



360° Diversity Charter – Two Years On



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**360°
Diversity
Charter –
Two Years On**

On the cover:

I Do at 92
The Secret Life of 5 Year Olds
Rio Paralympic Games 2016

Contents

02	Introduction
	04 Mission Statement
06	2017 Commitments
	08 2017: A Year of Four New Frontiers
	10 2017: 30 Initiatives Refreshed
12	2016 Results
34	Appendix: Commissioning Diversity Guidelines

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Introduction

Channel 4's 360° Diversity Charter, launched in January 2015, puts a commitment to diversity at the heart of everything we do, on and off-screen, so that our organisation – what we do and who we are – truly reflects the diversity of Britain today. As well as pursuing the 30 initiatives in our Charter, we also designated 2016 as our Year of Disability.

Key achievements in 2016:

Making an impact in Rio

- Within months of launching, Channel 4's Paralympic coverage has been added to the GCSE and A Level curriculum and will be studied in schools across the country
- 25–34s viewing share was up 5% vs London 2012
- 58% of on screen talent and 19% of the production staff had disabilities
- 24 young people worked on the production as part of our Rio Paralympics Training Scheme
- £1 million Superhumans Wanted giveaway challenged brands to put diversity at the heart of their adverts

YES I CAN

We wanted to ensure that the warmth of our editorial coverage was conveyed throughout all of our marketing in the run up to the Games. The result was our biggest campaign since London 2012, at the centre of which was a three minute film featuring 140 disabled people and a band of disabled musicians from around the world who re-recorded Sammy Davis Jr's 'Yes I Can' in a musical extravaganza.

The advert was the most shared Olympic / Paralympic of the 2016 Games. The trailer was played to all Paralympics GB athletes as part of their induction to the Games, and has been shown in schools across the UK and the rest of the world to teach kids about inclusion. Yes I Can was awarded Campaign Magazine's Campaign of the Year and Global Advert of the Year by Shots.



Awarded 'Britain's Best Diverse Company' at the National Diversity Awards



Awarded the EY National Equality Standard – the only company ever to be placed at the highest level 'Institutionalised Inclusion'



Diverse voices

As part of our Year of Disability, we set ourselves big, simple, measurable targets to boost the diversity in our biggest shows. We doubled the number of disabled talent in 21 of our biggest shows across the schedule, including Hunted, The Island with Bear Grylls and The Secret Life of 5 year olds (see page 14).

We also adopted this approach with our continuity announcers. Voices of 4 invited people from a variety of backgrounds across the UK who have a connection to the number four to appear on screen and introduce peak shows, with a focus on celebrating diversity. And we invited shopkeepers and residents from Leicester's Narborough Road, the UK's most ethnically diverse street, to introduce some of Channel 4's biggest shows.

Transforming the diversity of Channel 4 Staff

One of the aims of the 360° Diversity Charter is to increase the diversity of the Channel 4 workforce. We report our in-house employee stats each year (see page 24) and are working towards a clear target for 2020. We also monitor the diversity information for new joiners: we have seen the number of BAME joiners to Channel 4 increase by 50% since the Charter began.

In 2016, 'This is Me' was conceived as a proactive internal campaign to encourage staff to disclose their diversity data. At the heart of the campaign was a collection of films featuring staff members with disabilities who shared their stories and experiences. These films were shared both at our all-staff meetings and by members of the Executive team. As well as changing culture and raising awareness of different types of disability, the number of Channel 4 staff declaring a disability at the end of 2016 has grown to 11%, way past our 2020 target of 6%.

Mission Statement

Our vision is to partner, encourage, enable and hold ourselves and others to account. We want an inclusive and diverse workplace and industry to become a reality: a place where we respect, embrace and harness the uniqueness of individuals and their talents.

Reflecting our society on-screen

When we launched the 360° Diversity Charter we committed to show leadership in diversity at every level on and off-screen, in our own backyard, with indies and working collaboratively with our partners in the industry and we remain committed to the 30 activities outlined in the original document.

We know that diversity is a big, complex area: there are many different aspects of diversity that shift over time but, for us, our vision of success will be more than purely achieving targets and reflecting the make-up of our society on and off-screen.

