



DIAMOND

THE FOURTH CUT

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# Foreword

With the publication of the fourth cut of data Diamond is painting an ever more detailed picture of the composition of the UK television industry. As it does so it makes even clearer where the industry needs to focus its attention to expand diversity and inclusion.

Diamond has been collecting data for over four years and it now feels fully embedded in our sector. More needs to be done by every part of the industry to increase the number of Diamond forms completed but with almost two million data points Diamond already guides our decision making and helps monitor the effects of our efforts.

While charting areas of progress it also shines an unforgiving light on the scale of inequality to be addressed. Diamond – the Fourth Cut supports the need for the continuing commitment of the industry to double disability and also makes the case that much more needs to be done to improve the representation of all groups behind the camera. The massive imbalances in some of our professional and technical roles also need to be addressed.

Over the last year the Black Lives Matter movement has given a greater focus and urgency to diversity in UK television. COVID-19 has had a devastating impact on productions, and an as yet unknown impact on mental and physical health as well as the diversity of those who work in the industry. Diamond will help us understand the long-term impact of this.

Diamond is a tool and not a solution.

All of us in the industry need it to inspire, encourage and support real and sustainable change to ensure the content on our screens, the people making it and the industry's decision makers all better reflect our society and where the opportunity to create, write, produce or direct is equal irrespective of race, gender, disability, age or social background.

**Paul Moore,**  
CDN Chair and Group Communications and Corporate Affairs Director ITV plc

# Executive Summary

Diamond is an industry-wide data collection system for monitoring and reporting diversity in broadcasting. Over the last four years we have been building the most comprehensive picture of diversity in UK television production ever compiled.

Diamond is designed to answer two questions:

- Does the workforce on UK productions, both on and off-screen, reflect the diversity of the UK population?
- Are audiences seeing themselves reflected on screen?

In this our fourth year of data collection we have accumulated over **36,000** diversity forms relating to more than **740,000** TV production contributions<sup>1</sup> – our largest annual sample to date.

Since Diamond began we have collected and been able to analyse over 1.9 million programme contributions, a significant data sample from which we are able to highlight important issues for the industry to address.

The proportion of people who choose to complete a Diamond diversity form is consistent across broadcasters and genres, and the overall completion rate has been stable over time. This means that Diamond can make valid comparisons between different groups within the sample. We can therefore be highly confident in our estimates of the differences in diversity characteristics between broadcasters, between genres and over time.

Drawing on this year's data and that collected in previous years, we are able to provide further insights into the diversity of UK television production by broadcaster, by genre, by craft group and a range of job roles. As well as reinforcing some previously published findings, we are also able to highlight some new trends that are emerging:

- Whilst there have been small and encouraging increases in the number of contributions made by disabled people and over-50s, both on and off-screen, these groups are still very under-represented across all Diamond programmes. This year disabled people made just 5.8% of contributions off-screen, which is well below the national workforce estimate (17%); and they made only 8.2% of on-screen contributions, despite comprising 18% of the population.
- A lack of representation for many groups is more apparent off-screen than on-screen, especially among people who identify as disabled, over-50, transgender, or part of a Black, Asian or Minority Ethnic group.

<sup>1</sup> Contributions are similar to a programme credit. Each programme contribution is assigned the diversity characteristics of the individual who made that contribution. A single contribution relates to a transmission of a single programme or episode.

- Off-screen contributions from Black, Asian and Minority Ethnic groups has fallen from 12.3% last year to 11.8% in 2019-20, which is below the national workforce estimate (13%). This year's data also reflects the findings of [Racial and Ethnic Diversity: A deep dive into Diamond data](#), which we published last year. For example, (South) Asian representation in particular continues to be low, with on-screen contributions having declined every year for the last four years.
- Drama is the genre where we see fewest off-screen contributions being made by disabled people and those from Black, Asian and Minority Ethnic groups. Disabled people made just 2.7% of contributions off-screen (down from 4.7% last year), and those from Black, Asian and Minority Ethnic Groups made just 5.9% of contributions, down from 8.6% in the previous year.
- As in 2018-19, women, transgender, Black, Asian and Minority Ethnic and disabled people continue to be less well represented in senior roles. In fact there has been a decrease in contributions at senior level made by females (47.1%, down from 50.4% in 2018-19). Women are particularly poorly represented in the role of Directors (29%) and Writers, where contributions have fallen from 38.1% last year to 33.4% this year.
- We also see very low contributions being made in the roles of Writer and Director by those who are disabled or from Black, Asian and Minority Ethnic groups. 3.5% of Writer contributions and 4.9% of Director of contributions are by those who are disabled; 6.5% of Writer contributions and 8.4% of Director contributions are by those who identify as Black, Asian and Minority Ethnic.
- Analysis of the craft and technical groups confirms that many of these roles continue to be highly gendered, with females dominating in roles such as Hair and Make-Up and Costume and Wardrobe, and males dominating others such as Lighting, Camera and Sound. This may impact workers entering the sector now, and shape expectations about opportunities available to them.

It is too soon to fully understand what impact the COVID-19 pandemic may have had on the diversity of TV productions. The data in this report relates to programmes broadcast between 1 August 2019 and 31 July 2020. 2020 has been an exceptional year, and we acknowledge that many productions have had to be cancelled or postponed, leading to changes in planned schedules from April 2020. Repeats and compilations have often been broadcast to fill the gaps. Some of those repeats will have been commissioned prior to the launch of Diamond and so are not included in Diamond data; others, however, will be Diamond programmes, produced since data collection began in August 2016. We will be able to reflect more fully on the impact of the pandemic next year in our 5th annual report.

## Next steps

Collaboration remains key to bringing about transformative change in the industry and addressing the inequalities highlighted through Diamond and elsewhere. CDN's [Doubling Disability](#) project is an example of this collaborative approach.

Our Doubling Disability project – which is delivered jointly with the Diamond broadcasters and other CDN members – aims to double the percentage of disabled people working off-screen to 9%. Due to the limitations on planned activity as a result of COVID-19, the project has been extended until the end of 2021. However, even with this extension, additional efforts will be required across the sector if we are to make the improvements required to meet our target. In Spring 2021 we will publish an interim report outlining in more detail where progress has already been made and where additional focus and efforts are required.

Going into 2021, we have renewed our collaboration with the Everyday Diversity project. Now led by the University of Glasgow, in partnership with CDN and the BFI, [Everyday Diversity](#) has a foundation of extensive academic research, which is being used to inform the creation of practical tools for the screen industries – working together to apply what we know, into what can be collectively done.

Following the positive response to our 'deep-dive' report into racial and ethnic diversity published last Autumn, and demand for more detailed reporting, CDN will look to publish a further subject-focused report in 2021. Through consistent and ongoing reporting we will continue to extend the ways in which we make Diamond data and insights accessible in order to support the industry to focus efforts where they are most needed.

Finally, we are pleased to announce that UKTV is joining Diamond in 2021. This will increase the reach and sample of Diamond data, enable further comparisons across different parts of the industry and extend the opportunities for collaborative action.

# Channel5/ViacomCBS

“Diamond data is a fundamental asset which underpins how we measure representation both on- and off-screen, and its data insights provide a critical foundation upon which to build our diversity and inclusion drive in the UK. We regularly review its data findings and our ongoing analysis helps determine where we must focus, as well as areas for continuing improvement. This year ViacomCBS launched a number of initiatives to accelerate and strengthen diverse representation both in front of and behind the camera, and our ‘No Diversity, No Commission’ policy has unequivocally set our stall for suppliers wishing to work with us.

