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 **DIAMOND**
THE FIRST CUT **UPDATE**
MAY 2018



Creative Diversity Network is a not-for-profit membership organisation founded by the major UK broadcasters – BBC, ITV, Channel 4, Channel 5/Viacom, Sky – S4C, BAFTA, ITN, Turner Broadcasting, Pact, Creative Skillset and Media Trust. Since 2015 the organisation has been led by an independent executive team seeking to ensure that the UK television industry delivers in and around diversity. The core aims of the organisation are to work with its members and the wider industry to redress under-representation of identified groups in the UK television industry.

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FOREWORD

Deborah Williams, CEO

John McVay, Chair

Creative Diversity Network

This report provides an initial view of the data that has been collected and made available to CDN since Diamond went live on 15 August 2016. By publishing this report, CDN is making it clear that Diamond is live and growing. From now on, it will be there to test our assumptions and ways of working, as well as to provide a mirror in which the industry can check its reflection.

Diamond is unique and we know that there is nothing out there with which to compare its output or progress.

Diamond is unique and we know that there is nothing out there with which to compare its output or progress. However, almost a year after we started collecting data, it is important that we reflect on where we are now, and where our Diamond journey is headed.

When this conversation began there was a request for the light to be switched on. Diamond is that light. With it we now have an operational and systematic approach to collecting diversity data across the UK industry. Diamond was never intended to provide a 'snapshot' in time but was built to provide long-term monitoring of the industry. With less than a year's worth of data, it would be premature to draw conclusions from it or set definitive benchmarks.

Diamond represents a committed decision by leading UK broadcasters to make change. We cannot expect to change cultures, attitudes or ways of working overnight, but Diamond is the tool that will enable us to say with confidence 'Change gonna come'.

Diamond is one of a number of CDN interventions where we intend to work with our members and the industry as a whole to lead the diversity agenda boldly into the 21st century. We will feel the fear and do it anyway, to ensure that the industry from east to west, top to bottom and right through the middle represents the UK in all of its glory.

We hope you find this first Diamond report of interest, and that you will work with us to bring about the much needed change that has for so long eluded the industry. Welcome to *Diamond – The First Cut*.

This update is a continuation of the commitment made by CDN and all Diamond broadcasters to publish data from the system. The intention is to ensure that any interventions are informed by evidence. With that in mind, we are glad to be sharing this fuller suite of data from Diamond's first year.

Diamond is the tool that will enable us to say with confidence 'Change gonna come'.

EXECUTIVE SUMMARY

UPDATE MAY 2018

In August 2017, the Creative Diversity Network published *Diamond: The First Cut*. In that report we presented the data collected within the first 11 months of Diamond. In this update we present some additional data in Section 5 which we had hoped to include in that first report, in particular some data relating to contributors, as well as a glimpse at the data we have available on genres and role types. We do not offer additional analysis as part of this data update.

The data presented in both the original *The First Cut* and this update is that which relates to programmes transmitted between 15 August 2016 and 30 July 2017. Data for *The First Cut* report was generated on 1 August 2017. Data in this updated report was generated on 1 December 2017.

[#IEndorseDiamond](#)

Diamond is groundbreaking. No other broadcasting industry in the world has developed a cross-industry approach where competing broadcasters collect and publish diversity data together.

In this report we explain what Diamond is, the data it captures and what it sets out to achieve. We provide initial commentary on the 'first cut' of the data we have available so far, and our future plans for Diamond.

Diamond collects:

- **Actual** diversity data (across six protected characteristic groups) from individuals (**contributors**) who have a role in making television, whether on- or off-screen; and
- **Perceived** diversity data (across the six protected characteristics) of the on-screen **contributors** (i.e. diversity characteristics as viewers might perceive them).

This report presents the first output of a system which has been built to provide long-term monitoring for the TV production industry. Diamond is still growing and developing and there is a great deal more work to do to capture

all the data we need. We are sharing this 'first cut' of the data in the spirit of transparency, not because we have firm conclusions to share at this stage.

Diamond poses two key questions:

1. Does the workforce on UK productions, both on- and off-screen, reflect the diversity of the UK population? (Collecting **Actual** diversity data from those making television will help us answer this question.)
2. Are audiences seeing themselves reflected on-screen? (Collecting data on the **Perceived** diversity of people and characters on TV shows will help us answer this question.)

Diamond will eventually be able to report on both the diversity profile of those who provide their diversity data (**contributors**), as well as the **contributions** that they make. (A **contributor** may make multiple **contributions** by working on, or appearing in, multiple episodes of a specific programme or many different programmes.)

In this report we present data on **contributions** only. At this stage, it is not possible to assess whether **contributions** data on its own may mask under-representation of **contributors** at an individual level. When both sets of data are available, however, we will be able to see to what extent those from under-represented groups are appearing on and making TV. We will also be able to assess the impact they might have on the industry in terms of the number of times they are making a **contribution** and, in future, the roles and genres they are working in.

“Diamond is significant and important; it is the result of all of us working together to establish a cross-industry data collection process, and as far as we are all aware, no other broadcasting industry anywhere in the world had developed anything comparable. The quality and usefulness of the data depends on people on- and off-screen being willing to share their information. But the broadcasters' shared goal is robust data, which will build over time, and this in turn can help us all drive measureable steps to improve the diversity of the sector.”

ITV

Currently, we are also unable to ascertain the extent to which our data sample is representative of the workforce it is trying to capture. Although we are reporting on **80,804 contributions** from **5,904 contributors**, the response rate is relatively low (**24.3%** of those invited to submit data)¹. The low response rate and self-selecting nature of Diamond means there is the possibility of bias in the data we present here. We are taking this into account and will consider it as we undertake an equality analysis² of the system one year on.

¹ In this update, with data generated on 1 December 2017 for the reporting period 15 August 2016-30 July 2017, we are reporting on 101,515 contributions from 7264 contributors. The response rate is 24.9%

² Undertaking an equality analysis will allow CDN and Diamond broadcasters to use evidence as a way to make meaningful interventions using Diamond data as the starting point.

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WHAT IS DIAMOND?

It is our intention that over time, CDN and the Diamond broadcasters will also be able to report on the diversity profile across job roles and genres. As the data set grows, it will provide us with much greater scope for accurate and more comprehensive analysis. Our next steps for Diamond are set out as a conclusion to this report.

opportunities that may come our way for interactions with research and educational establishments. In short, Diamond is the industry gateway and CDN, in its new form, look forward to using it.”

**Deborah Williams, CEO
Creative Diversity Network**

80,804 contributions from
5,904 contributors

A glossary of terms used in this report can be found at Section 7, along with a list of other supporting online resources. To complement this report, we asked the National Centre for Social Research (NatCen) to undertake an independent quality review of Diamond data collected to date. (Their commentary can be found on the CDN website at creativitydiversitynetwork.com/diamond)

“Diamond is a game changer. This is the first published report anywhere in the world of a data set like this, from broadcasting. The broadcasters have started something that means it will never be possible or acceptable to say ‘We don’t know’ when talking about diversity in the UK television industry. We at CDN have great ambition for Diamond. It will be the core tool that we use to discuss with our members and stakeholders, and beyond, the interventions and programmes of work that we are planning for the future. It will also serve as a gateway to other

“It is critical for Channel 5 that we appropriately reflect social diversity and encourage greater inclusivity through our programming while bringing diverse perspectives to our creative and commercial decision making. We’re convinced Project Diamond will prove invaluable to our successful delivery of these goals, as it will ultimately allow us to monitor and measure our progress towards them with confidence for the first time. We believe Project Diamond, with the proper support from across the industry, will be a real catalyst for change.”

