF** email request.

Some on-screen contributors might also be engaged by third-party companies or as a group, in particular those who fall under the **Background / Walk On / Supporting Artist** role type. In such cases, it is similarly possible that you will still be collecting rights information for them in **Silvermouse** (for non-Diamond

purposes). You may also need to record their **Perceived data** (if they have an effect on the action, appear in close-up on the screen or contribute to the programme in other ways, see section 5). This means that there are eight different circumstances that may apply, depending on whether:

- Rights information is being entered for the contributor in **Silvermouse** (for non-Diamond purposes)
- They are engaged directly by the production company or broadcaster, or engaged by third-party companies or as a group
- They have an effect on the action, appear in close-up on the screen or contribute to the programme in other ways.

For **Background / Walk On / Supporting Artists**, you should follow the rules below for adding names and email addresses to the **Contributors Form** or **Diversity Actual Form** in place of steps 2 and 3 above, and for populating the **Diversity Perceived Form**.

See Form 1 overleaf.

What about programmes filmed overseas or where contracts/release forms are not governed by UK law?

The **Diamond** process for **Perceived diversity data** is the same for all programmes commissioned by the Diamond broadcasters: you should record **Perceived data** for **contributors**, including those filmed overseas, as per the step-by-step overview above (and the additional guidance provided in [section 5](#)).

As **Perceived data** can, in some circumstances, be **Personal Data**, you should complete the **Perceived Form** when you are located in the UK, as certain other countries have particular restrictions on the collection of **Personal Data**.

For **Actual diversity data**, there may be programmes on which some contributors are not engaged on contracts/given release forms that are governed by UK law. This may be the case, for example, for some programmes that are filmed overseas and local contributors are engaged under local terms and conditions. In such instances, we wish to capture data in **Diamond** for those contributors who are engaged on contracts, or given release forms, that are governed by UK law; and to exclude from **Diamond** those contributors whose contracts or release forms are not governed by UK law.

Given that some broadcasters also use **Silvermouse** for collecting rights information for contributors, including those on non-UK contracts, you should follow the rules below for adding names and email addresses to the **Contributors Form** or **Diversity Actual Form** in place of steps 2 and 3 above:

See Form 2 overleaf.

Form 1

What information to enter in Silvermouse for Background/Walk On/Supporting Artists

| Rights info input in Silvermouse for non-Diamond purposes | Actual data needed contributor is contracted directly by the production company or broadcaster | Perceived data needed contributor has an effect on the action, appears in close-up on the screen, etc | What you should enter in Silvermouse |
|---|--|---|---|
| Collecting | Yes | Yes | Add name and email address to Contributors Form (as per Step 2 above) |
| Collecting | Yes | No | Add name and email address to Contributors Form (as per Step 2 above). On Diversity Perceived Form mark all fields 'Don't Know' |
| Collecting | No | Yes | Add name to Contributors Form. If instructed to do so by the broadcaster for non-Diamond purposes, add the email address to the notes field |
| Collecting | No | No | Add name to Contributors Form. If instructed to do so by the broadcaster for non-Diamond purposes, add the email address to the notes field. On Diversity Perceived Form mark all fields 'Don't Know' |
| Not collecting | Yes | Yes | Add name and email address to Diversity Actual Form (as per Step 3 above). Add manually to the Diversity Perceived Form |
| Not collecting | Yes | No | Add name and email address to Diversity Actual Form (as per Step 3 above) |
| Not collecting | No | Yes | Add manually to the Diversity Perceived Form (do NOT add name or email address to the Contributors Form or the Diversity Actual Form) |
| Not collecting | No | No | Do not add anything to any form in Silvermouse |

Form 2

What information to enter in Silvermouse depending on jurisdiction of contracts or release forms

| Jurisdiction named on contract / release form | Rights info input in Silvermouse | What you should enter in Silvermouse |
|--|----------------------------------|--|
| Off-screen contributors (crew, production staff, etc) | | |
| UK | Not collecting | Add name and email address to Diversity Actual Form (as per Step 3 above). Most off-screen contributors will fall into this category |
| UK | Collecting | Add name and email address to Contributors Form (as per Step 2 above) |
| Non-UK | Not collecting | Do not add name or email address |
| Non-UK | Collecting | Add name to Contributors Form. DO NOT add email address to email address field. If instructed to do so by the broadcaster for non-Diamond purposes, add the email address to the notes field. This will ensure the contributor is not sent a DSF email request |
| On-screen contributors | | |
| UK | Not collecting | Add name and email address to Contributors Form (as per Step 2 above) |
| UK | Collecting | Add name and email address to Contributors Form (as per Step 2 above) |
| Non-UK | Not collecting | Add name to Contributors Form. DO NOT add either the individual or agent's email address, and instead tick to say that the email address is not known* |
| Non-UK | Collecting | Add name to Contributors Form. DO NOT add email address to email address field. If instructed to do so by the broadcaster for non-Diamond purposes, add the email address to the notes field* |

* This will prevent the Diamond DSF process from initiating, but will add a line on the **Diversity Perceived Form** to enable you to enter their Perceived data. For contributors for whom you are not expected to add Perceived data, you should answer 'Don't know' for all diversity characteristics on this line.

If you have any questions on the guidance above about when an email address should be supplied for contributors not engaged on UK contracts, please contact your commissioning broadcaster.

ACTUAL DIVERSITY: WHO WORKS IN TELEVISION

What is Actual diversity data?

Diamond will ask the people who work in television (both on- and off-screen) for their personal **diversity information** for six key characteristics:

- Gender
- Gender identity
- Age
- Ethnicity
- Sexual orientation
- Disability.

This information is referred to as **Actual data** because it is collected by voluntary self-declaration (rather than being based on another person's perception).

Why are we collecting it?

The purpose of collecting diversity data from people working on TV productions is to answer the question: "Does the workforce on UK productions reflect the diversity of the UK population?"

How is Actual data collected?

Actual diversity data is collected using an efficient and secure process in **Silvermouse**.

A list of programme **contributors** (meaning anyone involved in the programme, on- and off-screen, including crew, production staff and on-screen talent) is maintained in the **Diversity Actual Form**. This list is automatically populated with details from the **Contributors Form**.

Generally broadcasters who use Silvermouse both for **Diamond** and to record rights or 'Programme As Completed' information will expect production companies to add all on-screen contributors, and all off-screen contributors for whom rights or contract info is collected, into the Contributors Form. All other off-screen contributors, who are only added for Diamond purposes, can be added directly to the Diversity Actual Form. (Contributors

whose contracts or release forms are not governed by UK law should be excluded from Diamond; see Section 3 above.)

Broadly speaking, this will mean that all on-screen and a few key off-screen roles (such as writer, composer, etc.) will be added to the Contributors Form, while all other off-screen roles (for which rights are not needed) will be added to the Diversity Actual Form. For some broadcasters, there may be certain role types which can only be added to the Diversity Actual Form, and cannot be added to the Contributors Form. Check with the broadcaster if you are in doubt.

The system then sends an email alert to each contributor listed in the Diversity Actual Form, asking them to validate their email address (by clicking on a link in the mail) before entering their own **diversity data** using a simple online form (the **Diversity Self-declaration Form**). Contributors may respond to the initial email at any time up to a month after receiving it (after which the validation link expires), and they have a further month to click on the link to the DSF in the second email that they receive. You don't ever see the personal diversity data that contributors provide on their DSFs.

Table A shows the full list of options that people will be given to define their **diversity characteristics** on the Diversity Self-declaration Form.

See Table A overleaf.