We know that there is still much work to be done and it’s imperative that we continue to ramp up our combined efforts to ensure that our industry and our content are both reflective of modern Britain today. Using the data to inform us, we must continue to put inclusivity front and centre to achieve our collective ambitions.”

**Maria Kyriacou,**  
**President ViacomCBS Networks Australia, Israel & UK**

# What is Diamond?

Diamond collects diversity data on UK original productions commissioned by BBC, ITV, Channel 4, Channel 5/ViacomCBS and Sky. With the support of production companies and the Silvermouse online platform, Diamond collects diversity data directly from cast, contributors and crew (Actual data), as well as information about how those on-screen might be perceived by viewing audiences (Perceived data).

This report focuses on Actual data provided by individuals; readers interested in Perceived data can find diversity breakdowns in our full **data release**.

## The 2019-20 Diamond sample (Fourth Cut)

In this Fourth Cut report we provide a picture of diversity in originally produced TV programmes broadcast across the 30 Diamond channels<sup>2</sup> between 1 August 2019 and 31 July 2020.

- Diamond collected 36,503 completed Diamond diversity forms from people working or appearing on these programmes.
- Collectively these people made over 740,000 programme contributions.
- The proportion of people choosing to complete a Diamond diversity form is consistent across all broadcasters (between 28% and 31%).
- Across genres, the proportion of people who choose to complete a diversity form is also between 26% and 34%.
- The overall completion rate is 29%.

<sup>2</sup> BBC One, BBC Two, BBC Scotland, CBBC, CBeebies, CITV, GMTV1, GMTV2, ITV Encore, ITV1, ITV2, ITV3, ITV4, ITVBe, 4seven, Channel 4, E4, Film Four, More 4, 5Spike, 5 Star, Channel 5, Challenge TV, Pick TV, Real Lives, Sky Arts, Sky Atlantic, Sky One, Sky Two, Sky Witness



## Reporting

### Contributions

This report presents data relating to programme contributions. Contributions are similar to a programme credit. Each programme contribution is assigned the diversity characteristics of the individual who made that contribution. A single contribution relates to a transmission of a single programme or episode.

We focus on programme contributions because this enables us to explore the extent of the impact that people with different diversity characteristics are having across TV production. It is important therefore that these statistics are not interpreted as, or thought to equate to, a workforce survey or census to identify the composition of the workforce. Such a survey would tell you about who is in the workforce, but not necessarily tell you about the amount of opportunities they are getting.

### Statistical analysis and data quality

CDN is committed to the transparent and regular reporting of Diamond data and continues to work with researchers and statisticians on analysis of our data and to review data quality.

This fourth annual report presents Actual diversity data for 742,076 contributions made to TV programmes broadcast between 1 August 2019 and 31 July 2020. Those contributions can be thought of as a sample of all the contributions that went into making all the original TV programmes shown by the five broadcasters during that period. The diversity characteristics of those 742,076 contributions can be thought of as estimates of the 'true' diversity characteristics of all contributions made to TV programmes shown that year.

As with any collection method, it is important to understand the degree of certainty around those estimates, and any bias in the collection process that may be affecting our results.

### Understanding uncertainty and potential bias

To give an indication of how certain our estimates are, we calculate 'margins of error' for our headline statistics which can be found in **our full data release**. Because the Diamond sample size is large, the margins of error around our main estimates are small. However, a margin of error does not capture any error in estimates that is due to bias.

Bias occurs when the way in which a study is designed or carried out leads to the results being skewed in some way. Data collection exercises like Diamond are prone to the problem of non-response bias, which occurs when there is a systematic underlying reason why some people are less likely to complete a form than others. For example, if disabled people were less likely to complete the Diamond form than non-disabled people, then our estimate of the proportion of contributions to TV programmes made by disabled people would be an under-estimate.

As with most surveys with a completion rate below 100%, it is difficult to gauge whether non-response bias is present – and if it is, what effect it may be having on our diversity estimates. Although we presently have no clear indication of any bias being present in our data set, we will continue to monitor this.

In the meantime, we know that *Diamond: the Fourth Cut* presents a detailed picture of the characteristics of over 36,000 people working or appearing in UK television productions in 2019/20. Over the last four years we have collected and been able to analyse over 1.9 million programme contributions, a significant data sample from which we are able to highlight important issues for the industry to address.

The proportion of people who choose to complete a Diamond diversity form is consistent across broadcasters and genres, and the overall completion rate has been stable over time. This means that Diamond can make valid comparisons between different groups within the sample. We can therefore be highly confident in our estimates of the differences in diversity characteristics between broadcasters, between genres and over time.

More information about how Actual and Perceived data are collected and reported can also be found in our technical account [here](#).

“Now in its fourth year, Diamond has become a valuable tool for ITV. In the way that broadcasters have standardised how they measure audiences, Diamond has enabled broadcasters to standardise how they measure representation both onscreen and within the production teams making our programmes. Through looking at Diamond data we were able to establish particular areas of focus for our Diversity Acceleration Plan. For example, the under representation of women and BAME people in senior editorial roles in drama like director and writer and the under representation of lead roles on screen for BAME people in our biggest and highest profile shows. Diamond data has also encouraged us to launch our Step Up 60 Initiative to create opportunities for underrepresented groups to earn a more senior credit; and to redouble our efforts to better represent disability onscreen and within our production teams. As we look to drive change and measure the impact of our Diversity Acceleration Plan, Diamond will be an important tool that we will use.”

**Dame Carolyn McCall,  
Chief Executive**

# Fourth Cut headlines

**Table 1 ALL Programmes Off-screen contributions %**

	Fourth Cut	Third Cut	% UK workforce*	Difference Y4-Y3
Female	52.4	53.7	47	-1.3
Transgender	0.2	0.2	0.8	0
50 and Over	21.5	20.6	31	0.9
Black, Asian and Minority Ethnic	11.8	12.3	13	-0.5
Disabled	5.8	5.2	17	0.6
LGB	14.9	14.7	6.4	0.2
Number of contributions	549,241	486,458		

**Table 2 ALL Programmes On-screen contributions %**

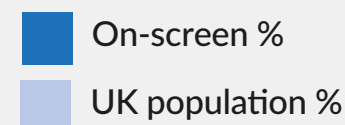
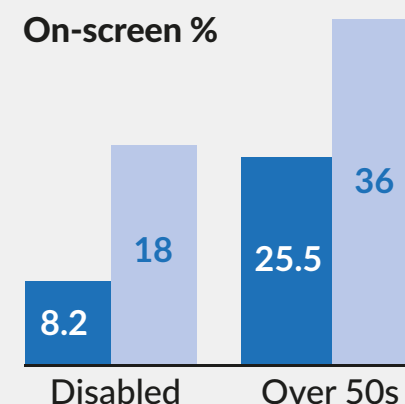
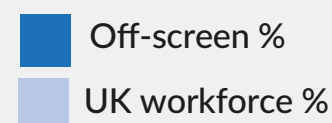
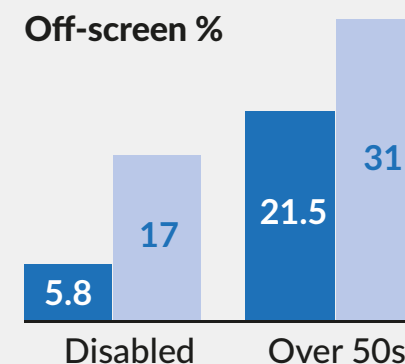
	Fourth Cut	Third Cut	% UK population	Difference Y4-Y3
Female	51.8	52.4	51	-0.6
Transgender	0.6	0.8	0.8	-0.2
50 and Over	25.5	24.6	36	0.9
Black, Asian and Minority Ethnic	21.2	22.7	12.8	-1.5
Disabled	8.2	7.8	18	0.4
LGB	12.6	11.9	6.4	0.7
Number of contributions	194,744	161,701		

\* As in previous reports, we benchmark on-screen roles against UK population figures and off-screen roles against UK workforce (where available). Where there is no workforce figure, we use UK population. More information on our comparative data can be found in our technical account.