Channel 5

Diamond (**D**iversity **A**nalysis **M**onitoring **D**ata) is a single online system used by the BBC, ITV, Channel 4, Channel 5 and Sky to obtain consistent diversity data on programmes that they commission. It was created because there was no single approach to data collection and nothing to tell us who was making television and who was on television.

Diamond is collecting:

- **Actual** diversity data (from those making and appearing on television, including freelancers) and **Perceived** diversity data (how the viewer might perceive those they see on television)
- Data across six protected characteristic groups: gender, gender identity, age, ethnicity, sexual orientation, and disability³
- Data from those making a significant **contribution** to a programme

- Data from original programmes only, commissioned by the current five Diamond broadcasters for UK transmission
- Data from programmes across all genres (although we do not currently report on news and sport) broadcast on a total of 30 channels across the five Diamond broadcasters.

Diamond does not collect:

- Data from programmes which have not been commissioned by the five Diamond broadcasters
- Data on people working across broadcasting more generally, outside of production (in other words, our data are not overall workforce statistics)
- Data where it is impractical to do so and where relevant privacy notices cannot be given. (Diamond does not collect data from every person appearing on television as part of a crowd scene, for example.)

The BBC, ITV, Channel 4 and Sky began data collection on 15 August 2016; Channel 5/Viacom began data collection on 6 February 2017.

³ These are 'protected characteristics' under the Equality Act 2010.

“Silvermouse has been part of the Diamond story from the very beginning. The Silvermouse Platform connects the broadcasters in common data formats and interfaces and once as a company we were engaged with this positive and progressive project, we have been active from day one in helping it become a reality.”

Soundmouse

Data collection

Diamond diversity data is collected via the online platform **Silvermouse**, which is already used by many broadcasters and production companies to collect and manage other kinds of information about the programmes they make.

Soundmouse is the software partner appointed by CDN to the project. They work to ensure that the data integrity, security and privacy standards required by the Diamond partners are met and in accordance with necessary regulation such as the Data Protection Act. They also ensure that system specifications are produced and tested appropriately.

Diamond **contributors** – those individuals who have a role in making television (on- or off-screen) – are asked to provide their **Actual** diversity data via a **Diversity Self-declaration Form (DSF)**. (A copy of the DSF is at [Appendix 1](#).) A **contributor** may make multiple contributions by working on, or appearing in, multiple episodes or different programmes.

In addition, Diamond collects **Perceived contributions**. These **contributions** are the Perceived protected characteristics of on-screen **contributors**, from the perspective of the viewer.

Production companies are responsible for encouraging **contributors** to record their diversity data and for enabling the collection of **Actual** Diamond data via the **Silvermouse** platform, and for ensuring that **Perceived data** is collected for eligible programmes.

To ensure consistency, a comprehensive set of [Guidance Notes](#), which explains to production companies which programmes, **contributors** and **contributions** are eligible for Diamond, is available on the CDN website at creativitydiversitynetwork.com/diamond/

Data reporting

The **Actual** diversity data collected is linked to a television programme in the **Silvermouse** system, via the **contributor's** role type. This could be an off-screen role, such as a cameraperson or producer, or an on-screen role, such as a presenter or a character in a drama. This diversity data will appear in reports once the programme to which it is linked has been transmitted. If a programme is commissioned and produced but not transmitted, the data will not appear in Diamond reports.

Perceived data is input by production companies on viewing the final edit of a programme, taking a viewer's perspective of who they see and hear. A set of **Perceived** diversity characteristics is entered for each person (**contributor**)

who has a significant on-screen role. Each set of **Perceived** characteristics counts as a single **contribution**. (See the [Diamond Guidance Notes](#) on the [CDN website](#) for more about collecting **Perceived data**.)

The reports that CDN can generate contain aggregated and anonymised data relating to transmitted programmes commissioned by Diamond broadcasters. Data thresholds are applied to support data privacy and anonymity. The thresholds work by redacting any counts or percentages relating to data where the number of **contributors** or appearances is less than 5 for personal data⁴ or less than 10 for sensitive personal data.⁵ Diamond reports are based on diversity data for eligible programmes that are broadcast during a specific reporting period. This report covers data from a report generated on 1 August 2017 for programmes transmitted between 15 August 2016 and 30 July 2017 only.⁶

“Oona King’s vision was simple: if the television industry knows who it employs, both on-screen and off-screen, it can better reflect the diversity of modern Britain. It can pinpoint failings, and bring insight to future diversity efforts. Most importantly, Diamond can bring accountability and transparency, and help industry leaders keep their eyes on the prize: authentic diversity to drive creativity and world-class programming. We’re not there yet but this first step is a significant one.”

Channel 4

“Our commitment to increasing diversity and therefore our commitment to project Diamond is unwavering. If we can bring our existing learnings together with the new data and insight that Project Diamond provides, then we are confident that we will be able to create even more opportunities for those who need them, where they are needed.”

Sky

⁴ Age and gender

⁵ Ethnicity, sexual orientation, disability and gender identity

⁶ More about collecting Diamond data, eligible programmes and Diamond reporting can be found in our [Technical and Reporting FAQs](#) on the CDN website at <http://creativitydiversitynetwork.com/diamond>

DIAMOND: THE FIRST CUT METHODOLOGY

UPDATE MAY 2018

The data presented in both the original *First Cut* and this update is that which relates to programmes transmitted between 15 August 2016 and 30 July 2017. Data for *The First Cut* report was generated on 1 August 2017. Data in this report was generated on 1 December 2017.

We present updated figures for the **contributions** data in Section 5 and, in addition, we present data relating to **contributors**. Some information about the data that we have collected on genres and role types is also made available.

In this section we update [Table 4.1](#) with the disclosure rates relating to the newly generated data.

We offer no additional interpretation about the data in this update.

Data validation

This ‘first cut’ of data that we present in this report is modest, being made up of programmes that were: (i) eligible for Diamond, (ii) commissioned after 15 August 2016, and (iii) transmitted between 15 August 2016 and 30 July 2017.

Many television programmes that were transmitted during this first reporting phase are not included in this report because they were commissioned before Diamond went live, with no provision in place to collect Diamond data.

Additionally, there may be Diamond data that has been collected but not included because the programme had not yet been transmitted when the data was extracted for this report.

We know that of those who were invited to submit diversity data 5,904 individuals went online and completed a **Diversity Self-declaration Form (DSF)** (see Appendix 1). This represents a 24.3% response rate⁷.

Of those who submitted diversity data, the overall disclosure rate (i.e. the

⁷ We are aware that there were potential **contributors** who were not invited to complete a DSF form.

percentage of people who disclosed data about at least one characteristic rather than selecting ‘prefer not to say’) is high (99.3%). People were least likely to disclose information about their age (90.5%) but most likely to disclose data about their gender identity (99.4%). ([Table 4.1](#))

How much of the workforce have we captured?