We want viewers to feel that:
Channel 4 shows Britain the way it is – full of difference and variety.

We want our staff to feel that:
Their individual talents are appreciated, that they can be themselves, be different and be welcomed with open arms.

We want indies to feel that:
Channel 4 enables them to produce challenging, creative, diverse content that tells the stories of an inclusive and diverse society, utilising the talent of all.



What is Channel 4's 360° Diversity Charter?

What does 360° mean?

- Diversity that encompasses all underrepresented groups: BAME, LGBT, disability, gender, social mobility, and more.
- We need a commitment to diversity at every level of our organisation on-screen, off-screen, including leadership to achieve our goal. Leadership is about people: about all the people who contribute to our content, not just those on screen.
- Engaging the skills and experience of all our people – commissioners, writers, directors, HR managers, interns, casting agents, viewers, business managers, indie managers, on-screen talent, TV executives, lawyers, headhunters, careers advisers, marketing executives, PAs, data rights managers and production assistants. 360° also means at every stage of the people development process we want to offer as much support as we can, via those responsible for talent identification, recruitment, training, development, mentoring and more.
- What we do is more important than what we say, and our 360° approach is designed to give others the chance to measure our actions. We fully embrace that our remit – enshrined in legislation – asks us “to appeal to the tastes and interests of a culturally diverse society”, and the results of our 2016 activities outlined in this report are a testament to this. Our remit also asks us to “challenge established views and promote alternative views and new perspectives”, meaning that diversity of thought and opinion are just as important as other aspects of diversity.

Always accountable

We continue to report our progress in a transparent and accountable way, reporting annually on our progress against the goals set out in our 360° Diversity Charter.

As well as reporting what we have achieved, we also know just how important it is to share knowledge in this area. We want to share lessons learnt and tell the industry and the wider world what has and hasn't worked for us.

Read on to find more about our Four New Frontiers for 2017, how we did in 2016 across our Year of Disability and original 30 initiatives, and what we've learnt along the way.





2017 Commitments



The Last Leg



Gok's Fill Your House for Free



The Undateables

2017: A Year of Four New Frontiers

In 2017 we want to make an impact in new areas, challenging ourselves to make an impact where we believe it most needs it. We will refocus our efforts onto four new areas.

As in 2016, when the focus was the Year of Disability, the initiatives in the original Charter continue.



1. Focus on BAME progression at Channel 4

BAME representation at Channel 4, and in the wider industry, is stronger at more junior levels, and improving. However, there is wide consensus that BAME and representation at more senior levels is an important next frontier, both within Channel 4 and the wider TV industry.

OBJECTIVE:

To enhance the progression of ten BAME people at Channel 4 towards taking on more senior roles either at Channel 4 or within the wider broadcasting landscape.

HOW:

- Conduct in-depth research and focus groups to better understand the barriers that might exist for BAME staff and how to address inhibitors to progression
- Develop bespoke development plans for each of the individuals using a 3 x Es career development model (Exposure, Experience and Education)

2. Spotlight on diverse directors

Directors of TV programmes are central to the creative process. Our Creative Diversity team, together with industry stakeholders, have identified a big opportunity to develop more directors from diverse backgrounds.

OBJECTIVE:

To increase the diversity of directors by giving opportunities to 40 directors from under-represented groups (BAME, female, and disabled people), across the UK and in all genres of our output.

HOW:

- Give opportunities to directors who haven't worked on Channel 4 programming
- Develop 4stories – a new drama strand to develop emerging directing talent
- Encourage the different Commissioning teams to make numerical commitments to work with under-represented directors
- Form an advisory group to include directors UK and other key stakeholders – SODA (Spotlight on Directors Advisors)

3. More diversity between our programmes

Channel 4's focus on diversity has helped ignite a debate within the advertising industry. There is an opportunity for Channel 4 to take a leadership position in changing the industry and its output, as well as further improving the diversity of our own marketing output.

OBJECTIVE:

To improve the diversity of British TV advertising and the wider industry through Channel 4 leading by example in its marketing output, as well as incentivising the industry to change.