Although we see small and statistically significant variations in our Diamond update compared to last year, our key findings remain similar to those outlined in the Third Cut report:

- A lack of representation for many groups is more apparent off-screen than on-screen, especially among people who identify as disabled, over-50, transgender, or with a Black, Asian and Minority Ethnic group.
- Whilst there have been small and encouraging increases in the number of contributions made by disabled people and over-50s, both on and off-screen, these groups are still very under-represented across all Diamond programmes.
  - Disabled people make just 5.8% of contributions off-screen, which is well below the national workforce estimate (17%).
  - Over-50s make 21.5% of off-screen contributions, which is low compared to the national workforce estimate (31%).
  - Disabled people now make 8.2% of on-screen contributions and over-50s make 25.5% of contributions. These figures are proportionally low compared to the UK population, however; disabled people comprise 18% of the population and over-50s 36%. **Figure 1.**
- Overall, women continue to be represented on a par with national population and workforce figures.
- Those who identify as transgender remain under-represented and make just 0.2% of contributions off-screen, which is well below the estimate of the UK transgender population (0.8%). On-screen contributions by transgender people decreased this year from 0.8% to 0.6%.
- Off-screen, the proportion of contributions made by people from Black, Asian and Minority Ethnic groups has fallen from 12.3% last year to 11.8% in 2019-20, which is below the national workforce estimate (13%). On-screen contributions by people from Black, Asian and Minority Ethnic groups also fell, from 22.7% in 2018-19 to 21.2% this year.
- Those who identify as lesbian, gay or bisexual<sup>2</sup> (LGB) remain strongly represented both on and off-screen, making 14.9% of contributions off-screen and 12.6% of contributions on-screen.

Figure 1 Off-screen and on-screen %



<sup>2</sup> We collect data about gender identity and sexual orientation separately. For a copy of our diversity form, please refer to the **technical account** that accompanies Diamond: the Fourth Cut.

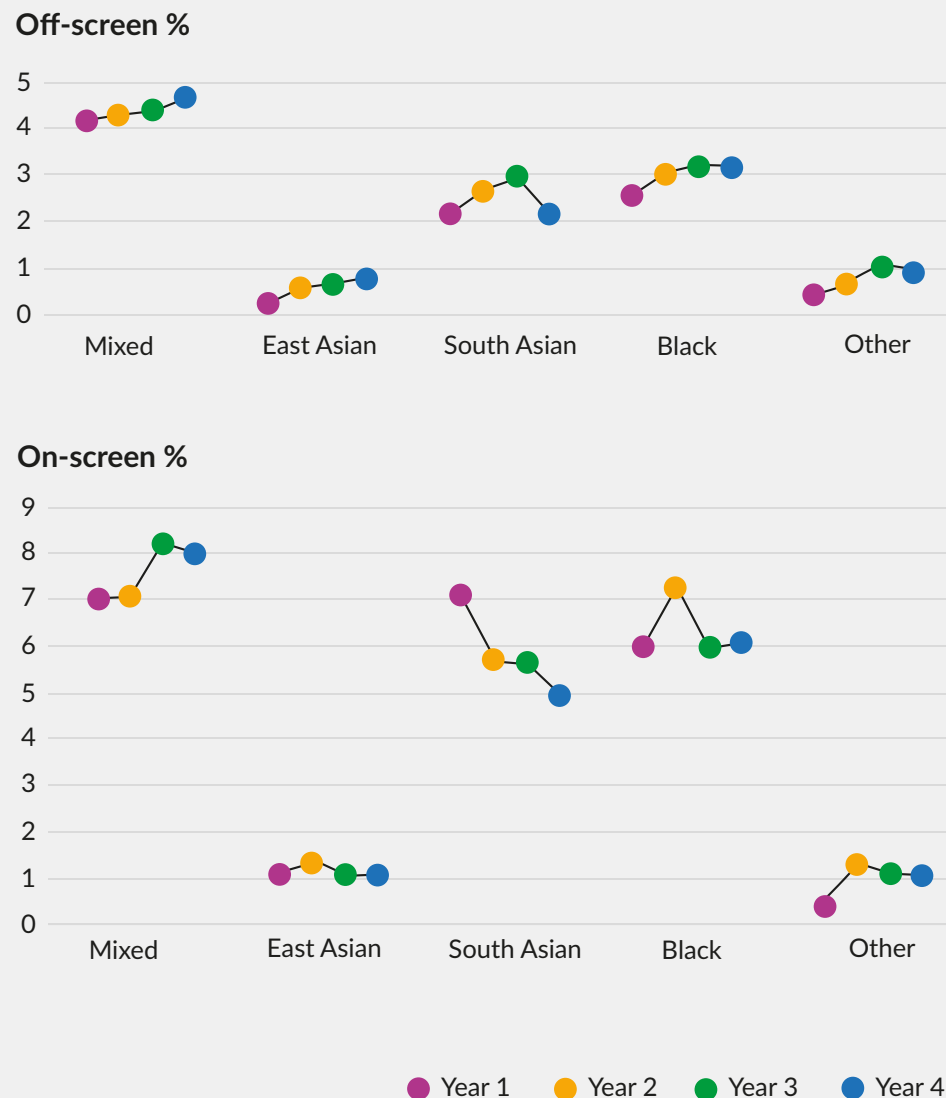
In October 2020 we published a ‘deep dive’ into Diamond data on racial and ethnic diversity. This emphasised the importance of differentiating and reporting the experiences of individuals with different cultures and identities. In our future outputs, we will continue to break down our analysis into Mixed, Black, East Asian, South Asian and Other ethnic groups where sample sizes allow. [Figure 2](#).

As we noted in [Racial and Ethnic Diversity: A deep dive into Diamond data](#), we continue to see strong representation by people who identify as Mixed race, both on and off-screen. This has increased since Diamond data collection began in 2016.

Over the past four years of reporting, we have also seen a gradual increase in off-screen contributions across all ethnic groups, except those who identify as South Asian, for whom this year saw a decrease in contributions from 3% to 2.2%.

On-screen, we see more fluctuation year on year across all ethnic groups, but again with the exception of those who identify as South Asian. For the fourth year in a row, we have seen a decrease in on-screen contributions by people who identify as South Asian – from 5.6% last year to 4.9% this year.