Table A: Diversity Actual response options

| Category | Options |
|--------------------------|--|
| Gender / Gender identity | <p>What is your gender? <input type="checkbox"/> Male <input type="checkbox"/> Female <input type="checkbox"/> Other (e.g. Intersex, non-binary) <input type="checkbox"/> Prefer not to disclose</p> <p>Is your gender identity the same as the gender you were assigned at birth? <input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Prefer not to disclose</p> |
| Age | <p>What is your date of birth? Date of birth <input type="text" value="DD/MM/YYYY"/> <input type="checkbox"/> Prefer not to disclose</p> |
| Ethnic origin | <p>How would you describe your ethnic origin?</p> <p>White: <input type="checkbox"/> English / Welsh / Scottish / Northern Irish / British <input type="checkbox"/> Irish <input type="checkbox"/> Gypsy or Irish Traveller <input type="checkbox"/> Central and Eastern European <input type="checkbox"/> Other White background</p> <p>Mixed / Multiple ethnic groups: <input type="checkbox"/> White and Black Caribbean <input type="checkbox"/> White and Black African <input type="checkbox"/> White and Asian <input type="checkbox"/> Any other Mixed / Multiple ethnic background</p> <p>East Asian / East Asian British (including South East Asian / South East Asian British): <input type="checkbox"/> Chinese <input type="checkbox"/> Any other East Asian background</p> <p>South Asian / South Asian British: <input type="checkbox"/> Indian <input type="checkbox"/> Pakistani <input type="checkbox"/> Bangladeshi <input type="checkbox"/> Any other South Asian background</p> <p>Black / African / Caribbean / Black British: <input type="checkbox"/> African <input type="checkbox"/> Caribbean <input type="checkbox"/> Any other Black / African/ Caribbean background</p> <p>Other ethnic group: <input type="checkbox"/> Arab <input type="checkbox"/> Any other ethnic group</p> |
| Sexual orientation | <input type="checkbox"/> Heterosexual / straight <input type="checkbox"/> Gay man <input type="checkbox"/> Gay woman / lesbian <input type="checkbox"/> Bisexual <input type="checkbox"/> Other <input type="checkbox"/> Prefer not to disclose |

| | |
|--|---|
| Disability NB More than one disability can be selected | <p>Under the Equality Act (2010), a disability is defined as any long-term impairment which has a substantial adverse effect on your ability to carry out day-to-day activities. Examples include conditions which affect your learning, mobility, physical coordination, mental health, speech, hearing or eyesight, as well as conditions such as diabetes and epilepsy which may normally be controlled via medication.</p> <p>Within the definition of the Equality Act, do you consider you have a disability? <input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Prefer not to disclose</p> |
| | <p>If 'Yes' ask: Please select which categories of disability apply to you:</p> <input type="checkbox"/> Deaf or hard of hearing <input type="checkbox"/> Blind or visually impaired <input type="checkbox"/> Musculo-skeletal (including coordination, dexterity, mobility, wheelchair-user) <input type="checkbox"/> Mental health (including serious depression, bipolarity) <input type="checkbox"/> Learning and cognitive disabilities (including dyslexia, Down's Syndrome, autism) <input type="checkbox"/> Long-term illness or debilitating disease <input type="checkbox"/> Other (including physical or mental conditions such as diabetes, epilepsy, arthritis, asthmas, speech impairments, facial disfigurement) <input type="checkbox"/> Prefer not to disclose |

Note: for people who are aged under 13, information on sexual orientation and gender identity will not be requested (it will also not be requested when a parent/guardian is filling in the Form for individuals under 18 and has opted not to disclose the contributor's age).

You'll find full details of how to use the Diversity Actual Form in the Silvermouse Diamond User Guide.

How to request diversity data from talent

If you don't have a contributor's email address, you can enter their agent's address into the Contributors Form – but contributors must still complete the DSF themselves. The agent is asked to validate their email address and then send the link to the DSF to their client to complete.

What action do I need to take?

Your key action is to ensure all contributors (i.e. anyone who is involved in the programme, on- or off-screen, including crew, production staff and on-screen talent) have been entered into the system, and to then use the Diversity Actual Form to monitor whether they are completing their forms. You can also reactivate the links after they have expired, by sending out new emails to contributors, if needed.

Silvermouse will send out automatic reminders to contributors, as well as allowing you to reactivate links, as follows:

- The link for the email address validation will remain active for 30 days. One automated reminder will be generated by the system after 14 days if contributors have not validated their email address.
- After the link has expired, you can reactivate a link once to start the email address validation process again, and the reactivation period will be for 30 days.
- The DSF link will be active for 30 days. One automated reminder will be generated by the system after 14 days if contributors have not submitted the form.

- After the DSF link has expired, you can reactivate the link once, and the reactivation period will be for 30 days.

Silvermouse makes this process easy, as the DSF status against each contributor on the Diversity Actual Form allows you to see at what stage the contributor is in the process. Please monitor the status and use the reactivation link as you deem appropriate. A contributor can continue to submit their data even after the form has been approved by the broadcaster.

What happens to the data?

The data is encrypted and held securely, and used to generate aggregated anonymous reports on the overall diversity of the TV industry. Some broadcasters may also use **Diamond** reports to engage in discussions with production companies in relation to their diversity commitments.

Who do we need to collect Actual diversity data from?

The goal is to collect Actual data from the specified job roles on a production, both on- and off-screen. This includes crew, other production staff, on-screen talent and other contributors, whether they work for production companies, broadcasters' in-house production units or are freelancers. You do not need to capture crew members or extras who are engaged through third-party companies, or hired as a group (e.g. orchestras, dance companies, or school or sporting teams), as you will typically not have their names and email addresses.

As a guide, we have defined the key on- and off-screen role types in [Table B](#).

Table B: Diversity Actual response options

| Role | Definition |
|--|--|
| Scripted (actors in dramas, soaps, comedies etc) | |
| Lead Actor | Determined by taking into account factors including the number of days worked in front of the camera and the centrality of the role in the programme |
| Actor (supporting role) | A named character role that is integral to a production but is not as central as the role/character played by a lead artist |
| Background / Walk On / Supporting Artist | These are artists who are engaged as crowd or stand-ins to set the atmosphere of a scene – providing inaudible or audible sounds, mass or individual reactions – who do not portray identifiable character roles |
| Stunt Performer | An artist who performs services that are predominantly of a hazardous or dangerous nature |
| Other On-Screen (scripted) | An artist who performs in a scripted programme i.e. musicians miming or performing on musical instruments or dancers. This can include narrators in scripted programmes (there is a separate Voiceover/Narrator role type for non-scripted programmes) |
| Non-scripted (in factual, documentaries, current affairs, entertainment shows etc) | |
| Presenter/Reporter | A contributor presenting to camera as themselves, rather than in character |
| Voiceover/Narrator | Provides commentary/voice-over/narration for a programme |
| Main Contributor/Expert | Determined by taking into account factors including the number of days worked in front of the camera and the centrality of the contribution in the television programme |
| Contributor/Interviewee | On-screen contributor or interviewee, which can include individuals on panel game shows or guests in light entertainment productions |
| Case Studies | A Case Study involves an up-close, in-depth, and detailed examination of a subject or person |
| Vox Pops | Interviewees who contribute to a programme with a short piece to camera |

For the on-screen role types, production users should ask everyone who makes more than a minimal level of contribution to a programme to provide their details. So you should capture all contributors in the roles of **Lead Actor** and **Actor** (supporting role) (for scripted productions) and **Presenter/Reporter, Voiceover/Narrator, Main Contributor/Expert** and **Contributor/Interviewee** (for non-scripted productions). For the other roles, you should be pragmatic about who to include. For example, broadcasters do not expect all **Background / Walk-on / Supporting Artists** to be added to the system: depending on the production, only a few may need to be added, e.g. if they have an effect on the action or contribute to the programme.

Dancers, musicians, pop acts and members of bands, orchestras and choirs that are directly contracted by a broadcaster or production company should be included, unless they are engaged as a group. Pop stars, band members and musicians should be added using the **Musician (on-screen)** role type on the Contributors Form (this is one of the role types collected by broadcasters in Silvermouse for non-Diamond purposes). You will then be asked whether this maps to the **Other On-Screen (scripted)** or **Other On-Screen (non-scripted)** Diversity role type. As with other on-screen talent, for whom the agent's email address may be used, the email address of the pop star or band's management or record label may be used in this instance.

Diamond defines a large number of off-screen role types (as you can see in **Table C: Off-screen roles**). This does not imply that you need to collect **Actual diversity data** from hundreds of individuals. Rather, it is to ensure that their role can be selected as accurately as possible, both in terms of function and level of seniority.

Mandatory roles

You can see from the table that a subset of key off-screen roles has been highlighted as **mandatory**. The staff and job titles on a production could be numerous and will vary from company to company, but we have identified these as the core roles, and you should enter details of **contributors** in all the mandatory roles that apply to the production.

The quality of the industry diversity monitoring reports that **Diamond** produces will be enhanced the more data is entered into the system. As well as collecting all the mandatory roles that apply to the production, you are encouraged to enter additional roles beyond the mandatory ones if this is feasible – but you are not obliged to do so and forms won't be rejected if you don't.

What if the contributor does not want to give their data?