There is no single estimate for the overall size of the UK TV production industry. In its 2015 employment survey, Creative Skillset estimated that 27,300 people work in independent television production,⁸ and we estimate that there are between 4,000 and 6,000 people working in-house at Diamond broadcaster production studios.

The situation is more complex for the on-screen workforce because not only do we capture Diamond data for on-screen talent (many of whom work in a freelance capacity), but we also collect data from individuals who appear on television as a guest expert or as an audience member etc.⁹ In time, Diamond will play its part in helping us estimate the true size of this workforce.

Is the current data sample representative of the sector

We asked the social research institute [National Centre for Social Research \(NatCen\)](#) to undertake an independent quality review of Diamond data and to

⁸ http://creativeskillset.org/assets/0002/0952/2015_Creative_Skillset_Employment_Survey_-_March_2016_Summary.pdf

⁹ Only individuals making a significant **contribution** on- or off-screen are asked to contribute to Diamond. More details about who contributes to Diamond can be found in the Diamond Guidance Notes and Technical and Reporting FAQs on the CDN website at <http://creativitydiversitynetwork.com/diamond/>

Table 4.1
Diamond Disclosure rates
15 August 2016 – 30 July 2017

| Protected Characteristics % | <i>The First Cut</i> | Update |
|---|----------------------|-------------|
| Gender | 99.1 | 99.1 |
| Gender Identity | 99.4 | 99.4 |
| Age | 90.5 | 90.1 |
| Ethnic Origin | 98.2 | 98.1 |
| Sexual Orientation | 97.2 | 97.3 |
| Disability | 97.7 | 97.6 |
| Overall disclosure (of at least one characteristic on DSF returns) | 99.3 | 99.3 |

“Pact is proud to have been an instrumental part of the conception and launch of Project Diamond. Diamond is truly groundbreaking. All the major broadcasters have come together to agree a common system to monitor diversity, and to commit to report their data publicly so that performance can be measured over a period of time. Pact is committed to Diamond because we are committed to diversity. Diamond data will give us a more solid framework to allow us to respond to the gaps in our industry and will strengthen our efforts to increase diversity in our industry.”

Pact

consider the strengths and weaknesses of our current data sample.

To validate the Diamond findings, NatCen suggested comparing our data with previously collected data. Since Diamond is unique, it is challenging to find comparative data sets. However, having compared our data with the Creative Skillset 2014 workforce survey,¹⁰ NatCen concluded that:

“Overall Diamond data appears to present an accurate representation of the demographic characteristics of the population of the creative industries who have opted to provide information. It aligns closely with previously collected data on the industry, and where differences are observed, there are plausible reasons which might account for these based on the differing methodologies and response rates. Nevertheless, there is the inevitable possibility of reporting bias due to sample self-selection as a consequence of the low response rate. And this caveat must be included in the methodology and results interpreted with a degree of caution.”¹¹

In time, with increased response rates and improved reporting functionality (for example, being able to report by **contributor** in addition to **contributions**) we hope to gain a greater understanding as to the extent to which this ‘first cut’ of data captures a representative view of the overall workforce. At CDN we will monitor the data collected and will be looking for two consecutive consistent quarterly

data reports before seeking to create a benchmark with confidence.

Reporting by protected characteristic groups

Diamond was created to test assumptions and build an evidence base about who is making and appearing on television. In this headline report, we present data across the following under-represented groups: female (gender), transgender (gender identity), people aged 50 and over (age), black and minority ethnic – BAME (ethnicity), lesbian, gay and bisexual – LGB (sexual orientation), and disabled people (disability).

At Appendix 1 we include the **Diversity Self-declaration Form (DSF)**, which lists the options that people submitting their data can select for these characteristics. We intend to undertake an equality analysis of Diamond, one year on, to consider user experience, engagement and participation. We will review the **DSF** in this context. For example, we note that Diamond uses the medical model of disability, which identifies an individual by a condition or illness without recognising barriers that exist to equal employment. We recognise that some disabled people are not able to identify as disabled within this context, but instead identify as disabled within the context of the social model of disability. An equality analysis will ensure that all disabled people will be able to engage with Diamond.

Reflecting the diversity of the UK population

In time, Diamond will be able to report data on the diversity profile of both **contributors** (i.e. individuals who have provided their **Actual** diversity data) and **contributions**. (A **contributor** may make multiple **contributions** by working on, or appearing in, multiple episodes or different programmes.)

In this report we present data on **contributions** only. At this stage, it is not possible to assess whether **contributions** data on its own may mask under-representation of **contributors** at an individual level. When both sets of data are available, however, we will be able to see to what extent those from under-represented groups are appearing on and making TV. We will also be able to assess the impact they might have on the industry in terms of the number of times they are making a **contribution** and, in future, the roles and genres they are working in.

The collection of **Perceived data** within Diamond provides an alternative perspective of whether audiences are seeing themselves reflected on-screen. Perceptions are, by definition, subjective, but detailed Guidance Notes for collecting this data were produced to address this and provide a level of consistency. CDN will review this guidance and its application as part of our equality analysis.

Diamond collects data from those working both on- and off-screen. Once we are able to establish the sample sizes for each job role, we will be able to undertake the relevant statistical tests,

which in turn will enable us to compare workforces both on- and off-screen.

Beyond The First Cut

Once we have collected more data, and have increased reporting functionality, we intend to use national workforce and population statistics to perform appropriate analyses to answer the two key Diamond questions. In the next section we present Diamond data collected so far alongside national statistics (for illustrative purposes). For the reasons listed above, namely only having access to **contributions** data and the potential bias due to the low response rate, we have avoided making any comparative analysis in this report.

“The potential for a system like Diamond to support the UK broadcasting industry is huge. Understanding the diverse landscape of broadcasting will help us all to measure progress, and pinpoint the challenges. It will help create a shared ambition for the industry to get behind, and shape the change we all want to see. Because Diamond is an important tool for change, not a data-entry exercise, it’s about making sure the content we create in the UK continues to be relevant to the widest audience.”

BBC

¹⁰ https://creativeskillset.org/assets/0001/0465/Creative_Skillset_Creative_Media_Workforce_Survey_2014.pdf

¹¹ The independent quality review from NatCen can also be found on the CDN website.

5

DIAMOND FIRST CUT UPDATED

As in *The First Cut*, all the data presented here is for the reporting period 15 August 2016 to 30 July 2017. The new data was generated on 1 December 2017.

The data collected in Diamond is growing. Data relating to a production becomes visible for reporting purposes once a programme episode is transmitted and the producer and commissioning broadcaster have completed the necessary paperwork.

The volume of data for this reporting period has increased since the publication of *The First Cut* due to additional production paperwork and the **DSF** being completed between August and 1 December 2017.

Also, when a **contributor** completes a Diversity Self-declaration form, their data will be backdated across all programmes to which they have been entered as a **contributor** since Diamond started.