**Figure 2 Black and Minority Ethnic Off and on-screen by year**

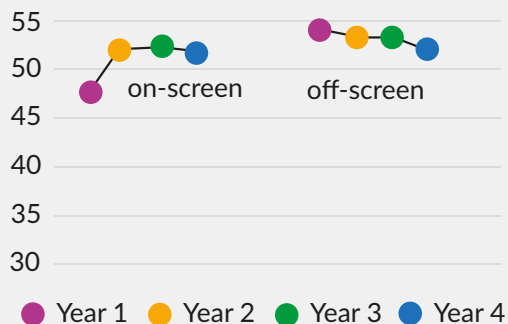


Since Diamond collection began in 2016 we have seen a slight downward trend in female contributions off-screen. Later in the report we identify where women are making fewer contributions in off-screen roles. Female on-screen contributions have remained similar over the last three years. **Figure 3.**

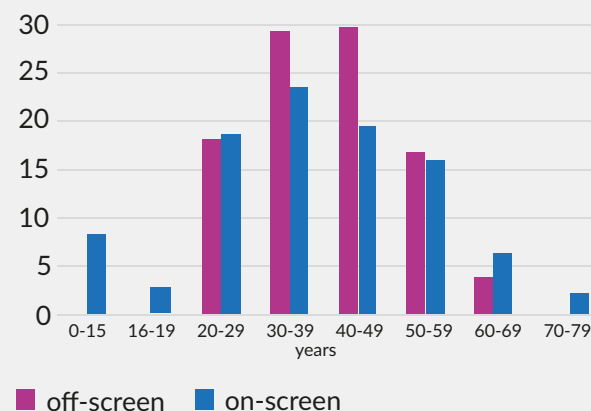
The majority of people working on and appearing in Diamond programmes are between 20 and 40 years old. However, 40 to 49-year-olds make more off-screen contributions (30.1%) than any other age group; for those aged 50 to 59, the proportion of contributions is much lower (17.2%). **Figure 4.**

Contributions by those who are lesbian, gay or bisexual remain strong in Diamond programmes, both on and off-screen. Gay men are particularly well represented and made over four times as many contributions this year as gay women, both on and off-screen. After gay men, those who identify as bisexual are next well represented in programmes, making 3.5% of contributions on-screen, and 2.7% of contributions off-screen. **Figure 5.**

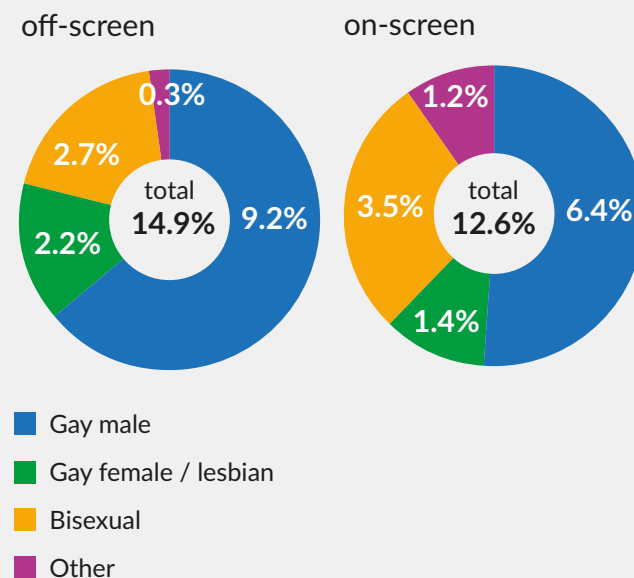
**Figure 3 Females off and on-screen 1-4 years %**



**Figure 4 Off and on-screen age %**



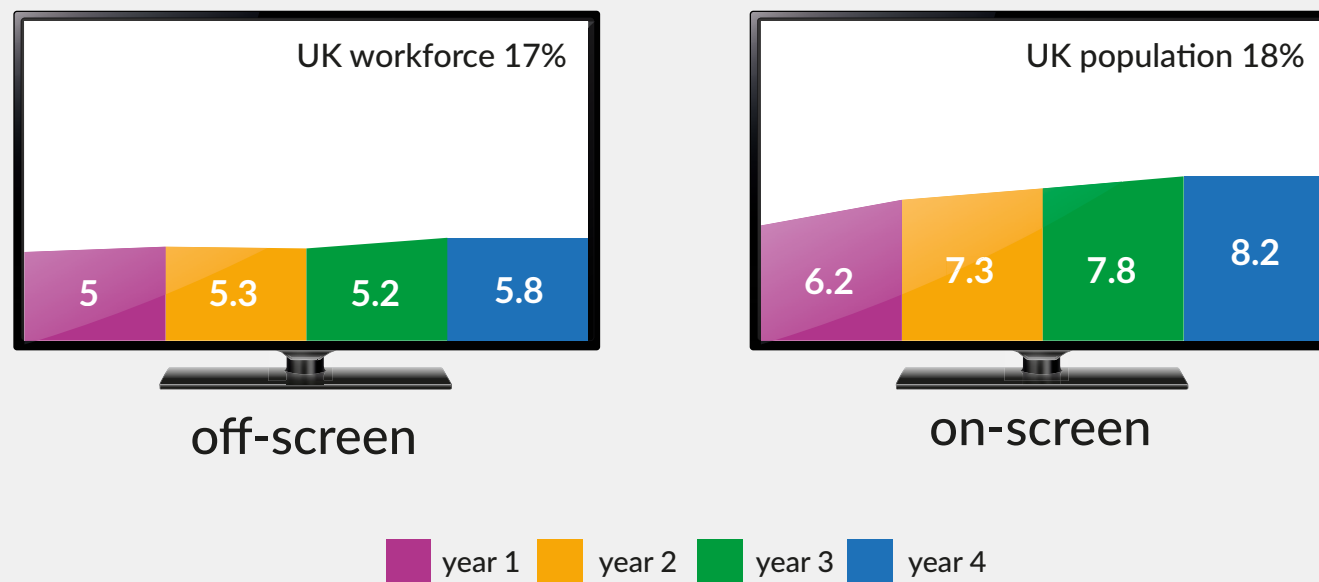
**Figure 5 LGB contributions %**



The under-representation of disabled people has been evident since Diamond data reporting began in 2016. In response, CDN launched the Doubling Disability campaign, working alongside the Diamond broadcasters and other CDN members to double the percentage of disabled people working off-screen in productions, as monitored by Diamond. Our initial target date for achieving this goal was 2020, but we have extended this to the end of 2021 due to the impact of COVID-19.

Although we have seen a gradual increase over the past four years in contributions by disabled people both on and off-screen, there is still a long way to go if we are to double representation. Later this year, CDN will publish an interim report looking more closely at progress made to date, across different genres and role types. [Figure 6](#).

**Figure 6 Disability contributions %**





“Diversity and Inclusion is a creative imperative at the BBC. Whilst we are proud of our continued progress – particularly on-screen, we know we need to go much further and faster off-screen.

Project Diamond has helped shape and inform our approach to programming. It will make a big difference as we prioritise £100million of our TV Content budget to drive change over the next three years. I hope that, combined with our 20% off screen diversity target for all new commissions from April, will make a real and lasting difference. It’s something that the entire industry must get right.”

**Tim Davie,**  
**Director-General**

# Broadcasters

In this section we publish headline Diamond diversity statistics by broadcaster.<sup>3</sup> This gives valuable additional context to the CDN data and helps with the interpretation of the cross-industry statistics.