For each of the **diversity characteristics**, there is an option on the **Diversity Self-declaration Form** to 'prefer not to disclose', and it is better that **contributors** (anyone working on a production, on- or off-screen) submit their form and use that option, than

Table C:
Off-screen role types

| | | |
|---------------------------------|------------------------------------|---|
| Commissioning | 1st Assistant Director | Set Design |
| Commissioning Editor | 2nd Assistant Director | Art Director |
| Commissioning Executive | 3rd Assistant Director | Assistant Art Director |
| Production | Stunt co-ordinator | Prop Buyer/Maker |
| Director | Choreographer | Set Designer |
| OB Director | Technical Manager | Set Crafts |
| Gallery Director | Subject Matter Expert (off screen) | Construction Manager |
| Studio Director | Special Effects Supervisor | Chargehand Painter |
| Producer Director | Special Effects Technician | HOD Plasterer |
| DV Director | Legal & Business Affairs | Supervising Rigger |
| Series Director | Business Affairs Manager/Executive | Prop Storeman |
| Writer | Camera | Costume/Wardrobe |
| Producer | Director of Photography | Chief Costume Designer |
| Series Producer | Camera Operator | Costume Designer |
| Series Editor (Editorial) | Digital Imaging Technician | Costume Stylist |
| Executive Producer | Camera Supervisor | Wardrobe Master/Mistress |
| Development Producer | Focus Puller | Senior Dresser |
| Associate / Assistant Producer | Hot Head Operator | Wardrobe Assistant |
| Celebrity AP | Camera Assistant | Wardrobe Supervisor |
| Gallery AP | Grip | Costumer Maker/Dress Maker |
| Archive Producer | Autocue/Prompt Operator | Costumer |
| Script Producer | EVS Operator | Hair & make-up |
| Story Producer | Vision Mixer | Chief Hairdresser |
| Celebrity Producer | Post Production | Hairdresser |
| Line Producer | Online Editor | Hairdressing Assistant |
| Production Executive | Edit Producer/Director | Make Up Supervisor |
| Head of Production | Offline Editor | Make Up Artist |
| Production Manager | Edit Assistant | Make Up Designer |
| Production Co-ordinator | Series Editor (Post Production) | Make Up Assistant |
| Junior Production Manager | Editor | Special Effects Make Up Assistant |
| Production Assistant | Colourist/Grader | Lighting |
| Archive Researcher | Graphic Designer | Lighting Designer |
| Script Editor | Post Production Supervisor | Lighting Director |
| Continuity Supervisor | Visual Effects (VFX) | Gaffer |
| Researcher | Visual Effects Supervisor | Lighting Console Operator |
| Casting Producer | Visual Effects Technician | Production Electrician |
| Locations Assistant | Compositor | Rigger |
| Locations Manager | Roto/Paint Artist | Lighting Electrician |
| Assistant Production Accountant | Matte Painter | Lighting Cameraman |
| Unit Manager | Sound | Other Lighting (e.g. Best Boy, Generator Operator, Moving Light Technician, Rigging Gaffer) |
| Floor Manager | Dubbing Mixer | |
| Assistant Floor Manager | Sound Recordist | |
| Celebrity Booker | Composer | |
| Logger | Other Sound and audio | |
| Data Wrangler | Craft & Technical | |
| Production Secretary | Production Designer | |
| Runner | Stage manager | |

not submit a form at all. So encourage individuals to complete their form, with as much information as they are willing to disclose.

If a contributor does not want to submit a DSF they can follow a link in the validation email, or any other **Diamond** email they are sent, to opt out without opening their DSF. Contributors who choose to opt out in this way will be opted out of Diamond for one year (after a year, when the opt-out period ends, they would be contacted again by Diamond if they work on another TV programme commissioned by a Diamond broadcaster).

Contributors who've elected to opt out via either of these methods will be shown as "Opted Out" on the Diversity Actual Form and will no longer receive email reminders to complete their DSFs. Contributors who have completed and submitted a DSF will be shown as "DSF Complete" on the Diversity Actual Form, even if they select "Prefer Not To Disclose" for all the diversity information.

The Diversity Actual Form also allows you to reactivate the email validation and DSF links if necessary.

Do people have to fill in a form every time they work on a new production? To save **contributors** (anyone working on a production, on- or off-screen) completing a new **Diversity Self-declaration Form** every time they join a new production, the form offers a consent option, which, if selected, gives permission for the contributor's data to be used for a period of two years – for any production made by any company

and commissioned for UK broadcast by the Diamond broadcasters (currently the BBC, ITV, Channel 4, Sky and Channel 5/Viacom) – without the need to re-supply it. So if they select the consent option, individuals will not be required to provide **diversity data** more than once every two years, however many companies they work for. No other information entered into **Silvermouse** will be shared across broadcasters or production companies.

If contributors give consent for their data to be used for two years, they can still update their information during this period. They also have a legal right to request that their data be deleted at any time (see section 6 for further information on Data Protection).

If contributors do not give their consent for their data to be used for two years, then they will be supplying data just for the particular programme or series on which they are working when the DSF is sent to them.

What is the process for collecting data for children?

For people aged under 18 the **Diversity Self-declaration Form** should be completed by a parent or guardian. The DSF includes a tick-box for parents/guardians to confirm they are filling in the form on the child's behalf. There are also fields for the parent/guardian to supply their name and email address (the latter is not mandatory).

The email address entered on the **Contributors Form**, to which the link to the DSF will be sent, should be that of the parent/guardian.

What is the process for collecting data for vulnerable adults and adults who need an intermediary?

In the case of vulnerable adults (defined as a person over the age of 16 who is deemed not to have mental capacity to make decisions under the Mental Capacity Act 2005, for example because of an illness such as dementia) the **DSF** may be completed by authorised representatives.

The DSF includes a tick-box for authorised representatives to confirm they are filling in the form on behalf of the **contributor** (anyone working on a production, on- or off-screen). There are also fields for the authorised representative to supply their name and email address (the latter is not mandatory).

The email address entered on the **Contributors Form**, to which the link to the DSF will be sent, should be that of the authorised representative.

Authorised representatives should never guess the diversity characteristics of the individuals for whom they are filling in the form, and should instead use 'Prefer not to disclose' where they do not have access to that information (this may be particularly relevant to characteristics such as sexual orientation).

The DSF may be completed by an intermediary or carer, in circumstances when an individual (who is an adult) may have difficulties completing the Form (for example, because they need help or language assistance). In this case, the usual process should be followed by sending DSF links to the contributors themselves.

What if an email address for a contributor is not available?

The Self Service method may be used if an email address for an individual is not available, for example if a **contributor** is unwilling to share it with the production company, or if you have not requested an email address from a contributor (this may sometimes be the case with vulnerable contributors or with vox pops, for example). In such circumstances, you can print out a document containing a Production Key, within Silvermouse, which you then can give to the contributor. The Production Key is unique to that production.

On receipt, the contributor can log on to the web address provided, enter the production key contained on the document and complete their **diversity information** themselves. They will still need to provide their email address, which you can reassure contributors will be encrypted and held securely.

When can Actual diversity data collection for a production be considered complete?

This can't be specified exactly, because ultimately you can't control whether individual **contributors** (anyone working on a production, on- or off-screen) will complete their **Diversity Self-declaration Forms**. However, the expectation is that all relevant roles will be added into **Diamond** and that you reactivate the links after they have expired, by sending out new emails to contributors if needed (see "What action do I need to take?" above).

5

The more data collected, the more comprehensive and accurate the picture of diversity in the TV industry that can be built – which allows better and more targeted improvements to be made.

Before submitting the final paperwork, you should remove any contributors who do not make the final cut, if they have been entered earlier, by deleting their name from the **Contributors Form**.

Broadcasters will vary on when they expect diversity paperwork to be submitted, so please refer to the commissioning broadcaster of your programme for their deadlines for submission of the Diamond forms. Their requirements will form part of their existing PasC production paperwork policy.

PERCEIVED DIVERSITY: WHAT DOES THE VIEWER SEE AND HEAR?

What does Perceived diversity mean?

Monitoring **Perceived diversity** means taking a viewer's perspective of who they see and hear on TV. Regardless of the **Actual characteristics** of an on-screen **contributor** (by which we mean anyone appearing on-screen, whether as a character in scripted shows or as “themselves” in non-scripted ones), what might the viewer perceive about them?

Perceived diversity for scripted programmes (like dramas, soaps, etc.) means the diversity of the characters – not the actors playing the roles. Actual and Perceived diversity characteristics will often be different (for example, if a gay actor is playing a straight character).