Table 5.1
Total number of contributions reported
15 August 2016 – 30 July 2017

| | Contributions | | |
|----------------------|------------------|-------------------|-----------|
| | Actual on-screen | Actual off-screen | Perceived |
| Update | 25,539 | 75,976 | 264,960 |
| <i>The First Cut</i> | 20,244 | 60,560 | 228,894 |

Actual Contributions

The updated volume of **contributions** in Diamond is set out at **Table 5.1**. The updated volume of **contributions** month by month can be viewed in **Chart 5.2**. The updated breakdown of **contributions** collected by Diamond between 15 August 2016 and 30 July 2017 are set out in **Tables 5.3** and **5.6**. Figures are rounded to the nearest 0.1% and thresholds have been applied as explained in Section 3 of this report. At Appendix 1 we set out the full wording of the diversity questions asked in the **DSF**.

For on-screen **contributions** we consider that national population statistics will in time serve as the most appropriate comparison. Where available (for gender, age, ethnicity and disability) we use the National Census 2011 data.¹² For gender identity and sexual orientation we use other available estimates.¹³

Chart 5.4 presents on-screen Diamond **contributions** data alongside national population estimates. Due to the potential biases in our data (as outlined in the methodology – see Section 4), we do not think it appropriate to offer interpretation or comparative analysis.

Chart 5.2
Actual Diamond contributions collected per month (on- and off- screen)
15 August 2016 – 30 July 2017

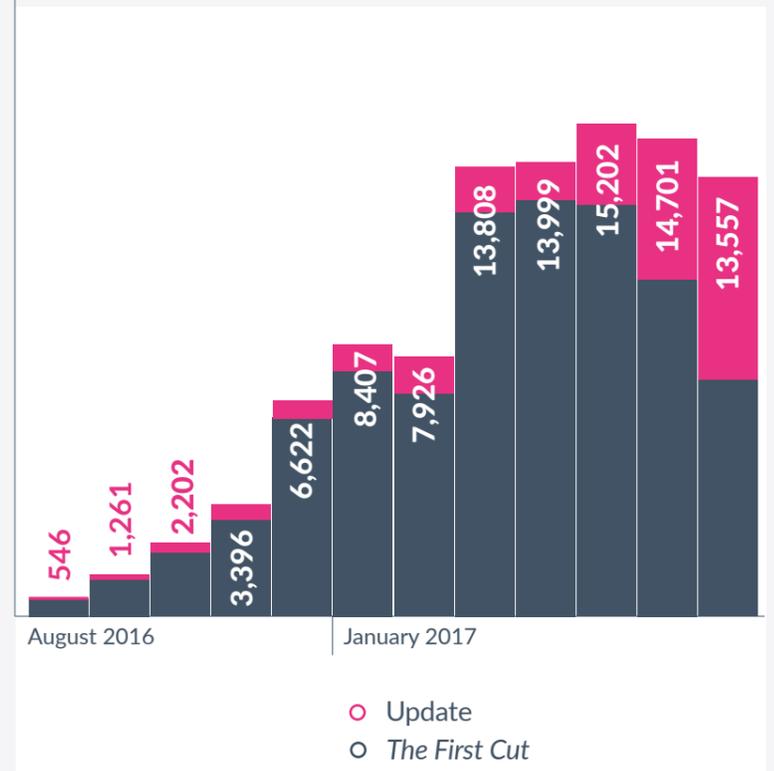


Table 5.3
Actual diversity characteristics: % of on-screen contributions

| Protected Characteristics | | <i>The First Cut</i> | Update |
|---------------------------|-------------|----------------------|--------|
| Gender | Female | 48.1 | 48.1 |
| Gender Identity | Transgender | 0.8 | 0.8 |
| Age | 50+ | 24.2 | 26.0 |
| Ethnic Origin | BAME | 21.5 | 21.8 |
| Sexual Orientation | LGB | 13.2 | 13.0 |
| Disability | Disabled | 6.5 | 6.2 |
| Total Number | | 20,244 | 25,539 |

¹² www.ons.gov.uk/peoplepopulationandcommunity/populationandmigration/populationestimates
¹³ For sexual orientation see: www.ons.gov.uk/peoplepopulationandcommunity/culturalidentity/sexuality/articles/subnationalsexualidentityestimates/uk2013to2015 For gender identity see: ONS (2016) The 2021 Census: Assessment of initial user requirements on content for England and Wales. Gender identity topic report (page 5) at www.ons.gov.uk/census/censustransformationprogramme

Chart 5.4
Actual diversity characteristics:
% of on-screen contributions alongside national population estimates