**Table 3 Broadcaster off-screen contributions %**

	BBC	ITV	Channel 4	Viacom/CBS	Sky	UK workforce %
Female	54.7	46.3	55.3	48.1	46.9	47
Transgender	0.2	R*	0.4	R	R	0.8
50 and over	25.4	22.2	14.8	18.0	29.8	31
Black, Asian or Minority Ethnic	9.9	12.5	13.3	14.8	12.6	13
Disabled	6.4	4.4	6.8	4.4	3	17
LGB	11.8	21.9	16.6	13.1	9.9	6.4
Number of contributions	233,131	98,979	146,409	47,560	23,162	

**Table 4 Broadcaster on-screen contributions %**

	BBC	ITV	Channel 4	Viacom/CBS	Sky	UK population %
Female	55.0	53.8	49.5	43.1	44.6	51
Transgender	0.4	1.6	0.3	R	R	0.8
50 and over	21.2	17.7	31.6	33	33.3	36
Black, Asian or Minority Ethnic	26.5	17.6	15.9	21.3	22.3	12.8
Disabled	8	11.2	7.8	7.2	4.7	18
LGB	12.5	14.8	11.9	15.7	7.1	6.4
Number of contributions	81,152	28,766	61,710	12,360	10,756	

\*Redacted: data is not reported due to low sample size

<sup>3</sup> A list of all Diamond channels can be found in footnote 2, page 8.

Diamond reports data for original UK productions only. This means that because of the high proportion of original productions commissioned by the BBC, their programmes account for over 40% of all Diamond data. After the BBC, it is Channel 4 whose programmes generate the most data, followed by ITV, Channel 5/ViacomCBS and Sky.

We recognise that BBC data has the greatest impact on CDN estimates. In our headline estimates, the relatively high on-screen contributions by females and those who identify as Black, Asian and Minority Ethnic are a result of the BBC having strong representation in these areas, particularly in their children's programmes (see [Genres](#)).

In 2021, UKTV will become the sixth Diamond broadcaster. This will increase the reach and sample of Diamond and allow further comparisons across different parts of the industry.

In a long-term monitoring project such as Diamond, year-on-year fluctuations in data are to be expected, but over time we will establish whether more long-term trends emerge.

From our current data by broadcaster we can observe the following:

#### Off-screen:

- **Females:** Across all broadcasters, females remain represented in line with, or slightly above, UK workforce figures.
- **Transgender:** As in 2018-19, representation remains low across all broadcasters. Data is often redacted due to the relatively low numbers of contributions by those who identify as transgender.
- **50 and over:** Overall the statistics are similar to last year, with only Sky's programme contributions being close to UK workforce estimates. There was an increase in contributions to Channel 4 programmes from 11.9% to 14.8% this year.
- **Ethnicity:** Contributions made off-screen by those who identify as part of a Black, Asian or with a Minority Ethnic group remain similar to last year. There was a small increase in contributions to BBC programmes, up from 9.6% last year to 9.9% this year.
- **Disabled:** Contributions made by disabled people remain very low across all broadcasters. However, there have been notable increases since last year at ITV and the BBC.
- **LGB:** Contributions by those who identify as lesbian, gay or bisexual remain strong across all broadcasters.

## On-screen:

- **Females:** Contributions by females remain similar to last year. The largest proportion of female contributions were for programmes on BBC (55%) and ITV (53.8%). Channel5/ViacomCBS (43.1%) and Sky (44.6%) had the lowest proportion of female contributions.
- **Transgender:** Representation of transgender people remains generally low across all broadcasters, although 1.6% of contributions to ITV programmes were made by those who identify as transgender.
- **50 and over:** Contributions by over-50s to programmes made by Channel 4 (31.6%), Channel 5/ViacomCBS (33%) and Sky (33.3%) remain on a par with the national population. However, contributions by over-50s to programmes made by ITV (17.7%) and BBC (21.2%) remain low.
- **Ethnicity:** Contributions by people from Black, Asian and Minority Ethnic groups remain highest in BBC programmes (26.5%), followed by Sky (22.3%). However, representation continues to be higher than UK population figures (12.8%) across all broadcasters.
- **Disabled:** Contributions made by disabled people remain low across all broadcasters. ITV programmes have the highest proportion of on-screen contributions made by disabled people (11.2%), which represents an increase since last year.
- **LGB:** Those who identify as lesbian, gay or bisexual are still making a strong contribution to TV programmes across all broadcasters. Channel 5/ViacomCBS programmes have the most contributions (15.7%), with increases in BBC and ITV programmes since last year.

The similarities and differences between broadcasters offer opportunities to identify shared challenges, such as the under-representation of disabled people, and to learn more about the effectiveness of different strategies to promote diversity in TV production, especially where they are successful.

“Project Diamond has been an invaluable tool, providing us with a comprehensive view of the diversity across our programme making and the broader industry. The data has helped to inform our diversity strategy year on year ensuring we are continuing to grow our ambitions for a more inclusive industry.

In particular, Diamond shines a bright light on the areas where work is most badly needed. For example, although good progress has been made on screen for diverse casting, the data has identified weaknesses among senior production roles and writers. We believe it is impossible to make meaningful change without secure and accurate information. Having analysed the Diamond data on a regular basis for over four years, we can identify weak spots and learn from the trends over time.

The use of the Diamond reporting capabilities has become an embedded part of our working practices at Sky. Not only do we use them to fulfil our yearly reporting commitments for Project Diamond we also use it to consistently review, report and publish on our progress throughout the year. This is critical for us to achieve accountability and produce best practice case studies for our industry.

Our involvement in Project Diamond and the assessment of our data has been a catalyst for us to update and introduce new targets this year.”

**Gary Davey,**  
**CEO, Sky Studios**

# Genres

**Table 5** and **Table 6** present data on representation in those programme genres for which we have the most Diamond data. You can find a full breakdown of all Diamond genres [here](#).

Table 5 Genre off-screen contributions									
	Children's	Comedy	Current Affairs	Drama	Entertainment	Factual	Factual Ent	Lifestyle	UK workforce
Female	49.8	45.5	54.4	54.6	51.3	56.6	57.3	52.2	47
Transgender	R*	R	R	R	R	0.6	0.3	R	0.8
50 and over	22.1	28.9	13.6	38.4	23.4	18.7	13.8	17.7	31
Black, Asian and Minority Ethnic	11.2	9.7	19.9	5.9	11.9	12.4	14.4	11.0	13
Disabled	6.5	4.2	6.8	2.7	6.2	4.8	6.9	5.9	17
LGB	14.3	7.9	14.9	17.4	14.6	14.1	17.2	17.5	6.4
Number of contributions	174,053	18,488	22,497	33,538	93,487	83,655	57,482	55,811	

Table 6 Genre on-screen contributions									
	Children's	Comedy	Current Affairs	Drama	Entertainment	Factual	Factual Ent	Lifestyle	UK population
Female	59.5	44.8	55.0	53.1	46.5	48.7	45.6	53.0	51
Transgender	R	R	R	2.6	0.2	0.3	0.7	R	0.8
50 and over	11.2	23.2	16.8	24.2	35.7	31.3	21.3	40.0	36
Black, Asian and Minority Ethnic	30.1	24.5	19.5	22.0	19.5	14.8	20.7	11.9	12.8
Disabled	11.9	6.0	7.5	6.1	8.6	7.6	6.1	5.6	18
LGB	17.7	12.8	11.5	10.6	10.8	9.6	16.3	8.7	6.4
Number of contributions	50,202	5,636	5,422	21,368	30,298	29,955	25,001	22,819	

\*Redacted: data is not reported due to low sample size

**Females:** Given that females make up 47% of the national workforce, they continue to be generally well represented across all genres off-screen. Women are least well represented off-screen in Comedy programmes (45.5%) where contributions have fallen slightly from 48% last year.