For non-scripted programmes (like factual, documentaries and current affairs) there will typically be a closer correlation between Actual and Perceived diversity, but they are still not the same thing. For example, think of

a presenter who has dyslexia. This may represent an Actual learning disability, but if it is not apparent to the viewer you should record that you Perceive no apparent disability.

Why is Perceived data being collected?

Diamond collects **Perceived data** to get a clearer idea of whether audiences of all kinds are seeing themselves reflected on-screen, and whether TV programmes portray the full range of people from different groups that exist in the UK.

You should record Perceived data for all productions commissioned by the **Diamond broadcasters**, including those partially or wholly shot overseas, so that Diamond can report on the full range of programming over which the Diamond broadcasters have editorial control.

Contributors should be included irrespective of their nationality.

How to complete the Diversity Perceived Form

You'll find full practical details of how to complete the **Diversity Perceived Form** in the Silvermouse Diamond User Guide. Recording **Perceived diversity data** is probably the trickiest aspect of using **Diamond**, so here are some pointers to help:

1. You need to record Perceived data for **each completed episode** of a UK-originated programme or series.
2. Perceived data should be captured by watching the **final edit** of the episode, to ensure you're seeing what the viewer will see.
3. Complete the Diversity Perceived Form at the **same time as you're doing other final paperwork** required by broadcasters.
4. **Put yourself in the viewer's shoes as far as you possibly can**, and record the **diversity characteristics** of people on-screen based purely on your perception of what you are watching. It is essential that you avoid using information you already know about people appearing in the programme.
5. Record Perceived diversity characteristics based purely on the **specific episode you are watching**. Don't draw on prior knowledge from previous episodes, even if they are part of a series. This is because we can't know how many previous episodes of a series, or which ones, a typical viewer will have watched.
6. Where a character in a comedy or sketch programme is obviously

played by a man dressed as a woman (e.g. Mrs Brown in 'Mrs Brown's Boys') or vice versa, focus on how you think the audience might perceive the gender of the character.

7. Record data for animated characters or robots so far as possible, using what you see and hear in the programme. For example, anyone viewing 'The Clangers' is likely to see most of the characters as having a particular gender but is unlikely to perceive them as having an age.
8. Record 'Don't Know' for any diversity characteristics for which there are no clear visual or verbal cues in the programme.

You should avoid making notes (e.g. on paper) if at all possible when recording Perceived data in Diamond. Once you have submitted the Perceived Form, you should dispose of any notes that you may have taken in a safe and appropriate manner. Any hard copies should be disposed of by cross-cut shredding or by using a reputable confidential waste provider.

There are various factors which determine how long the Diversity Perceived Form takes to complete. This will vary by type of production, the number of contributors to be recorded and whether the person filling out the Perceived Form knows the programme. You may be able to fill in the Perceived Form at the same time as you are doing other programme paperwork that requires you to view programmes, which will save considerable time.

At the very most, the Perceived Form should take roughly the duration of

the programme to complete, plus an additional minute per contributor to tick the six diversity characteristic boxes.

For reporting to be accurate, the recording of Perceived data needs to be done with care and attention. For users new to Diamond, it is likely to take longer at first, but we expect that production users may find more efficient ways of working over time without compromising the quality of data collection. The broadcasters will maintain an ongoing dialogue with Diamond users, including through a Production Users group, and will keep the processes for recording Perceived data under review.

As Perceived data can, in some circumstances, be Personal Data, you should complete the Perceived Form when you are located in the UK, as certain other countries have particular restrictions on the collection of Personal Data.

For programmes that include live audiences, you should notify audiences that production teams may record their Perceived data. Broadcasters and/or Pact can provide you with notification wording that can be included in audience service suppliers' Codes of Conduct, and also wording that can be made available on the day when programmes with live audiences are being filmed (e.g. as notices to be attached to walls).

Which roles need to be recorded?

We want to capture **Perceived diversity data** for as many characters or **contributors** on screen as possible. But for shows with large numbers of background roles (such as audiences,

crowds, people at the back of the pub, etc.), it won't be possible to record Perceived data for everyone.

You **should capture Perceived diversity data** for:

- Characters or contributors with a speaking role.
- Characters or contributors whose actions affect what happens in a show even if they don't speak.
- Narrators who are not seen (such as the voice-over commentaries on 'Big Brother' or 'Come Dine With Me', or the unseen narrator of a wildlife programme).
- Background figures who have an effect on the action or appear in close-up on the screen.
- Audience members who speak or participate in some other way. For example, people who ask questions on 'Question Time', audience members who are mentioned and appear in close up in shows like 'The X Factor', or audience members who interact with a stand-up comic.
- Audience members or other participants on whom the camera focuses. For example, if a choir is featured and the camera fully focuses on one or more members you should capture their Perceived data.
- Dancers, pop stars and bands that are a central focus of a programme.
- Individual members of groups (bands, orchestras, choirs, dance groups, school or sporting teams, etc.) who appear prominently or in close-up, e.g. a head shot of an orchestra leader.
- Stunt Performers when they are visible i.e. not doubling for an actor.

You do not need to capture **Perceived diversity data** for:

- Members of crowds.
- Background figures who do not speak or whose actions do not affect the show significantly.
- Audience members who do not speak, act or appear in close up.
- Individuals (e.g. musicians, dancers) who are part of a group but do not appear in close-up.

When an actor plays multiple roles (e.g. in sketch shows), perceptions of each character should be recorded separately, as far as possible. The principle is the same – record data based on what you see and hear about the characters in each sketch. In this case, only one row will have been generated for the actor in the **Diversity Perceived Form** (based on information ported from the **Contributors Form**). You can manually add rows to the Perceived Form, in order to record distinct **diversity data** for each role played.

Perceived data should not be captured for people who are appearing in the programme without having given consent (for example, in a work of investigative journalism which contains footage from undercover surveillance).

Recording Perceived data for each diversity characteristic

Remember: for scripted shows, the diversity characteristics of the character, not the actor, should be recorded.

Gender

It will generally be straightforward to determine if a person is **male** or **female**.

Use **'Other'** for people who are Intersex, have non-binary gender, etc. (In practice, this category is unlikely to be used often, except where a person on screen explicitly describes their gender in this way.)

Use **'Don't Know'** when, for example, a person's face is obscured and they don't speak, and it's not possible to determine their gender.

Gender identity

Gender identity is a person's private, subjective experience of their own gender. The **Perceived Form** gives the option to record that a **contributor's** gender identity differs from the gender assigned to them at birth, and should be used for people who explicitly identify themselves as transgender within the programme. You should never guess someone's gender identity. If there are no explicit references made by or about the person or character, then you should not tick the "Trans" tick-box.

Age

Guessing a character or **contributor's** age is an imperfect art, but you should always make your own personal judgement of the most relevant age band based on what you are seeing or hearing on the screen. For non-scripted shows, you must not look up information on a person online

or from other sources. If there is no way of determining or estimating a contributor's age, you should record 'Don't Know'.

Note: for people whose perceived ages are recorded as being under 13 (or 'Don't Know'), perceptions of sexual orientation and gender identity will not be requested.

Ethnicity

It is not always straightforward to perceive ethnicity on screen. Make your own judgement based on what you see or hear. Don't look up information on a person online or from other sources.

The options to select from are described in more detail as follows:

- **White.** This includes people who are English / Welsh / Scottish / Northern Irish / British, Irish, Gypsy or Irish Traveller, Central and Eastern European or any other White background, which can also include those from Western European countries such as Spain, Italy, France and Portugal.
- **Mixed / Multiple ethnic groups.** This includes people from mixed heritage backgrounds, such as White and Black Caribbean, White and Black African, White and Asian, as well as any other Mixed / Multiple ethnic background. The White and Black Caribbean and White and Black African groups are typically the most easily defined in terms of perceived ethnicity, reflecting dual or mixed White British and Black Caribbean / Black African parentage. The ethnicity of White and Asian groups can be less clear, as it includes groups with parents who themselves come

from diverse countries across Asia (e.g. India, Pakistan, China, Japan, Korea, Malaysia or other South East Asian countries). Other mixed / multiple backgrounds could also include any combination of the groups outlined in this section e.g. Black British and British Asian and so on.