HOW:

- Start measuring major Channel 4 marketing campaigns through Diamond
- Increase diversity in major Channel 4 marketing campaigns
- Form a task force of Channel 4, advertisers, agencies and trade bodies to create a strategy for change
- Launch a new £1 million airtime competition for the advertiser that develops the best adverts championing diversity

4. Launching a pioneering social mobility strategy

Social mobility has been widely acknowledged as the next major area of diversity requiring attention, across many sectors, not just TV. Detailed analysis of the issues and how exactly to best tackle them are much more nascent than other areas though.

OBJECTIVE:

We will create and launch a pioneering social mobility strategy that will increase opportunities across our industry for people from socioeconomic backgrounds that are under represented in our industry.

HOW:

Working with LSE, PACT and indie partners, we are conducting ground-breaking research, so that we can better understand our company and industry and the barriers for people from different socioeconomic backgrounds, as well as those from outside London. We will work with external partners to formulate this strategy and share our findings widely.

2017: 30 Initiatives Refreshed

We know that the landscape has changed since we launched our Charter back in 2015, and we want to adjust the 30 initiatives to reflect what we have learnt along the way.

We therefore will refine the 30 original Charter initiatives, dropping five that are complete and re-prioritising the remaining 26 into two groups: 11 have been identified as New Effort Needed, and 15 as The New Normal. We are adding Four New Frontiers, plus one new initiative on Gender Pay Reporting (to reflect the Government's focus on this issue) to ensure that the total remains at 30.

The New Normal

Over the past two years we have started transforming our culture and the way we work, embedding many of our diversity initiatives into daily life at Channel 4, and with our partners, especially indies. 15 initiatives are now part of what we all do day to day – though we will continue to fulfil and monitor them.

1. Channel 4 Indie Growth Fund
2. Leadership objective setting and incentivisation
3. Executive and Board diversity review process
4. 4Talent Grassroots Social Mobility Drive
5. Diversity and inclusion training for Channel 4 staff
6. Coaching and management development planning for diverse staff
7. Using our influence to encourage suppliers to work to increase diversity
8. Advertising leadership and editorial roles
9. Specialist recruitment of people with disabilities
10. Headhunter Diversity Commitment
11. Annual Diversity Conference
12. Diversity reporting
13. Commissioning Mentor Network
14. Talent Selection Guidelines
15. Diverse Talent Gateway

15
The New Normal

New Effort Needed
11

Completed and Not Returning
5

New Effort Needed

We have a long way still to go with diversity and ten initiatives have been identified that need even more effort behind them to succeed. We will pay particular attention to these in 2017.

We have added a new initiative to address the findings of the Gender Pay Gap analysis.

- | | |
|--|--|
| <ol style="list-style-type: none"> 1. Commissioning Diversity Guidelines 2. Project DIAMOND 3. The Alpha Fund 4. In-house employee diversity targets 5. Deputy Commissioning Editor commitment 6. Casting of actors with disabilities 7. Women Directors' Programme | <ol style="list-style-type: none"> 8. Northern Writers' Award 9. Industry Talent Database 10. Coaching & development planning for diverse staff
(This Charter objective will be refocused to address the career progression of female staff to senior levels at Channel 4). |
|--|--|

11. Gender Pay Reporting
(A new initiative focused on reporting according to the Government's Gender Pay Reporting requirements)

Completed and Not Returning

Through focused sustained effort, we have now completed some of our diversity initiatives, meaning that we can accommodate the 'Four New Frontiers' into our total of 30, and refocus our efforts elsewhere. Five initiatives have been completed and will not return in 2017.