On-screen, females are represented well across most genres, but again make fewest contributions in Comedy (44.8%). On-screen contributions have increased slightly since last year in Factual Entertainment (45.6%), Entertainment (46.5%) and Factual (48.7%), but are still low relative to the UK population (51% female). **Figure 7.**

**Transgender:** As a ground-breaking initiative, a vital aspect of Diamond is its long-term monitoring of transgender people working in UK production. Although we often need to redact our statistics about those who identify with this characteristic, we are able to establish that transgender people remain under-represented off-screen across every genre.

On-screen representation is a little better, particularly in drama (2.6% of contributions) and factual entertainment (0.7%), but transgender people remain under-represented across all genres as a whole, making 0.6% of on-screen contributions (compared to 0.8% of the UK population).

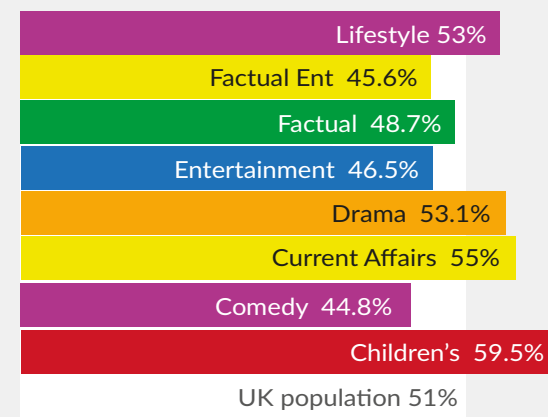
**LGB:** People who identify as lesbian, gay or bisexual are strongly represented across all genres, without exception, both on and off-screen. Within this context, contributions by those identifying as LGB are notably higher off-screen than on-screen.

**50 and over:** Overall, our findings are very similar to those we reported last year. Compared to the UK population (36%), over-50s are under-represented on-screen in all genres except entertainment (35.7%) and leisure (40%).

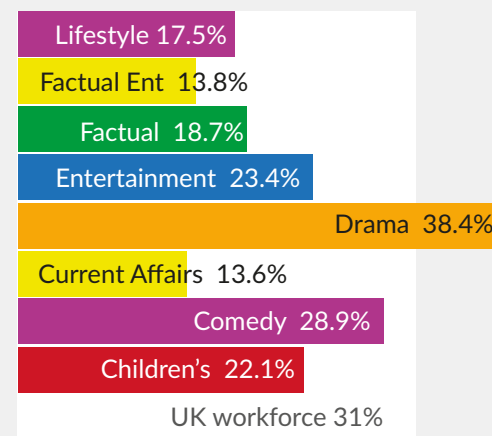
Levels of representation are also low off-screen, with the exception of drama (38.4%) and comedy (28.9%), where representation is broadly in line with the national workforce estimates (31%). Over-50s are particularly under-represented in current affairs, both on-screen (16.8%) and off (13.6%).

**Figure 8.**

**Figure 7 Females on-screen %**



**Figure 8 50 and over off-screen %**



**Ethnicity:** As in previous years, we see a trend for significantly higher Black, Asian and Minority Ethnic representation on-screen compared to off-screen. This occurs across all genres except Current Affairs, where off-screen contributions (19.9%) are very similar to on-screen (19.5%). This disparity is particularly noticeable for Drama programmes, where on-screen Black, Asian or Minority Ethnic contributions (24.2%) are four times higher than off-screen (5.9%). In Children’s and Comedy programmes, on-screen contributions are also noticeably higher than off-screen.

**Figure 10.**

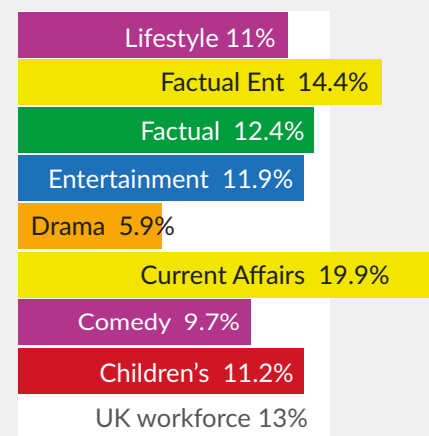
Off-screen, people who identify as Black, Asian or Minority Ethnic are only represented at or above workforce estimates in Current Affairs (19.9%) and Factual Entertainment (14.4%). Otherwise, contributions to programmes remain below national workforce estimates (13%). This is particularly the case in Drama programmes, where contributions have fallen further since last year, from 8.6% to just 5.9%. **Figure 9.**

In our [report on racial and ethnic diversity](#) published in October 2020, we observed that

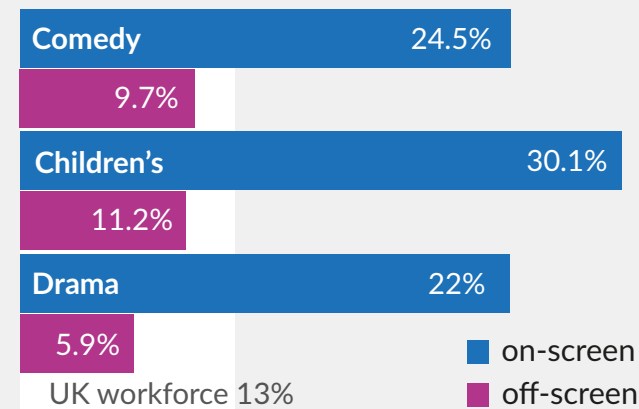
- Off-screen, people who identify with an Asian ethnic group are particularly under-represented across all genres. People who identify as Black or Other are under-represented across the majority of genres.
- On-screen, people who identify as Black or Mixed are strongly represented across all genres. However, those who are from Asian groups are under-represented across all programmes, with the exception of Children’s and Drama.

**Disabled:** Representation by disabled people continues to be very low across every genre, both on and off-screen. Off-screen, disabled people are making fewer than 5% of contributions in Comedy (4.2%), Drama (2.7%, down from 4.7% last year), and Factual programmes (4.8%) even though they make up 17% of the working-age population. Contributions on-screen have increased a little across some genres compared to last year, notably in Drama (from 3.5% to 6.1%), Comedy (4.3% to 6%) and Children’s (10.3% to 11.9%) programmes. Disabled people comprise 18% of the UK population, but on-screen contributions by disabled people remain well below 10% across almost all genres.

**Figure 9**  
**Black, Asian and Minority Ethnic off-screen %**



**Figure 10**  
**Black, Asian and Minority Ethnic off and on-screen %**





# Channel 4

“Diamond is an essential and integral part of our inclusion and diversity monitoring at Channel 4. We routinely analyse data in conjunction with our Commissioning Diversity Guidelines and internal dashboards to identify and track gaps and opportunities for greater inclusion across all our programmes.

The insights gained via Diamond provide vital evidence to inform and support our strategic priorities. Diamond data gives us a clearer picture of the areas needing greatest attention, enabling more targeted interventions and crucially ensuring we track progress over time.

Diamond is and will continue to be embedded within Channel 4 as a strategic tool that helps to drive greater representation and inclusion across the TV industry.”

**Alex Mahon,  
Chief Executive**

# Off-screen roles

## Senior production roles

In the Third Cut, we reported that women, transgender, Black, Asian and Minority Ethnic and disabled people were all less well represented in senior roles compared to non-senior roles.<sup>4</sup> This remains the case, although this year sees a decrease in contributions at senior level made by females (47.1%, down from 50.4% in 2018-19).

There has also been a fall in senior role contributions made by those who identify with a Black, Asian and Minority Ethnic group and those aged 50 or over.