- **East Asian / East Asian British.** This includes people from any East Asian or any South East Asian countries (e.g. Cambodia, China, Indonesia, Japan, Laos, Malaysia, Mongolia, Myanmar, North Korea, Philippines, Singapore, South Korea, Taiwan, Thailand, Vietnam). East Asian British refers to British born people with any of these heritages or cultural backgrounds.
- **South Asian / South Asian British.** This includes people from South Asian countries (e.g. Afghanistan, Bangladesh, Bhutan, India, Maldives, Nepal, Pakistan, Sri Lanka). South Asian British refers to British born people with any of these heritages or cultural backgrounds.
- **Black / African / Caribbean / Black British.** This includes a range of people from Caribbean countries (e.g. Jamaica, Trinidad, Dominica, Barbados) and countries across Africa (e.g. Ghana, Nigeria, Somalia, Kenya). Black British refers to British born people with any of these heritages or cultural backgrounds. It also includes people with any other Black / African / Caribbean background.
- **Other ethnic group.** This refers to people not covered by ethnic groups in the categories above, or a combination of any of the above groups (e.g. people from Arab or

Middle Eastern backgrounds; or Inuit communities, who might be a part of a programme on the Arctic).

Sexual orientation

A person's sexual orientation — whether they are straight, gay, etc. — should only be recorded when it is deliberately revealed, i.e. when there is an explicit reference to it or when it becomes evident to the viewer (through clear audio or visual references). For example, a character or **contributor** may refer to their sexual orientation or to their membership of a particular community. There may also be objective information from a storyline, for example when a person's partner is referenced or appears on screen.

You should not make judgements based on whether someone acts in a stereotypical way. For non-scripted shows, don't look up information on a person online or from other sources, or use information on a person's sexual orientation even when it is (or believed to be) common knowledge. For example, if a well-known gay figure appears in a show in which their sexual orientation is not referenced in any way, you should record 'Don't Know'.

When there are no references to a person's sexual orientation 'Don't Know' should be recorded. In many shows, this will be the case for the majority, or even all, people on-screen.

While there will be instances when you cannot rule out the possibility that someone may be bisexual, you may record them as being straight or gay so long as there is clear evidence

(in the ways described above) of their attraction to people of the opposite or same gender, membership of a particular community, etc. You should only record a character or contributor as bisexual when there is an explicit reference in the programme to their bisexuality or when it becomes evident to the viewer through clear audio or visual references.

The 'Other' category is for people whose sexual orientation falls outside the most commonly defined categories. In practice, this category is unlikely to be used often, except where a person on-screen explicitly describes their sexual orientation in this way.

Disability

A person's disability should be recorded when it is clearly referenced or becomes evident to the viewer (either through explicit audio or visual references, or references in the storyline). For non-scripted shows, don't look up information on a person online or from other sources.

The Equality Act 2010 defines a disabled person as someone who has a physical or mental impairment that has a substantial and long-term impact on their ability to carry out normal day-to-day activities.

The Diamond disability categories are as follows (more than one may be selected if appropriate):

- **Deaf or hard of hearing**
- **Blind or visually impaired**
- **Musculo-skeletal:** includes coordination, dexterity, mobility, wheelchair-user

- **Mental health:** includes serious depression, bipolarity
- **Learning and cognitive disabilities:** includes dyslexia, Down's Syndrome, autism
- **Long-term illness or debilitating disease:** for example, multiple sclerosis, diabetes, arthritis, cancer
- **Other:** includes physical or mental conditions such as speech impairments, facial disfigurement. Drug / substance abuse and alcoholism do not count as disabilities.

When there are no such references, then 'No apparent disability' should be recorded. In many shows, this will be the case for the majority, or even all, of the people on screen.

DATA PROTECTION AND SECURITY GUIDELINES

Introduction

Diamond requires the collection of information from **contributors** (meaning anyone who is involved in the programme, on- or off-screen, including crew, production staff and on-screen talent) about their **diversity characteristics**. As this information is Personal Data it's vital that it is safeguarded and used appropriately to meet obligations under the Data Protection Act of 1998 (DPA).

It's also important contributors feel confident about declaring their own diversity characteristics. It's essential that you understand how Personal Data is used, accessed, gathered, organised and collated as part of Diamond, in order to reassure contributors that their details will be protected and used appropriately.

In addition to the Diamond-specific information provided below, you should also make sure you are familiar with

your commissioning broadcaster's data protection and data security policies. These include the "Producers' Data Protection and Security Guidelines", developed jointly by UK broadcasters and Pact.

What is Personal Data?

Personal Data is data that relates to a **living individual who can be identified** from that data, or from that data in conjunction with other readily available information. This includes name, age, address, images, telephone numbers, personal email addresses, date of birth, bank and pay roll details, next of kin and passport particulars.

What is Sensitive Personal Data?

Sensitive Personal Data is information that relates to an individual's racial or ethnic origin, sexual orientation, religious beliefs and physical or mental health matters – just the kind of information that Diamond collects (it can also mean things like trade union

membership, political opinions, alleged or actual criminal activity and criminal records).

Handling Sensitive Personal Data requires extra care and, except in special circumstances, it can only be collected and used with the **explicit consent of the person** to whom the information relates.

For the purpose of this section all future references to Personal Data will include Sensitive Personal Data, as Diamond treats both forms of data in the same way.

Collecting Personal Data

In **Diamond**, Personal Data is collected on the **Diversity Self-declaration Form (DSF)** that each **contributor** (anyone working on a production, on- or off-screen) completes. This form includes a Privacy Notice that explains who is collecting the information, what it will be used for and how long their Personal Data will be held (this is a requirement under the DPA). By completing their declaration, the contributor confirms that they have read and understood the Privacy Notice and gives their consent for their Personal Data to be processed as set out in the Notice. You can read the Privacy Notice used on the Diversity Self-declaration Form in Appendix 1. The DSF additionally includes a link to a (more detailed) Diamond Privacy Policy, which contributors have the option to view.

In the case of a child or vulnerable adult this consent can be given by the guardian or authorised representative who will be completing the form.

The **Perceived diversity data** (that you complete) does not generally count as Personal Data on scripted programmes because the data relates to a role,

rather than a living individual. However, where Perceived data is connected to the name of an actor in their role, the information may become Personal Data if the actor can be identified from the characteristics. On non-scripted programmes the information you collect will always be classified as Personal Data because it is based on a living person and the information is linked to a contributor name. In order to best protect information held on those working with us and minimise the possibility of identifying contributors from any data held, Diamond has put in place a number of safeguards:

- The **Diversity Perceived Form** only displays roles, and not **contributor** details.
- Perceived diversity data is encrypted when stored.
- Perceived data is hidden from view after it is entered. That means you can't view or edit individuals' data once it's submitted, but if necessary you can re-submit data, which will overwrite the previous entry.

Contributors should also be notified within the contractual documentation and on release forms that you will be collecting and holding Perceived data on their diversity characteristics. Broadcasters and/or Pact can provide you with wording that can be included in relevant documentation, which includes a link to the Diamond Contributors page on the CDN website containing a Diamond Perceived Privacy Notice (which you can read in [Appendix 2](#)).

For programmes that include live audiences, Perceived data may be recorded for some audience members (e.g. if the camera focuses on them, see section 5). You should notify audiences that production teams may record their Perceived data. Broadcasters and/or Pact can provide you with notification wording that can be included in audience service suppliers' Codes of Conduct, and also wording that can be made available on the day when programmes with live audiences are being filmed (e.g. as notices to be attached to walls).

Use of email addresses for Diamond purposes

Diamond requires the name and email address of each **contributor** to be entered, in order to be able to send them an email asking them to complete a **Diversity Self-declaration Form (DSF)** in **Silvermouse**. Contributors should be notified of the use of their email addresses for this purpose. Broadcasters and/or Pact can provide you with wording to this effect that can be included in relevant documentation, including contracts.

For pre-existing contracts that are already in place when Diamond first launches, you will need to send contributors an "awareness email" that lets them know that their email address will be used in Diamond to send them a DSF request. Broadcasters and/or Pact can provide you with the wording of this email (along with clear instructions for what needs to be done, and why). You will need to be able to provide a paper trail/email trail that you have sent out the "awareness emails" to contributors, should it be requested.

We would also encourage you to let contributors know about Diamond, and in particular that they will receive an email asking them to complete a DSF, as part of your ongoing conversations with them. The CDN, Pact and participating broadcasters will also be raising industry awareness of Diamond and related process issues by briefing industry bodies, via the trade press, unions, guilds, agencies, etc.

A contributor may not wish to participate in Diamond. They may indicate this by striking out the Diamond clause in their contract or other documentation, or by replying to the Diamond awareness email to say they do not wish to participate. Accordingly, unless the contributor declines to take part sooner, you should wait at least 7 days after issuing their contract/other documentation or after sending them the awareness email before entering their email address in the **Contributors Form** or **Diversity Actual Form** as applicable (see step-by-step guide in section 3).