- | | |
|---|--|
| <ol style="list-style-type: none"> 1. The Rio Commitments
We will reactivate this initiative in the run-up to the Tokyo Paralympic Games in 2020. 2. Undertake the Ernst & Young National Equality Standard
We have now been awarded the NES at it's highest level, and formulated an action plan based on its findings. We will continue to monitor progress against these findings and regularly retake the standard in the future to ensure that we remain on track. 3. Creative Skillset diverse casting initiative
In 2016, we worked with 10 diverse actors – we have decided to continue to work with Acne to develop and support this cohort in 2017. | <ol style="list-style-type: none"> 4. Diverse Writers' Rocket
After two years of funding, we have supported careers of eight BAME writers. In 2017 we will build on this initiative by giving three brand new diverse writers their first primetime Channel 4 transmission as part of 4 Stories. 5. Social Mobility Guarantee
Our New Frontier will see a fully-fledged strategy develop that promotes Social Mobility at Channel 4. This will include a full analysis of any barriers to entry to Channel 4 and changes that we will make to our recruitment process as a result. |
|---|--|



2016 Results



2016 Year of Disability – Results

In 2016, we launched our Year of Disability: a set of initiatives with big, simple, measurable goals that sit alongside the 30 initiatives in the 360° Diversity Charter. We wanted to make a real impact on the portrayal of disability on our screens, as well as providing real support and opportunity for disabled talent working behind the cameras.

On-screen we doubled the number of disabled people in 21 of our top shows (target 20)

We redoubled our efforts to cast even more disabled people as actors, experts, presenters or contributors in our biggest shows. We cast disabled contributors in shows such as The Island with Bear Grylls, Gogglesprogs, SAS – Who Dares Wins, Naked Attraction, One Born Every Minute, The Secret Life of 5 Year Olds, Celebrity First Dates, Location, Location, Location and Countdown.



Above: Hannah Campbell, The Island with Bear Grylls
Right: Daisy Mason, Secret Life of 5 Year Olds



Kirk Bowett and Jez Scarrett, Hunted



21

top shows featured double the number of on-screen disabled talent

26

off-screen disabled talent supported in our 20 biggest suppliers

+£300k

invested

Read more about our Year of Disability work in our companion booklet – 2016: Channel 4's Year of Disability.

Off-screen we progressed the careers of 26 disabled talent (target 20) within 20 of our biggest indie partners

We provided career support and development for 26 people working in the industry, working with our indie partners to accelerate career progression and to remove some of the barriers to career development facing disabled people working in our industry.

Talent supported include:



Who? Sajjad Bhatti
Occupation Development Producer
Company 7 Wonder



Who? Alastair Meichan
Occupation Researcher
Company Sundog

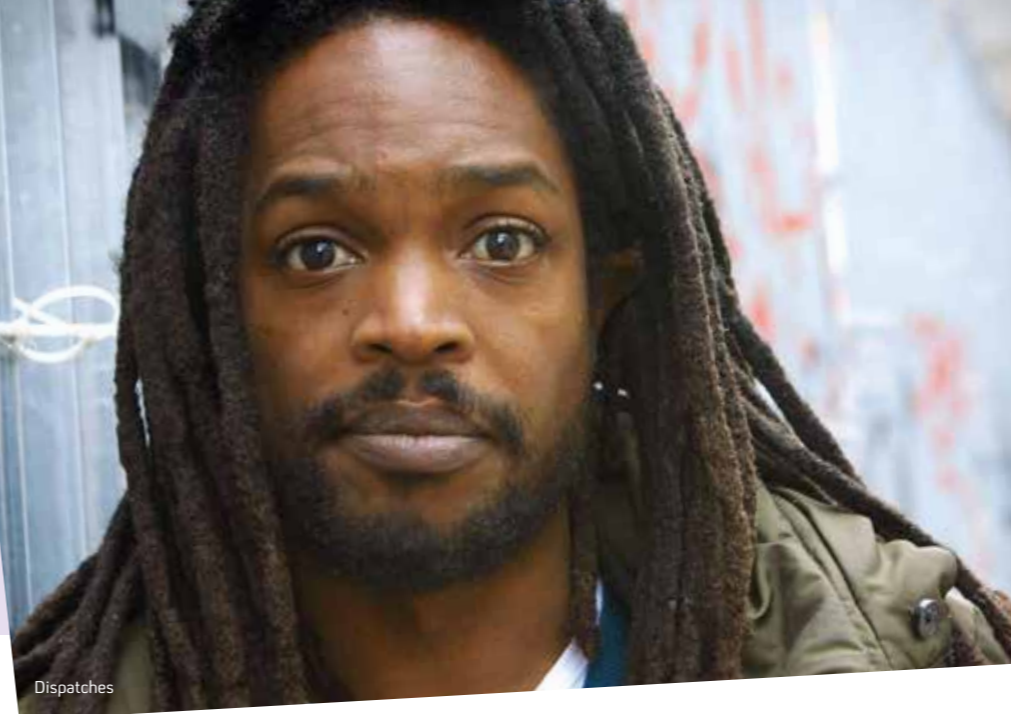


Who? Winifred Kakouris
Occupation Researcher
Company Raise the Roof



Who? Rosie Jones
Occupation Researcher
Company Zeppotron

2016 Year of Disability – Results continued



In our own backyard

We offered 50% (target 50%) of all Channel 4's apprenticeships and 35% (target 30%) of Channel 4's work experience placements to disabled people

APPRENTICESHIPS

- 50% of apprenticeships were ring-fenced for disabled candidates.

WORK EXPERIENCE PLACEMENTS

- 35% of the 60 placements were offered to disabled candidates.
- The significant increase of applications from disabled candidates is the result of specific targeted activities, including engaging with disability charities and media, as well as making our application process as accessible as possible.



Chris Renouf is currently an apprentice in the Continuity team – Chris has severe hearing loss and mild cerebral palsy

Year of Disability Advisers (YODA)

- YODA is made up of a panel of senior stakeholders active in the world of disability, chaired by Lord Holmes of Richmond, Disability Commissioner of the Equality and Human Rights Commission and gold medal-winning Paralympian.
- Throughout 2016, YODA met regularly, offering the highest level of support, commitment, advice and engagement around a range of key areas. They also offered support whilst we developed the staff disclosure campaign, 'This is Me', and a specific disability employment strategy.
- YODA will continue to meet annually in order to track progress against our objective to become the 'Best Employer of Disabled People'.

Creating an inclusive culture – 'This is Me'

- The cornerstone of our activities with staff during our Year of Disability was a proactive and positive campaign called 'This is Me', which raised awareness of types of disability and encouraged greater openness, acceptance and disclosure amongst Channel 4 staff.
- Central to the campaign was a series of films where staff members with disabilities shared their stories, including a compilation film shown at the all staff session. Stories came from all over the business, including Joint Head of 4Creative John Allison. The Paralympics also helped lift stigma that exists around disability.
- The films were a huge success amongst staff, with many commenting that they sparked discussion and raised awareness amongst colleagues. The film for line managers was also widely used and has provided a useful resource for managers across the business. And we know that we have effected real culture change, as we saw disclosure levels rise dramatically after the campaign – the number of staff disclosing disability rose to 11% by the end of the year, way above our 2020 target of 6%.
- We are now working through a programme of work to help support the many more disabled people that we now know work at Channel 4.

We also launched a scheme to support diversity in media in the Nations and Regions

- The Nations and Regions Production Scheme was piloted in Glasgow in early 2016, with six three-month paid placements at Glasgow indies funded 50/50 between the indies and Channel 4.
- The scheme targeted people with disabilities and people from BAME backgrounds working and living in Scotland, with placements bolstered by a three-week paid training programme.
- The Glasgow pilot for the Nations and Regions scheme proved so successful that all the companies agreed to extend their trainees' contracts: the majority of the Glasgow trainees are still in work, and employed by Glasgow indies.
- Off the back of this success we rolled out the pilot scheme to Cardiff and Bristol. These six placements are due to end in January 2017. Four trainees are from BAME backgrounds, and two have disabilities. They will be working as trainee researchers and co-ordinators.
- The talent are due to finish their placements in January 2017, and we are talking to indies about future plans for their trainees.