Disabled people are making slightly more senior contributions this year but are still very under-represented at this level, making just 5.3% of contributions overall. There has been a significant increase in contributions made by those who identify as lesbian, gay or bisexual in senior roles, up from 14.9% in 2018-19 to 19.5% in 2019-20.

**Table 7 Senior Roles %**

	Fourth Cut	Third Cut	% UK workforce*	Difference Y4-Y3
Female	47.1	50.4	47	-3.3
50 and over	29.6	30.9	31	-1.3
Black, Asian and Minority Ethnic	10.7	12.1	13	-1.4
Disabled	5.3	4.5	17	0.8
LGB	19.5	14.9	6.4	4.6
Number of contributions	197,192	172,447		

<sup>4</sup> Senior roles in Diamond are: Commissioning Editor, Director, Producer Director, Writer, Producer, Executive Producer, Series Producer, Series Director, and Head of Production.

**Table 8 Senior Roles Contributions %**

	Commissioning Editor	Director	Producer Director	Writer	Producer	Executive Producer	Series Producer	Head of Production	UK workforce
Female	59.6	29.0	36.3	33.4	50.9	39.9	55.4	84.4	47
50 and Over	23.8	25.8	12.1	21.4	12.6	47.1	18.8	63.2	31
Black, Asian and Minority Ethnic	22.3	8.4	13.2	6.5	9.3	7.1	4.6	10.4	13
Disabled	5.4	4.9	4.8	3.5	4.4	5.1	10.4	6.8	17
LGB	19.7	23.3	13.1	30.6	21.0	20.4	14.3	5.5	6.4
Number of contributions	32,493	19,012	14,907	15,105	35,946	53,110	12,438	12,727	

**Table 8** presents data for senior role contributions (where sample sizes allow).

Compared to last year, women are generally making fewer contributions in senior roles. Although contributions in the role of Director increased (up from 26.2% to 29%), females are still under-represented when compared to the national workforce estimate of 47%. Women are also poorly represented in the roles of Producer Director, Executive Producer and Writer (where contributions have fallen from 38.1% last year to 33.4% this year).

Women are still very highly represented in the role of Head of Production, making 84.4% of contributions. There has also been a slight increase in female contributions in the role of Series Producer, up from 49% in 2018-19 to 55.4% in 2019-20.

Over-50s make a high proportion of contributions as Executive Producer (47.1%) or Head of Production (63.2%), but they make relatively few contributions in all other senior roles when compared to the national workforce estimate (31%). This is particularly so for contributions as Producer Directors (12.1%) and Producers (12.6%).

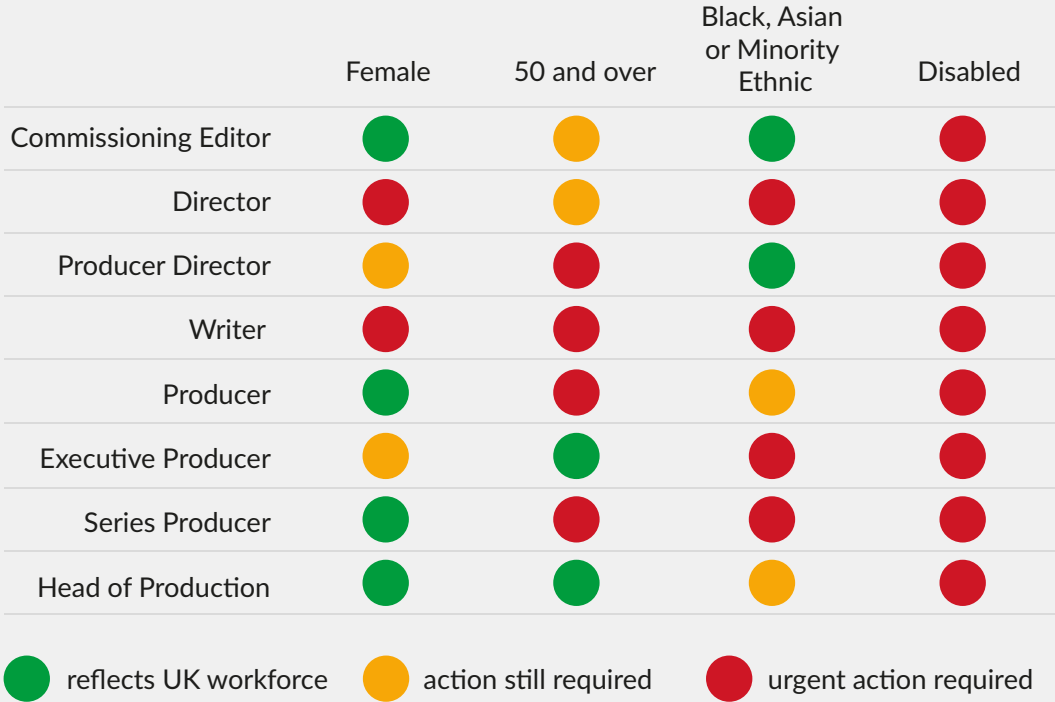
Those who identify with a Black, Asian and Minority Ethnic group are making only a low proportion of contributions as Series Producers (4.6%), Directors (8.4%) and Producers (9.3%), while contributions as Writers fell from 9.1% in 2018-19 to 6.5% in 2019-20. People from Black, Asian and Minority Ethnic backgrounds are making the highest proportion of senior role contributions as Commissioning Editors; contributions increased from 16.5% last year to 22.3% this year.

Disabled people are under-represented across all senior roles and make fewer than 5% of contributions as Writers, Directors, Producers or Producer Directors. Disabled people make most contributions in a senior role as Series Producers (10.4%), but this is still low compared to the national workforce estimate (17%).

People who identify as lesbian, gay or bisexual are well represented across all senior roles, although less so in the role of Head of Production where they made 5.5% of contributions.

A lack of diversity is evident across many senior roles. This suggests that significant barriers to career progression are still in place and are hindering the development of a more diverse workforce at senior levels of the industry. In particular, there is a lack of diversity among Directors and Writers in terms of gender, age, race and ethnicity, and disability.

**Figure 11 Senior role contributions**



## Craft and technical roles

**Table 9 Craft and Technical Groups %**

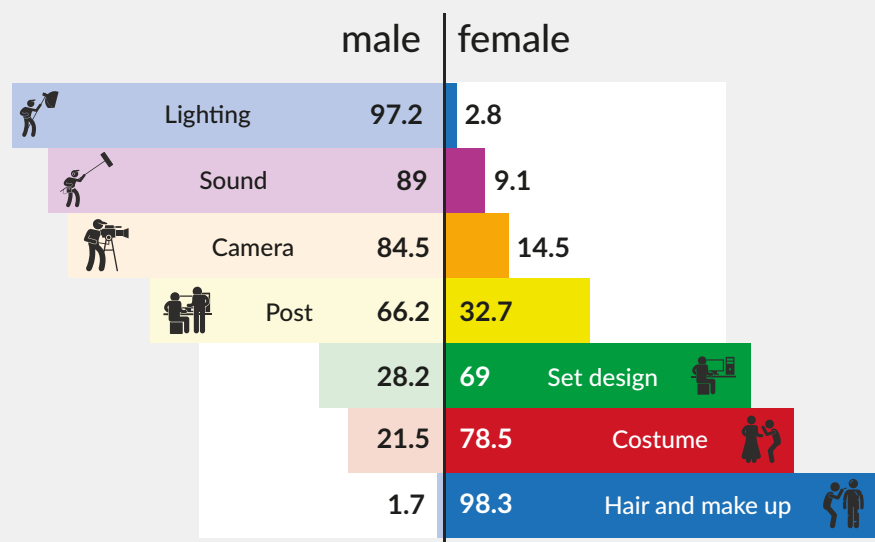
	Camera	Costume and Wardrobe	Hair and Make-Up	Lighting	Set Design	Sound	Post Production
Female	14.5	78.5	98.3	2.8	69.0	9.1	32.7
50 and Over	19.9	47.5	47.1	44.2	28.7	29.4	15.4
Black, Asian and Minority Ethnic	11.7	12.9	4.0	R	18.8	6.0	9.6
Disabled	5.8	R	R	15.0	R	3.3	6.3
LGB	5.4	24.5	3.4	10.9	41.9	5.2	9.8
Number of contributions	29,839	7,726	8,952	7,788	10,385	27,649	43,428

Diamond collects data across more than 100 role types, and we can aggregate data across those roles to understand diversity within different production areas or craft groups. [Table 9](#).