If a contributor has chosen not to participate within this period, do not add their email address to the email address field in the Contributors Form – this will ensure the contributor is not sent a DSF email request. If instructed to do so by the broadcaster for non-Diamond purposes, you should instead add the email address to the notes field in the Contributors Form.

For on-screen contributors who have indicated that they do not wish to participate in Diamond, you should also choose 'Don't know' for all

Perceived Diversity categories in the corresponding row on the Diversity Perceived Form.

Accessing, storing and handling Personal Data

Accessing, handling and storing Personal Data is subject to a range of obligations under the Data Protection Act and other UK and EU legislation. With Diamond, the way the process works means your organisation doesn't access, handle or store personal diversity data.

Contributors (anyone working on a production, on- or off-screen) enter their diversity information on their own **Diversity Self-declaration Form** in **Silvermouse**. This is stored and handled by Silvermouse. With Diamond, production company staff are not able to access personal diversity information from contributors.

Reassuring contributors

It's important that **contributors** (anyone working on a production, on- or off-screen) are confident their Personal Data will be kept securely and used appropriately. You can reassure them that:

- They should complete their **Diamond** declarations themselves and feel no obligation to discuss or share their responses with anyone else.
- Neither you nor anyone else in your organisation, or at any broadcaster, can see their individual **actual diversity information**.
- All reports produced by Diamond will be based on **aggregated and anonymous** diversity data from contributors working on programmes in the relevant time period.

- Their data will **only ever be used as part of anonymised Diamond monitoring reports**; it will not be used for any other purpose or shared with any third parties.
- Though every contributor should be encouraged to complete a form, those who do not wish to disclose their diversity characteristics can select that option during the completion process.
- The **Silvermouse** system complies with the **Diamond broadcasters'** stringent security policies. The system is already used by Sky, ITV and Channel 4, amongst others.
- Any notes (e.g. on paper) that may be taken when recording **Perceived data** in Diamond will be disposed of in a safe and appropriate manner.

What happens if you get a Subject Access Request for Diamond data from a contributor?

Under the provisions of the DPA, individuals can ask to see any information that an organisation holds about them. They do this by making a written Subject Access Request. If you receive a Subject Access Request from a **contributor** for their Diamond information, you should inform the contributor that they need to make a request in writing to the broadcaster who commissioned your programme, and explain to the contributor that your organisation does not store, access or handle Personal Data as part of Diamond. Your commissioning broadcaster can provide you with the relevant contact point in their organisation to pass on to contributors.

You can find out more about subject access requests from the website of the Information Commissioner's Office:

<https://ico.org.uk/media/for-organisations/documents/1065/subject-access-code-of-practice.pdf>

What happens if a contributor no longer wants their Personal Data held?

If a **contributor** (anyone working on a production, on- or off-screen) requests the removal of any Personal Data held as part of **Diamond**, you should refer the request to the broadcaster who commissioned your programme.

What to do if you have any concerns about data protection

If you have any concerns about the data security of Diamond, or any evidence that a breach could have occurred, please contact the **CDN** immediately.

Contact the CDN at:
diamond@creativitydiversitynetwork.com

Remember, these Guidance Notes apply to Personal Data collected as part of Diamond. Your company will almost certainly collect, handle and store Personal Data from contributors for other purposes, in which case the Data Protection Act will apply.

REPORTING: HOW DIAMOND DATA MAKES A DIFFERENCE

How is Diamond diversity reporting different?

Diamond has been created to provide detailed, **consistent and comprehensive monitoring** and reporting of diversity in our industry. It will provide:

- Reports covering **all commissioned programmes** – not just snapshots based on just a few dozen hours of programming.
- Reports on **six key diversity categories**: gender, gender identity, age, ethnicity, sexual orientation and disability.
- Aggregated statistical coverage of **people working on TV programmes**, both on- and off-screen.
- **'Fixed' reports** in a consistent format to monitor overall industry performance and track progress over time.
- **Detailed granular reports**, with breakdowns by role types or genres.
- **Flexible reporting**, so that whenever

new challenges emerge (as they have in recent years around older women, female writers, disabled actors, and others), it is possible to generate reports focusing on particular demographics.

Report formats

Diamond provides the **Creative Diversity Network** and broadcasters with diversity monitoring data in a variety of formats. The **CDN** will publish regular reports on the overall diversity of the TV industry, while broadcasters will be able to produce more detailed reports on individual genres, channels, times of broadcast, and other criteria. Broadcasters will also be able to produce reports on individual programmes to share with suppliers to facilitate dialogue in relation to their diversity targets or commitments.

Diamond empowers broadcasters to monitor performance against their diversity targets or commitments, and



SUPPORTING DIAMOND IN YOUR COMPANY

to have effective discussions about diversity with their suppliers. Sometimes this will involve looking at series-level diversity monitoring reports, where there may only be small numbers of people in particular roles. In this case, there is a risk that individuals could be identified by combining the reports with other information. These reports will only be used as part of a private dialogue between a broadcaster and a supplier of programmes in the context of diversity targets or commitments. The Privacy Notice that contributors see when they supply their data makes clear that their data may be used for this purpose.

Diamond reports are anonymous and Personal Data is secure

It's important to remember, and to reassure **contributors** (meaning anyone working on a production, on- or off-screen), that all reports produced by **Diamond** are based on **aggregated and anonymous diversity data** from contributors working on programmes in the relevant time period. Each broadcaster and the **CDN** will put in place processes to ensure all Diamond reports are checked manually before deciding the extent to which they may be shared or published, to ensure that individuals cannot be identified from the data in the report.

These Guidance Notes have explained how Diamond will enable the industry to understand and improve the diversity of its workforce and its programmes, to better meet the needs of a diverse audience and to harness all the talents that drive quality and productivity.

Embedding Diamond functionality within **Silvermouse** enables diversity monitoring to be done quickly and effectively, but it will take a concerted effort across the industry to get everyone to understand and use the new system.

Every production company will need a Diamond 'champion' to get all staff up to speed. Since a range of off-screen **contributors** will need to complete a **Diversity Self-declaration Form** (including editors, location managers, make-up designers, etc), many if not all staff at a company will need to be informed about the Diamond process. So every company needs to get at least

one staff member fully trained and able to explain the system to the rest of the organisation.

Get the knowledge

The **CDN** and broadcasters have developed a range of training resources for **Diamond**. Companies across the UK were offered face-to-face training sessions in the first half of 2016. Furthermore, online training resources – including e-learning modules, Guidance Notes, FAQs and other supporting documents – are also available, and will be updated periodically. These can be found on the **Diamond portal** at www.diamonddiversity.uk and on the **CDN** website at www.creativediversitynetwork.com/diamond.

Find your champion

Companies should identify who will be the **Diamond** champion for their business or department, ensure that they understand how Diamond works

(through the online training resources) and then support them as they explain the new system to the rest of the staff. Champions need to explain why diversity matters to the industry and to understand the data protection issues involved.

Get familiar

Diamond champions should ensure everyone in their company is familiar with Diamond and the requirements for all programme **contributors** to provide data. They should check everyone understands where to find the online support and information.

Production management will be the best placed to explain the Diamond system to production teams and encourage everyone, including all programme contributors (meaning anyone working on a production, on- or off-screen) to submit their data.

Engage with contributors

Diamond requires diversity data from a wide range of production staff, on-screen talent and other **contributors**. Diamond champions should ensure production staff know what is needed and engage with their contributors to explain why it matters and what they need to do.

Take data seriously

Diamond champions should make their companies aware of how Diamond handles sensitive data. They should reassure **contributors** about the safeguards that have been built into the process and system to ensure that their Personal Data is held securely and will be used appropriately.

Provide support

The **Diamond** champion will be the point of contact within the company for Diamond queries. That might mean giving practical support to users of the system or handling more general questions and objections from colleagues.

Here are few challenges that might come up, and starters for addressing each one...