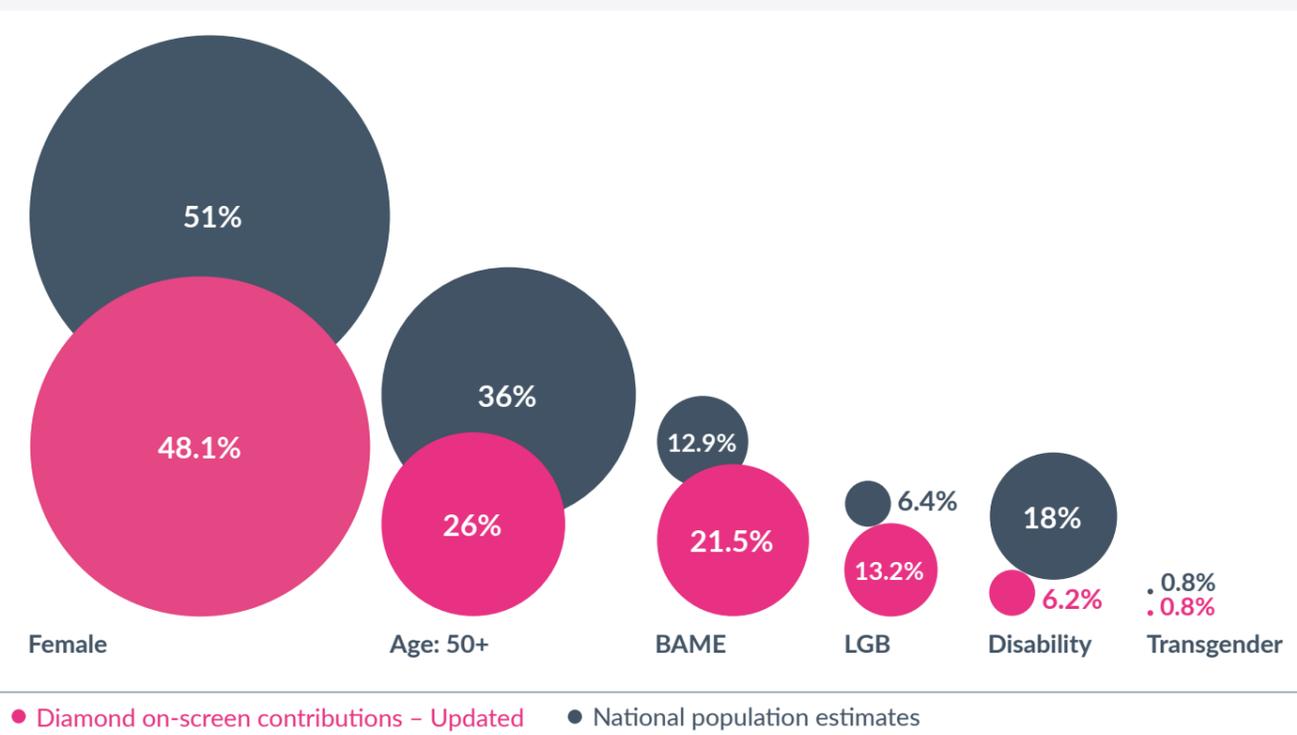
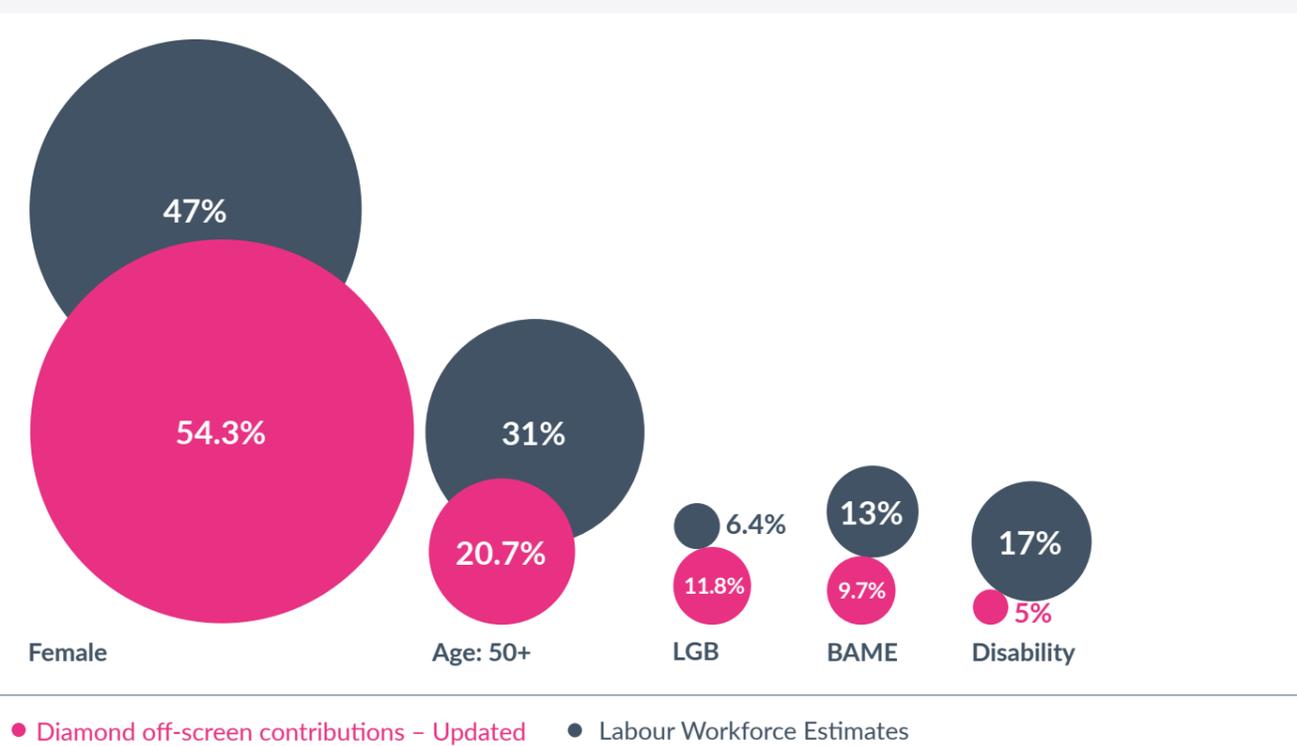


Chart 5.5
Actual diversity characteristics:
% of off-screen contributions alongside national population estimates



For off-screen **contributions**, we consider that national workforce statistics¹⁴ will serve as the most appropriate comparison.

Chart 5.5 presents off-screen contributions alongside national workforce estimates (where they are available).¹⁵ Due to the potential biases in our data (as outlined in the methodology – see Section 4), we do not think it appropriate to offer interpretation or comparative analysis at this point.

Perceived contributions

The collection of **Perceived data** allows us an alternative perspective on whether audiences of all kinds are seeing themselves reflected on-screen, and whether television programmes portray the full range of people from different groups that exist in the UK.

Table 5.7

The reason for collecting **Perceived** diversity characteristics is to enable us, for example, to see the numbers of gay or lesbian characters portrayed on television (regardless of the sexual orientation of the actors playing them).¹⁶

Across both **Actual** (on-screen and off-screen) and **Perceived**, diversity profiles have remained similar despite a 26% increase in the volume of **Actual contributions** collected over this

¹⁴ www.ons.gov.uk/employmentandlabourmarket/peopleinwork/employmentandemployeetypes/bulletins/uklabourmarket/june2017/relateddata

¹⁵ There are no workforce estimates available for sexual orientation or gender identity.

¹⁶ More information about how **Perceived data** is captured can be found in the Diamond Guidance Notes and the Technical and Reporting FAQs on the CDN website at <http://creativitydiversitynetwork.com/diamond/>

Table 5.6
Actual diversity characteristics: % of off-screen contributions

| Protected Characteristics % | The First Cut | Update |
|-----------------------------|---------------|---------------|
| Gender | 54.6 | 54.3 |
| Gender Identity | 0.0 | 0.0 |
| Age | 20.4 | 20.7 |
| Ethnic Origin | 10.1 | 9.7 |
| Sexual Orientation | 11.7 | 11.8 |
| Disability | 5.5 | 5.0 |
| Total Number | 60,560 | 75,976 |

Table 5.7
Perceived contributions: % of contributions

| Protected Characteristics % | The First Cut | Update | |
|-----------------------------|---------------|----------------|----------------|
| Gender | Female | 46.3 | 46.2 |
| Gender identity | Transgender | 0.1 | 0.1 |
| Age | 50+ | 23.2 | 23.2 |
| Ethnic origin | BAME | 16.1 | 16.4 |
| Sexual orientation | LGB | 7.5 | 7.5 |
| Disability | Disabled | 2.9 | 2.9 |
| Total Number | | 228,894 | 264,960 |

reporting period, and 16% increase in the volume of **Perceived contributions** collected.

Contributors

At the time of writing *The First Cut*, we were unable to present data on the diversity profile of individual **contributors**.

The number of unique **contributors** reported in Diamond during the reporting period can be found at [Table 5.8](#).

[Chart 5.9](#) shows the number of unique **contributors** within a given month. If a **contributor** appears in a programme that was transmitted in May, and then again in a programme transmitted in June, they will count as a unique **contributor** in both May and June. If they appear in two programmes in one month, they will only be counted once within that month.

The diversity breakdown of **contributor** data collected by Diamond between 15 August 2016 and 30 July 2017 is set out at [Table 5.10](#).

Figures are rounded to the nearest 0.1% and thresholds have been applied as explained in Section 3 of this report. At Appendix 1 we set out the full wording of the diversity questions asked in the **DSF**.

In future reports we will consider in more detail the relationship between **contributors** and **contributions**. Including what, if any, the differences in diversity characteristics might tell us about the representation and impact being made by those with a specific diversity characteristic.