Significant gender imbalances are very noticeable between production areas. Females predominate in Costume and Wardrobe (78.5%) and Hair and Make-up (98.3%) roles, but Camera, Sound and Lighting roles are overwhelmingly occupied by males.

As last year, we found low proportions of contributions across many craft groups by those from Black, Asian and Minority Ethnic backgrounds and disabled people. All groups are under-represented in Sound roles, with the exception of over-50s.

**Figure 12 Craft and technical roles %**



# UKTV

“We’re extremely pleased that UKTV is joining Project Diamond in 2021. Whilst we’ve been making progress in terms of on and off-screen representation, we’ve lacked the clarity required to gauge where our efforts and focus are most needed. This is especially true when it comes to promoting and protecting the voices of smaller groups in our creative processes.

Diamond is a vital tool for the industry that will only be made better by growing collaboration with more of the production community. We hope that UKTV’s involvement will help to increase this and encourage others to engage and support the CDN’s work. At the same time, it will allow us to hold ourselves and our production partners to account and ensure that we can build an effective strategy, particularly addressing the terrible state of representation for people with a disability. We aim to make progress in every area but without doubt this should be a key focus for us all.”

**Marcus Arthur,**  
**CEO of UKTV and President of BBC Studios UK & Ireland**

# On-screen roles

**Table 10 On-screen roles %**

	All scripted roles	All non-scripted roles	All on-screen contributions (Actual)
Female	57.5	49.4	51.8
Transgender	1.1	0.4	0.6
50 and over	17.2	28.6	25.5
Black, Asian or Minority Ethnic	31.3	17.1	21.2
Disabled	9.4	7.7	8.2
LGB	14.0	12.1	12.6
Total	57,870	136,874	194,744

We have already seen that many of the groups are better represented on-screen than off-screen. However, those who are disabled, transgender and over-50 are still under-represented on-screen.

Most diversity characteristics are better represented in scripted roles compared to non-scripted roles. This is particularly evident for those who identify with a Black, Asian and Minority Ethnic group, who collectively made 31.3% of actual contributions in scripted programmes compared to 17.1% in non-scripted programmes. The exception to this trend is the over-50s, who are making significantly more contributions in non-scripted than in scripted roles.

Currently, the volume of collected on-screen data (194,744 Actual contributions) is significantly less than the off-screen data (549,241 Actual contributions). In order to provide a more comprehensive overview of on-screen role types, we would encourage the industry to work together – across production companies, agents, broadcasters and unions – to increase Diamond participation from those appearing on-screen.

# Conclusions and next steps

- Disabled people continue to be the most under-represented group across the programmes we are monitoring. Our **Doubling Disability** project – which is delivered jointly with the Diamond broadcasters and other CDN members and aims to double the percentage of disabled people working off-screen to 9% – has been extended until the end of 2021. This was due to limitations on planned activity as a result of COVID-19. Even with this extension, additional efforts will be required across the sector if we are to make the improvements required to meet our target. In Spring 2021 we will publish an interim report outlining where progress has already been made and where additional focus is needed.
- This report presents our fourth year of data, which continues to reflect the findings of our recent report **Racial and Ethnic Diversity: A deep dive into Diamond data**. (South) Asian representation and broader racial and ethnic diversity continue to be low off-screen, particularly in many key roles and across a number of craft and technical groups. We welcome renewed efforts from the industry to tackle this issue and we continue to advocate for:
  - Increased monitoring and evaluation of production companies’ and broadcasters’ efforts to generate change in order to identify and share good practice with a view to scaling up and replicating what works
  - Bringing a diversity lens to every decision – ensuring diversity and inclusion is ‘baked’ into every process and system (this applies to all diversity characteristics)
  - Evolution of the language we use to talk about diversity and recognising the impact of that language on the decisions we make. For example, recognising the limitations of considering racial and ethnic diversity through terms such as ‘BAME’, as opposed to recognising the different contributions and needs of individual ethnic groups.
- Diversity across many senior roles, especially Directors and Writers, is poor. This is despite previous concerted efforts by the industry to try and improve opportunities for females, disabled people, and people from Black, Asian and Minority Ethnic groups. CDN recommends that the industry needs now to urgently review its approach to achieving diversity in the sector’s most influential roles. A clearer understanding is required of what has worked (or has not) and why. This needs to be shared to inform more effective action.



- Off-screen, it is Drama where we see especially low contributions by those who identify as Black, Asian and Minority Ethnic, and by disabled people. It is also the genre where we otherwise see investment and efforts being made to innovate content. It is critical that more is done to diversify those producing UK dramas if, as an industry, we are to continue to compete in the global market and maintain our reputation for great drama both home and abroad.
- Analysis of the craft and technical groups shows that many of these roles are highly gendered, with women dominating some roles, and males dominating others. This will impact workers entering the sector now, and shape expectations about opportunities available to them. We recommend that as an industry, we work to tackle this issue, working with training and skills providers to eliminate stereotypes, and to ascertain whether there are other factors which are perpetuating these gender divides.
- 2020 has been an exceptional year, with many productions being cancelled or postponed due to the COVID-19 pandemic. The impact of COVID-19 affected schedules from April 2020, with repeats and compilations being broadcast to fill the gaps. Some of those repeats will have been commissioned prior to the launch of Diamond and do not include Diamond data. Others will be Diamond programmes. It has been too soon to fully understand the impact of these schedule changes. We will give this further consideration in our 5th annual report.
- Finally, we are pleased to announce that UKTV are joining Diamond in 2021. This will increase the reach and sample of data and enable further comparisons across different parts of the industry.



CDN exists to enable the UK Broadcasting industry to increase diversity and inspire inclusion both on and off screen. We work with our members towards a broadcasting industry with equality at its core.

We manage Diamond, the world's first and original online diversity data collection system, for the UK television and broadcasting industry.

### Our Aims

#### Measure:

Capturing diversity and inclusion data. Ensuring every part of the UK Broadcasting supply chain understands the diversity and inclusivity landscape.

#### Unite:

Uniting the industry by sharing best practice and creating the forums for collaboration to identify and celebrate the actions that improve diversity and inclusion.

#### Support:

Supporting the industry with honesty and openness to ensure that actions are undertaken for measurable progress. Our members are BBC, ITV, Channel 4, Channel5/ViacomCBS, Sky, S4C, UKTV, BAFTA, ITN, Pact, and ScreenSkills.

For more information:

[www.creativediversitynetwork.com](http://www.creativediversitynetwork.com)

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