1. *'How will Diamond help improve diversity in the industry?'* With the data available from Diamond, broadcasters and companies will be able to identify areas where diversity needs improving, and will be able to target their efforts more effectively. The aggregated information will be publicly available, meaning our industry will be more accountable.
2. *'I don't like the idea of sharing my personal details.'* Reassure them that the data gathered through **Silvermouse** is kept secure and confidential. It won't be visible to any colleagues at your organisation, or within a broadcaster. **Contributors** have control – they can opt not to disclose their personal characteristics by selecting this option on the **Diversity Self-declaration Form**, and can ask for their Personal Data to be deleted from Diamond at any time.
3. *'I'm not from a minority group, so why do you need my data?'* Diversity monitoring only works if it includes everyone. We all have an ethnic and gender identity, and other individual characteristics that need to be

recorded. Diamond isn't only for colleagues who consider themselves to be part of a minority: we all benefit from being part of a diverse workforce, and we need everyone in broadcasting to contribute their data to get a true picture of our industry.

4. *'We're already a diverse workplace. Why do we need to do this?'* Diversity monitoring can reveal how close you are to meeting your own internal diversity targets or commitments. Some organisations have found that implementing monitoring has made colleagues feel more comfortable in reporting their sensitive personal characteristics, such as sexual orientation, leading to an increase in the number of staff recording this characteristic. These workplaces were already diverse, but it took a change in attitude to recording personal characteristics to reveal the extent of their diversity. Monitoring can also reveal information about gender identity and hidden disabilities that would not otherwise be apparent.
5. *'We already have too much paperwork to do in production. How do I fit this in?'* Diamond has been designed to be as simple and streamlined as possible. It uses the **Silvermouse** platform, which you may already know. Make it part of your pre-production paperwork, and complete **Perceived** monitoring alongside post-production paperwork, so you can fit it in with other reporting. Consider including a section on Diamond in your pre-production meetings to help colleagues

understand how and why they should complete their forms.

6. *'Will this affect the bottom line?'* Businesses with a diverse workforce have an advantage in finding, attracting and retaining new talent. Meeting diversity targets or commitments can help secure new business wins, attract new audiences and provide exposure to new markets. Diverse businesses are proven to outperform competitors in their sectors.

GLOSSARY/ APPENDIX

Actual data, Actual diversity data, Actual diversity characteristics
Actual diversity data is collected by voluntary self-declaration, rather than being based on another person's perception. It is captured by Diamond for everyone involved in a TV programme, both on- and off-screen. The purpose of collecting Actual diversity information is to answer the question: "Does the workforce on UK productions reflect the diversity of the UK population?"

CDN
 The **Creative Diversity Network (CDN)** helps the UK television industry to harness the full benefits of diversity, both on-screen and off-screen. It is an industry organisation comprising members BAFTA, BBC, Channel 4, Channel 5/Viacom, Creative Skillset, ITN, ITV, Media Trust, Pact, S4C, Sky and Turner Broadcasting.

Contributor
 A **contributor** refers to anyone who is involved in the programme, either on-screen or off-screen, including crew, production staff and on-screen talent. While the term "contributor" is often used in production companies to refer specifically to people appearing on-screen, this broader definition is consistent with the range of individuals whose information is entered on the

Contributors Form in Silvermouse, and will be familiar to existing **Silvermouse** users. Note: this should not be confused with the on-screen role types of "Main Contributor/Expert" and "Contributor/Interviewee", where the reference to "Contributor" has a more specific meaning.

Contributors Form

This **Silvermouse** form is used to capture **contributors** for a specified list of on-screen and off-screen role types. Information captured per contributor varies between each broadcaster, but can include contact and agent details as well as rights and contractual details. The role types available in the **Contributors Form** will vary per broadcaster.

Diamond

Diamond (from **Diversity Analysis Monitoring Data**) is an end-to-end process for collecting and reporting **diversity information**. Diamond has been developed by the CDN. It enables production companies to facilitate the collection of consistent **diversity data** from programme contributors, and to monitor diversity as portrayed on-screen.

Diamond broadcasters

The broadcasters who are participating in Diamond. At launch in August 2016, these were the BBC, ITV, Channel 4 and Sky. Channel 5/Viacom joined Diamond in February 2017, and other broadcasters may join Diamond in the future.

Diamond portal

The **Diamond** portal (www.diamonddiversity.uk) is a website where you can access guidance and resources to help you complete Diamond monitoring. You can use the portal to access a suite of e-learning modules that will guide you through every aspect of using Diamond. It also contains pdfs of these Guidance Notes, the Fast Facts overview, and the Silvermouse Diamond User Guide.

Diversity Actual Form

This **Silvermouse** form is populated with **contributors'** names and email addresses (or agents' email addresses where relevant) after they have been entered into the **Contributors Form**. This Form is also used to capture the names and email addresses of any off-screen contributors who have not been entered into the Contributors Form.

The **Diversity Actual Form** automatically sends **Diversity Self-declaration Forms** to each of the contributors listed. It allows you to monitor the status of completion, by checking whether the validation email has been sent, whether their **DSF** is complete, etc. The Form also enables you to reactivate the email address validation and DSF links if necessary.

Diversity characteristics / Diversity information / Diversity data

Diamond is used to capture the following diversity information for each **contributor**:

- Gender
- Gender Identity
- Age
- Ethnicity
- Sexual orientation
- Disability

Diversity Perceived Form

This **Silvermouse** form is populated with the on-screen contributors' role types and character names (if applicable) which have been entered on the **Contributors Form**. Production users are expected to view the final edit of the particular episode and record on this form the Perceived **diversity characteristics** of each contributor. Additional contributors can be entered directly into the Form if needed.

Diversity Self-declaration Form (DSF)

An email providing access to this **Silvermouse** form is automatically sent to each contributor listed in the **Diversity Actual Form**. After validating their email address, contributors are sent a link to this online form, on which they are asked voluntarily to provide their **diversity characteristics**. They can choose not to disclose any or all of their characteristics.

Mandatory role type

This refers to a subset of key role types that are core to any TV production. You should enter details of **contributors** in all the **mandatory roles** that apply to the production. You are also encouraged to enter additional roles beyond the mandatory ones, within practical limits that will vary from programme to programme.

Personal Data

Personal Data is data that relates to a living individual who can be identified from that data, or from that data in conjunction with other readily available information.

Perceived data, Perceived diversity data, Perceived diversity characteristics

This refers to the **diversity information** captured by taking a viewer's perspective of who they see and hear on TV. **Perceived diversity data** for scripted programmes (dramas, soaps, etc.) means the diversity of the characters, not the actors playing the roles. The Perceived diversity characteristics of an individual will often be different from their **Actual diversity characteristics**, for example, if a gay actor is playing a straight character. Diamond collects Perceived data to get a clearer idea of whether audiences of all kinds are seeing themselves reflected on-screen, and whether TV programmes portray the full range of people from different groups that exist in the UK.

Silvermouse

Silvermouse is a secure, modular web-based platform, which is used in the broadcast industry to manage the workflow of creating, editing, managing and reporting programme related metadata.

Soundmouse

Soundmouse Ltd is a media technology company that provides managed services, including collection and reporting of programme related metadata, music cue sheet reporting and audio recognition services to broadcasters, collecting societies, and other media companies.

APPENDIX 1: DIVERSITY SELF-DECLARATION FORM – WELCOME TEXT AND PRIVACY NOTICE

When contributors first open their Diversity Self-declaration Form, they are presented with the text below, and asked to tick a box confirming that they have read and understood the Privacy Notice and agree to personal information relating to them being processed as set out in the Notice.

Welcome!

You will be aware of a ground-breaking initiative called Diamond that has been set up by the Creative Diversity Network (CDN) on behalf of the BBC, ITV, Channel 4, Sky, Channel 5/Viacom and producers' trade body Pact and industry skills body Creative Skillset.

Diamond has been designed to help the industry answer two vital questions – do the people who work on UK productions, both on-screen and off-screen, reflect the diversity of the UK; and are audiences of all kinds seeing themselves reflected on screen?

To help us build a full picture of the diversity of people working in the industry, the broadcasters are gathering information on six diversity characteristics: gender, gender identity, age, ethnicity, sexual orientation and disability.

We would like you to answer a few questions on these diversity characteristics. It should only take 2 minutes to complete the questionnaire. The diversity information you provide will be encrypted and held securely by Silvermouse. No names will be included in any reports produced by Diamond.

We hope you will support this initiative; however, completing the form is voluntary.

Before filling in the questionnaire, please read the Privacy Notice below, which explains in more detail how your information will be used. When you proceed to the questionnaire, you have the option not to disclose information for each of the questions you are being asked.

Privacy Notice – How will the information be used?

Soundmouse Ltd has been contracted by the Creative Diversity Network (CDN) and individual broadcasters (currently the BBC, ITV, Channel 4, Sky and Channel 5/Viacom) to process the information for Diamond on its Silvermouse system. Diamond has been developed within the Silvermouse platform, which is a web-based system used by broadcasters and production companies for production paperwork. The diversity information on the Diversity Self-declaration Form will be encrypted and held securely by Soundmouse.