Table 5.8
Total number of unique contributors reported
15 August 2016-30 July 2017

| | Actual on-screen | Actual off-screen |
|----------------------|------------------|-------------------|
| <i>The First Cut</i> | n/a | n/a |
| Update | 3,855 | 3,470 |

Chart 5.9
Total number of unique contributors reported per month
(on and off-screen)
15 August 2016 – 30 July 2017

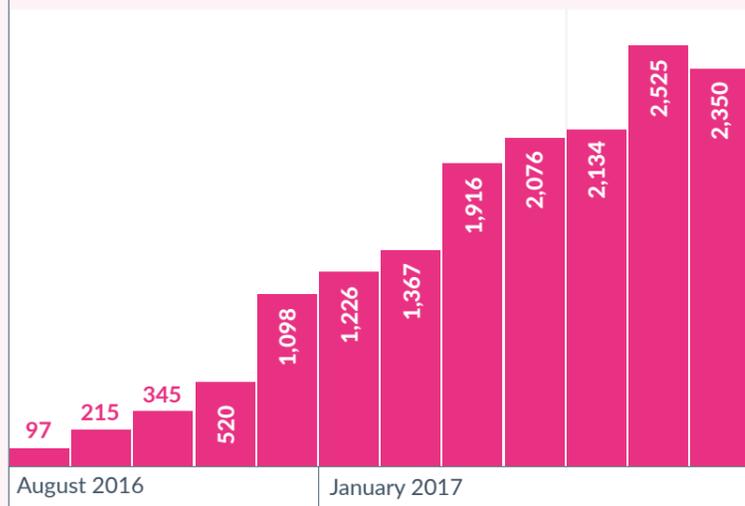


Table 5.10 Actual Diversity Characteristics: % of on and off-screen contributors

| Protected characteristics | | on-screen % | | off-screen % | |
|------------------------------------|-------------|----------------------|--------------|----------------------|--------------|
| | | <i>The First Cut</i> | Update | <i>The First Cut</i> | Update |
| Gender | Female | n/a | 51.7 | n/a | 53.3 |
| Gender Identity | Transgender | n/a | 0.6 | n/a | Redacted* |
| Age | 50+ | n/a | 28.4 | n/a | 20.4 |
| Ethnic Origin | BAME | n/a | 17.6 | n/a | 12.1 |
| Sexual Orientation | LGB | n/a | 11.8 | n/a | 10.3 |
| Disability | Disabled | n/a | 6.8 | n/a | 4.5 |
| Total number of individuals | | n/a | 3,855 | n/a | 3,470 |

Genres and Role Types

Diamond diversity data is attributed to the genre of the programme for which it is collected, as well as a role type.

Below we present an overview of the data collected across genres and roles types.

Genres

We report programmes across a set of genres which are standardised across the industry. The majority of data collected relates to Entertainment or Factual programmes.

Actual Off-screen

Table 5.11 Actual Diversity Characteristics: % of off-screen contributions by genre

| Protected Characteristics % | Arts | Children | Comedy | Current Affairs | Drama | Education | Entertainment | Factual | Factual Ent | Leisure | Music | Religion |
|-----------------------------|------------|-------------|-------------|-----------------|-------------|------------|---------------|--------------|-------------|-------------|------------|------------|
| Female | 49.7 | 60.2 | 45.4 | 54.4 | 52.2 | 56.1 | 55.0 | 51.4 | 50.3 | 62.2 | 46.8 | 52.9 |
| Transgender | R† | R | R | R | R | R | R | 0.1 | R | R | R | R |
| 50+ | 28.6 | 24.0 | 24.3 | 17.8 | 24.9 | 11.4 | 18.8 | 21.2 | 12.0 | 25.3 | 52.6 | 55.1 |
| BAME | 5.7 | 5.8 | 11.3 | 8.9 | 12.6 | 16.0 | 8.7 | 8.0 | 15.1 | 9.0 | 17.7 | 20.5 |
| LGB | 6.2 | 7.8 | 3.9 | 6.1 | 14.0 | 8.9 | 13.3 | 12.4 | 10.6 | 13.1 | 9.9 | 5.1 |
| Disabled | R | 9.3 | 2.2 | 12.1 | 1.9 | 4.3 | 5.7 | 3.8 | 4.1 | 4.2 | R | 5.6 |
| Total No. | 728 | 5224 | 1621 | 4051 | 8384 | 455 | 25345 | 14461 | 7561 | 7348 | 299 | 499 |

Table 5.12 Actual Diversity Characteristics: % of off-screen contributors by genre

| Protected Characteristics % | Arts | Children | Comedy | Current Affairs | Drama | Education | Entertainment | Factual | Factual Ent | Leisure | Music | Religion |
|-----------------------------|------------|------------|------------|-----------------|------------|-----------|---------------|-------------|-------------|------------|-----------|-----------|
| Female | 48.0 | 54.8 | 43.1 | 50.6 | 46.0 | 61.1 | 55.2 | 53.4 | 53.3 | 56.3 | 53.7 | 50.0 |
| Transgender | R† | R | R | R | R | R | R | R | R | R | R | R |
| 50+ | 22.4 | 19.8 | 25.5 | 22.7 | 35.0 | 10.5 | 17.1 | 18.7 | 17.0 | 17.9 | 42.9 | 57.1 |
| BAME | 9.2 | 9.8 | 10.8 | 11.7 | 10.6 | R | 14.1 | 11.1 | 13.6 | 11.9 | R | R |
| LGB | 10.0 | 10.0 | R | 9.5 | 10.4 | 14.5 | 11.8 | 11.0 | 10.1 | 11.6 | R | R |
| Disabled | R | 9.8 | R | 5.4 | 3.0 | R | 3.8 | 4.9 | 4.2 | 4.3 | R | R |
| Total No. | 178 | 190 | 161 | 270 | 370 | 91 | 681 | 1071 | 418 | 385 | 54 | 78 |

* The data is redacted when the number of contributions or contributors does not meet the Diamond threshold which has been applied to maintain data privacy. See Section 3 above 'What is Diamond?' for more information on thresholds.

† 'R' indicates that the data has been redacted. See Section 3 above 'What is Diamond?' for more information about thresholds.

Actual On-screen and Perceived

Table 5.13 Actual Diversity Characteristics: % of on-screen contributions by genre.

| Protected Characteristics % | Arts | Children | Comedy | Current Affairs | Drama | Education | Entertainment | Factual | Factual Ent | Leisure | Music | Religion |
|-----------------------------|------------|--------------|------------|-----------------|--------------|------------|---------------|--------------|--------------|--------------|-----------|------------|
| Female | 39.7 | 53.4 | 57.7 | 64.2 | 51.7 | 54.6 | 43.6 | 52.7 | 39.1 | 52.0 | R | 45.8 |
| Transgender | R† | 3.7 | R | R | 1.6 | R | 0.7 | 0.4 | R | R | R | R |
| 50+ | 57.7 | 8.3 | 26.1 | 38.2 | 24.7 | 1.9 | 30.1 | 27.3 | 23.0 | 37.3 | 32.0 | 43.8 |
| BAME | 31.4 | 30.1 | 19.7 | 15.9 | 23.4 | 27.4 | 23.9 | 16.9 | 19.2 | 15.8 | 59.5 | 31.5 |
| LGB | 14.4 | 16.9 | 13.6 | 5.1 | 15.2 | 10.5 | 12.6 | 9.7 | 15.9 | 11.3 | R | R |
| Disabled | 10.2 | 5.0 | R | 3.1 | 8.8 | 5.9 | 4.8 | 5.9 | 7.2 | 7.1 | R | 6.7 |
| Total No. | 121 | 1,719 | 381 | 545 | 4,846 | 701 | 7,505 | 4,363 | 3,558 | 1,590 | 37 | 167 |

Table 5.14 Actual Diversity Characteristics: % of on-screen contributors by genre.

| Protected Characteristics % | Arts | Children | Comedy | Current Affairs | Drama | Education | Entertainment | Factual | Factual Ent | Leisure | Music | Religion |
|-----------------------------|-----------|------------|-----------|-----------------|------------|-----------|---------------|--------------|-------------|------------|---------------|------------|
| Female | 49.0 | 58.3 | 50.7 | 55.4 | 50.0 | 52.7 | 54.5 | 51.5 | 46.6 | 46.8 | R | 47.1 |
| Transgender | R† | R | R | R | R | R | R | R | R | R | R | R |
| 50+ | 48.8 | 10.4 | 27.9 | 37.7 | 23.2 | 9.5 | 23.7 | 33.3 | 25.5 | 39.8 | R | 52.3 |
| BAME | 33.3 | 22.4 | 21.1 | 13.2 | 21.5 | 20.4 | 20.4 | 13.2 | 14.5 | 13.3 | R | 23.5 |
| LGB | R | 8.2 | R | R | 12.1 | 17.1 | 12.9 | 11.0 | 13.9 | 10.3 | R | R |
| Disabled | R | 6.3 | R | R | 5.5 | R | 7.2 | 7.5 | 6.8 | 5.3 | R | R |
| Total No. | 51 | 245 | 71 | 130 | 357 | 93 | 1,058 | 1,084 | 375 | 327 | >50 | 122 |

Table 5.15 Perceived Diversity Characteristics: % of perceived contributions by genre.

| Protected Characteristics % | Arts | Children | Comedy | Current Affairs | Drama | Education | Entertainment | Factual | Factual Ent | Leisure | Music | Religion |
|-----------------------------|-------------|---------------|-------------|-----------------|---------------|-------------|---------------|---------------|---------------|---------------|--------------|--------------|
| Female | 35.3 | 47.2 | 37.9 | 43.1 | 48.7 | 50.6 | 48.5 | 44.0 | 43.2 | 47.5 | 33.9 | 41.8 |
| Transgender | R† | R | R | R | 0.2 | R | 0.1 | 0.1 | 0.2 | R | R | R |
| 50+ | 39.8 | 3.9 | 33.1 | 40.1 | 21.9 | 6.3 | 20.6 | 27.9 | 19.7 | 32.0 | 12.0 | 33.5 |
| BAME | 20.5 | 30.9 | 24.1 | 16.2 | 10.3 | 35.3 | 20.0 | 13.3 | 15.5 | 11.2 | 30.3 | 27.0 |
| LGB | 12.1 | 5.0 | 1.6 | 3.1 | 8.8 | 9.4 | 6.3 | 7.3 | 9.0 | 5.2 | R | 7.6 |
| Disabled | 1.4 | 4.1 | 1.1 | 2.1 | 5.8 | 3.3 | 1.5 | 2.5 | 2.9 | 2.2 | R | 2.6 |
| Total No. | 3288 | 12,569 | 3566 | 11,442 | 53,818 | 3105 | 72,836 | 61,525 | 25,972 | 12,968 | 1,303 | 1,722 |

Role Types

The role types we collect in Diamond can be found in the [Guidance Notes](#). Here we present an overview of the data we have collected. In future reports we hope to present a more detailed breakdown.

Actual data (off-screen)

Below we present the diversity characteristics of Off-screen **contributions** and **contributors** of all role types alongside those of off-screen senior role types. [Table 5.16](#)

Actual and Perceived (on-screen)

Diamond collects data across scripted and non-scripted programmes. Below we present the **Actual** and **Perceived** characteristics of on-screen roles types as relevant to each type of programme. [Table 5.17](#)

Table 5.16 Actual Diversity Characteristics: % of off-screen roles

| | Contributions % | | Contributors % | |
|------------------|----------------------|---------------|----------------------|--------------|
| | All off-screen roles | Senior roles | All off-screen roles | Senior roles |
| Female | 54.3 | 42.8 | 53.1 | 47.6 |
| Transgender | 0.0 | R† | R | R |
| 50+ | 20.7 | 28.0 | 20.5 | 24.2 |
| BAME | 9.7 | 9.5 | 12.0 | 10.8 |
| LGB | 11.8 | 17.2 | 10.3 | 11.4 |
| Disabled | 5.0 | 6.6 | 4.6 | 4.1 |
| Total No. | 75,976 | 26,337 | 3,546 | 1,158 |

Table 5.17

Actual and Perceived Diversity Characteristics: % on-screen roles, scripted and non-scripted

| | Contributions % | | Contributors % | | Perceived % | |
|------------------|-----------------|---------------|----------------|--------------|---------------|----------------|
| | Scripted | Non-scripted | Scripted | Non-scripted | Scripted | Non-scripted |
| Female | 50.8 | 47.3 | 52.3 | 51.4 | 47.5 | 45.9 |
| Transgender | 1.3 | 0.7 | R† | 0.5 | 0.2 | 0.1 |
| 50+ | 24.3 | 26.4 | 24.1 | 29.1 | 21.7 | 23.7 |
| BAME | 23.8 | 21.2 | 22.1 | 17.2 | 13.8 | 17.2 |
| LGB | 18.0 | 11.7 | 12.4 | 11.5 | 8.5 | 7.1 |
| Disabled | 8.0 | 5.6 | 5.5 | 7.0 | 5.3 | 2.2 |
| Total No. | 5,881 | 19,658 | 594 | 3,469 | 62,663 | 202,297 |

† 'R' indicates that the data has been redacted. See Section 3 above 'What is Diamond?' for more information about thresholds.

6

NEXT STEPS

The Diamond journey has only just begun. Once the system is capturing all commissioned programmes from Diamond broadcasters across all genres, it will be possible to interrogate it in increasingly sophisticated ways – for example, by genre, role type or seniority. In order for this to happen, Creative Diversity Network's next steps are:

- Continue to work with Diamond broadcasters to maximise the amount of data available to CDN. This will facilitate more accurate analysis and enable CDN to establish a more detailed picture of the industry demographic.
- Increase Diamond participation and response rates by undertaking an equality analysis of Diamond to understand any barriers and challenges to engaging with Diamond. This will entail a detailed systematic review of the project one year on. We will consider user experience, engagement and participation.
- Restructure cross-broadcaster working groups, including setting up a new Production Users Group, to inform future training needs, identify any system change requirements, and

implement quality control with regards to collection of **Perceived data**.

- Facilitate additional collection of data from news and sports programming.
- Broaden the scope of Diamond to incorporate the UK-commissioned programmes of other interested broadcasters.
- Work with Dan Brooke, in his capacity as Department for Work and Pensions Disability Ambassador for Media, to create an action plan for employment in the broadcasting industry. This will happen alongside all current and future work being undertaken by Diamond broadcasters.
- Work with the Open Data Institute (ODI) to host a 'data for impact' symposium. This session will bring together data experts, artists and broadcasters to share good practice around using (published and unpublished) data to make impactful interventions.