The CDN and the individual broadcasters can use the information to prepare reports that may be published. The reports will be used to monitor diversity and assess progress against diversity targets or commitments broadcasters have made. Individual broadcasters may also share reports with their independent production company suppliers as part of this assessment.

The reports will not name individuals, and any published information will always be aggregated (for example

across all commissions or by reference to genre) in order to avoid identification of any individual. In exceptional circumstances, it may be possible for you to be identified from reports based on your role within a production. All reports will be carefully reviewed by us to prevent this wherever possible.

When you provide your information you can allow it to be used for all productions across all broadcasters participating in Diamond or you can restrict it to a specific series, if you wish. In either case it will be retained in the system for two years, but if you choose to restrict it to a series, you will be asked to provide the information again for any additional productions in which you are involved.

Please complete and submit the Diversity Self-declaration Form as soon as possible. If you decide to use the opt out option on the DSF, this is only an opt out from the DSF process and not Diamond overall. We may therefore still capture Perceived data for any contribution you make on screen unless you object.

Data Protection

Information collected on this form is personal data governed by the Data Protection Act 1998 and subsequent legislation. In that context, the CDN and individual broadcasters will be “data controllers”. Soundmouse Ltd will be a “data processor” and act only on the instructions of the data controllers. We will process data relating to you in accordance with data protection law.

APPENDIX 2: PERCEIVED PRIVACY NOTICE

Diversity – how people are perceived on-screen

UK broadcasters (currently the BBC, ITV, Channel 4, Sky and Channel 5/ Viacom) are carrying out a project called Diamond to help ensure that their productions reflect the diversity of the United Kingdom. They are looking at how viewers might perceive the characters and people they see on screen.

Diamond is being implemented by the Creative Diversity Network (“CDN”), whose members include the UK broadcasters listed above, Pact and Creative Skillset. Soundmouse has been contracted to process the information for Diamond using its Silvermouse software system. The diversity information will be encrypted and held securely.

The perceived data collected will relate to the following characteristics: gender, gender identity, age, ethnicity, sexual orientation and disability. Data will only be recorded where a characteristic is apparent on screen. No prior knowledge about the actual characteristics of the person on screen will be taken into account.

Perceived diversity information will be used to monitor diversity within the industry and to prepare statistical reports that may be published. The reports will not name individuals and any published information will always be aggregated (for example across all commissions or by reference to genre)

in order to avoid identification of any individual. The reports may also be used to assess progress against the diversity targets or commitments of individual broadcasters. In exceptional circumstances, it may be possible for you to be identified from reports based on your role within a production. All reports will be carefully reviewed by us to prevent this wherever possible.

Perceived data will be retained for 5 years.

Data Protection

Where the perceived data collected by Diamond is personal data governed by the Data Protection Act 1998 and subsequent legislation the CDN and individual broadcasters will be “data controllers”. Soundmouse Ltd will be a “data processor” and act only on the instructions of the data controllers. Any such data will only be processed in accordance with data protection law.

APPENDIX 3: SUMMARY OF WHICH CONTRIBUTORS SHOULD BE INCLUDED IN DIAMOND

The tables following summarise the information contained in the Diamond Guidance Notes on which types of contributor should be included in Diamond, and which should be excluded, on the basis of their role type or the nature of their contribution to the programme.

General Principles –
applies to all (scripted and non-scripted) role types

You should enter a list of programme “contributors” into Silvermouse, where “contributors” means everyone involved in the programme, either on- or off-screen, including crew, production staff and talent. It includes people (employees and freelancers) who work for production companies and broadcasters’ in-house production units. Contracts and release forms should include the approved Diamond clauses (supplied by the commissioning broadcaster).

| | Actual data (on-screen and off-screen contributors) | Perceived data (on-screen contributors only) |
|----------------|--|--|
| Include | <ul style="list-style-type: none"> Contributors in receipt of a contract/release form governed by UK (English & Welsh, Scots or Northern Irish) law or who have been sent a Diamond awareness email – subject to inclusions and exclusions listed below Everyone on-screen who makes more than a minimal level of contribution to a programme Off-screen contributors in all the “mandatory” roles that apply to the production (as shown in Table C in the Guidance Notes) Additional off-screen roles beyond the mandatory ones where feasible (you are not obliged to do so and forms won’t be rejected if you don’t) | <ul style="list-style-type: none"> All contributors, including those filmed overseas – subject to inclusions and exclusions listed below Data for as many characters or contributors on screen as possible, including all those with a speaking role or whose actions affect what happens in a show even if they don’t speak Animated characters or robots, recording data as far as possible, using what you see and hear in the programme |
| Exclude | <ul style="list-style-type: none"> Contributors not in receipt of a contract/release form governed by UK law or a Diamond awareness email Contributors engaged by third-party companies (e.g. crew or extras) or who are engaged as a group* Any contributors who do not make the final cut of the programme (their names can be deleted from the Contributors Form if they’ve been entered earlier) | <ul style="list-style-type: none"> Contributors who you are aware have not been informed about Diamond For shows with large numbers of people in the background (such as audiences, crowds, extras at the back of the pub, etc.), it won’t be possible to record data for everyone. See tables below for specific exclusions |

* ‘Groups’ includes bands, pop groups, orchestras, choirs, dance groups, school or sporting teams, etc

On-screen role types –
Scripted (contributors in dramas, soaps, comedies etc)

This table provides specific guidance for individual role types. All role types are subject to the General Principles in the first table above.

| | Actual data | Perceived data |
|---|--|---|
| Lead Actor | Include | Include: Record separately the perceptions of each character when an actor plays multiple roles (e.g. in sketch shows) |
| Actor (supporting role) | Include: If they are engaged directly by the production company or broadcaster | Include: Record separately the perceptions of each character when an actor plays multiple roles (e.g. in sketch shows) |
| Background / Walk On / Supporting Artist | Include: If they are engaged directly by the production company or broadcaster Exclude: If they are engaged by third-party companies or as a group* | Include: If they have an effect on the action, appear in close-up on the screen or contribute to the programme in other ways Exclude: Background figures who do not speak/whose actions do not affect the show significantly |
| Stunt Performer | Include: If they are engaged directly by the production company or broadcaster Exclude: If they are engaged by third-party companies or as a group* | Include: Where visible in a role Exclude: Where doubling for an actor |
| Other On-Screen (scripted) | Include: If they are engaged directly by the production company or broadcaster, including dancers, musicians, pop acts and members of groups* that are directly contracted Exclude: If they are engaged by third-party companies or as a group* | Include: Individual members of groups* who appear prominently or in close-up Exclude: Individuals (e.g. musicians/dancers) who are part of a group* but do not appear in close-up |

* ‘Groups’ includes bands, pop groups, orchestras, choirs, dance groups, school or sporting teams, etc.

*On-screen role types –
Non-scripted (in factual, documentaries, current affairs, entertainment shows etc)*

This table provides specific guidance for individual role types.
All role types are subject to the General Principles in the first table above.

| | Actual data | Perceived data |
|---|---|--|
| Presenter/Reporter | Include | Include |
| Voiceover/Narrator | Include | Include |
| Main Contributor/ Expert | Include | Include |
| Contributor/ Interviewee | Include | Include |
| Case Studies & Vox pops | <p>Include: all people who have been provided with relevant documentation (e.g. release forms) as per General Principles in the first table above</p> <p>Exclude: this will not always be possible in practice, and you do not need to include those who have not received the relevant forms/ emails</p> | Include |
| Other On-Screen (non-scripted) | <p>Include: If they are engaged directly by the production company or broadcaster, including dancers, musicians, pop acts and members of groups* that are directly contracted</p> <p>Exclude: If they are engaged by third-party companies or as a group*</p> | <p>Include: Audience members who speak or participate in some other way</p> <ul style="list-style-type: none"> • Audience members or other participants on whom the camera focuses • Dancers, pop stars and bands that are a central focus of a programme • Individual members of groups* who appear prominently or in close-up (e.g. a head shot of an orchestra leader or musician) <p>Exclude:</p> <ul style="list-style-type: none"> • Members of crowds • Audience members who do not speak or appear in close up • Individuals (e.g. musicians/dancers) who are part of a group* but do not appear in close-up |

* 'Groups' includes bands, pop groups, orchestras, choirs, dance groups, school or sporting teams, etc.



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