7

GLOSSARY AND RESOURCES

Actual data:

The self-declared diversity characteristics of an individual contributing to a production, including on-screen talent and off-screen crew and production staff.

Contributor:

Individuals who have a role in making television (on- or off-screen) and who have provided their Actual diversity data via a **Diversity Self-declaration Form (DSF)**.

Contribution:

A **contributor** makes a contribution when they work on or appear in a television programme.

Diversity Self-declaration Form (DSF):

An online form which asks people working off-screen and people working or appearing on-screen to enter information on their gender, gender identity, age, ethnicity, sexual orientation and disability. A copy of the DSF can be found at Appendix 1.

Perceived data:

The diversity characteristics of on-screen characters and **contributors** to a programme, as viewers might see or hear them, and as input into Diamond based on the final edit of a programme. For scripted programmes this means the diversity of the characters, not the actors who play them.

Silvermouse:

A web-based system that provides secure management and workflow of media metadata within the broadcast industry, including Diamond data.

Visit the CDN website at creativitydiversitynetwork.com/diamond/ for further information about Diamond including:

- [Diamond Guidance Notes](#)
- [CDN's Diamond data guidelines](#)
- [Technical and reporting FAQs](#) to support this report

ACKNOWLEDGMENTS

Diamond is a complex project that has brought together many people, from diversity executives to technical and data systems analysts, from legal and data security experts to people drawn from marketing, communications, HR and training. We would like to thank the following people who have represented CDN, Diamond broadcasters and key Diamond partners over the last two to three years.

For a project of this size, it has proven impossible to keep track of everyone who has been involved and we apologise to anyone else who may inadvertently have been missed.

We would like to thank **Indie Training Fund (ITF)** and **Acteon** for all their help with training, and all of you who work across the television industry, in production companies, studios and as freelancers, and have provided your data for Diamond. Without your contribution this project would not exist.

Creative Diversity Network

Amanda Ariss, Judy Bartholomew, Damien Buckland, Dean Cove, Jeannine Dowling-Jones, Larissa Fischer, Stuart Hemstock, Tanya Mukherjee, Mark Ogle, Jonathan Simon, Amy Turton, Deborah Williams

BBC

Joyce Adeluwoye-Adams, Lynn Aglionby, Vikki Biram, Maria Daniels, Blake Davies, Paul Finn, Joe Godwin, Nicola Hill, Rachel Joseph, Mark Kelleher, Graeme Miller, Jackie Myburgh, Tunde Ogungbesan, Elonka Soros, Aileen Spankie, Jill Spencer, Bill Watson

ITV

Clive Bishop, Anthony Chin, Jenny Cummins, Adam Crozier, Manny Grillo, Sara Hanson, Afshana Khan, Chris Pressley, Miranda Wayland, Teresa Withington

Channel 4

Tamara Ballard, Nina Bhagwat, Manisha Bhalla, Jennifer Biddis, Brian Brackenborough, Dan Brooke, Stephanie Cox, Simon Davis, Ramy El-Bergamy, Tim English, Jamie Fahey, Glyn Isherwood, Oona King, Ralph Lee, Fiona Lomax, Michelle Owusu-Aninakwah, Ade Rawcliffe, Pascale Waltho

Channel 5

Papri Baidya, Pete Bailey, Matt Baker, James Currell, Rob Dickinson, Paul Dunthorne, Paul Kearney, Wincie Knight, Marcus Lee, Kelly Todd, Nan Whittingham

Sky

Papri Baidya, Ravinder Crone, Gary Davey, Julian Dexter, Bianca Gavin, Zak Jessup, Kenneth Ord, Mandy Payne, Liz Purdam, Marijke Reid, Alison Taylor

Pact

John McVay, Anjani Patel, Max Rumney, Elouise West, Amber Vassiliou

Soundmouse

Luke Crossey, John Griffin, Warren Margolin, Julia Nancarrow, Kit Wood, Kirk Zavieh

Finally, we would like to thank the CDN board for their support in the publication of this report:

David Abraham (Channel 4), Dan Brooke (Channel 4), Adam Crozier (ITV), James Currell (Channel 5), Gary Davey (Sky), Caroline Diehl (Media Trust), Andrew Garard (ITV), Joe Godwin (BBC), Tony Hall (BBC), John Hardie (ITN), Catrin Hughes Roberts (S4C), Ian Jones (S4C), Seetha Kumar (Creative Skillset), John McVay (Pact), Chris Pressley (ITV), Kevin Price (Bafta).

APPENDIX 1

DIAMOND DIVERSITY SELF-DECLARATION FORM (DSF)

| Category | Options (Actual) |
|-----------------|--|
| Gender | What is your gender? <input type="checkbox"/> Male <input type="checkbox"/> Female <input type="checkbox"/> Other (e.g. Intersex, non-binary) |
| Date of Birth | What is your date of birth? Date of birth <input type="text" value="DD / MM / YYYY"/> [Note: Link between Age and Sexual orientation; the latter not to be displayed for under-18s] The following alert will be displayed if the participant is under 18 based on the age entered and the 'Parent or Guardian' tick box has not been ticked: "The participant is under 18. This form must be completed by a parent or guardian. The parent or guardian tick box above must be ticked. [BR_84]." The form cannot be submitted if the contributor is under 18 and the parent or guardian tick box has not been ticked [BR_84a] |
| Gender identity | Is your gender identity the same as the gender you were assigned at birth? <input type="checkbox"/> Yes <input type="checkbox"/> No This question will not be displayed if: 1) Date of birth has been entered and the contributor is under 13 years old OR 2) The individual has selected 'Do not wish to disclose' for Age and the parent/guardian tick box has been selected. |
| Ethnic origin | How would you describe your ethnic origin? 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 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 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 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 Black / African / Caribbean / Black British <input type="checkbox"/> African <input type="checkbox"/> Caribbean <input type="checkbox"/> Any other Black / African/ Caribbean background Other ethnic group <input type="checkbox"/> Arab <input type="checkbox"/> Any other ethnic group |

| Category | Options (Actual) |
|--------------------------------------|---|
| Sexual orientation | How would you describe your 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 This question will not be displayed if: 1) Date of birth has been entered and the contributor is under 13 years old OR 2) The individual has selected 'Do not wish to disclose' for Age and the parent/guardian tick box has been selected. |
| Disability | 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. Within the definition of the Equality Act, do you consider you have a disability? <input type="checkbox"/> Yes <input type="checkbox"/> No NB More than one disability can be selected |
| | If 'Yes' ask: Please select which categories of disability apply to you: <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 condition <input type="checkbox"/> Other (including physical or mental conditions such as diabetes, epilepsy, arthritis, asthmas, speech impairments, facial disfigurement) |
| Additional options for each category | Prefer not to disclose (when contributors have completed a Diversity Monitoring Form but chosen not to disclose this information) *Selecting 'Prefer not to disclose' will replace possible answers with the text "Chose not to disclose". Un-ticking 'Prefer not to disclose' will result in the questions re-appearing.* |



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