2016 Year of Disability – Results continued



2016 Results – 30 initiatives

Working with Advertisers



Maltesers advert campaign

SUPERHUMANS WANTED:

- Extending our commitment to diversity to our commercial airtime, the “Superhumans Wanted” competition encouraged brands and agencies to pitch their ideas for advert campaigns featuring disability, with the prize of £1 million of Channel 4 airtime during the Paralympics opening ceremony for the winning campaign.
- We received 90 different entries from a wide variety of brands: eight brands were eventually shortlisted and pitched to the judging panel, made up of industry experts.
- Winners Maltesers launched their campaign that champions disability: three TV adverts starring disabled actors in the lead roles.

- The adverts were first broadcast during the Opening Ceremony of the Games; in a UK first, one of the adverts was aired using British Sign Language and no subtitles.
- Maltesers said the adverts pre-tested better than any campaign they had run for six years.

SUPERHUMANS ADVERTS BREAK:

- Channel 4 partnered with seven advertisers to deliver the most accessible advert break in history with each advert fully signed by deaf artist and actor David Ellington and broadcast during The Last Leg live from Rio.
- The Yes I Can ad campaign was also the most accessible ad campaign that Channel 4 has ever run.



My Trans American Road Trip



Circuit

2016 Results – 30 initiatives Overview

- Green – Progressed and on track
- Amber – Progressed but delayed or amended
- Red – Not progressed

Total – 28 GREEN, 2 AMBER, 0 RED

01	Commissioning Diversity Guidelines	●	16	Social mobility interview guarantee	●
02	Project DIAMOND	●	17	Headhunter Diversity Commitment	●
03	The Alpha Fund	●	18	Annual Diversity Conference	●
04	Channel 4 Indie Growth Fund	●	19	Diversity reporting	●
05	The Rio Commitments	●	20	Undertake the Ernst & Young National Equality Standard	●
06	Leadership objective setting and incentivisation	●	21	Creative Skillset diverse casting initiative	●
07	In-house employee diversity targets	●	22	Casting of actors with disabilities	●
08	Executive and Board diversity review process	●	23	Women Directors' Programme	●
09	Deputy Commissioning Editor commitment	●	24	Northern Writers' Award	●
10	4Talent Grassroots Social Mobility Drive	●	25	Diverse Writers' Rocket	●
11	Diversity and inclusion training for Channel 4 staff and indies	●	26	4Talent career follow-up support	●
12	Coaching and management development planning for diverse staff	●	27	Commissioning Mentor Network	●
13	Using our influence to encourage suppliers to work to increase diversity	●	28	Talent Selection Guidelines	●
14	Advertising leadership and editorial roles	●	29	Industry Talent Database	●
15	Specialist recruitment of people with disabilities	●	30	Diverse Talent Gateway	●

2016 Results – 30 initiatives

We continue to refine these objectives each year, using what we have learnt to make them more relevant and impactful.

01 Commissioning Diversity Guidelines

83%

of commissions met the guidelines

Objective

To ensure that every new Channel 4 commissioned programme in every genre works towards increasing diverse talent participation on and off-screen. This is the primary mechanism by which we will prioritise diversity within programme-making and commissioning.

The result

83% of all commissions in 2016 met the guidelines, slightly down from 85% in 2015. 100% of Entertainment, 92% of Scripted programmes and 79% of Factual programmes met the guidelines in 2016. Just 16 projects, generally single documentaries with very small teams, did not meet off-screen diversity. The main reason projects are not meeting on-screen diversity is because of the topics chosen or the contributors to pre-existing worlds covered in factual programmes e.g. Secret Life of the Zoo, Penelope Keith's Hidden Villages, 16 Kids and Counting.

Lessons learnt

Although gratifying to see a consistently high number of programmes fulfilling the guidelines, we are conscious that we need to refine them to keep driving forward the indie sector. In order to continue to drive change in the industry, we will look to keep strengthening the guidelines and encourage independent production companies to focus on senior staff and development/production team/crew in addition to training.

02 Project Diamond

Launched
in 2016

Objective

To bring transparency and accountability to the numbers of people from diverse backgrounds employed in the TV industry. To allow diversity benchmarking within and between broadcasters.

The result

Diamond is a ground-breaking project: as far as we know no other broadcasting industry in the world has developed a cross industry approach where competing broadcasters collect and publish diversity data together. Diamond went live in Q3, launched by CDN in Edinburgh with a speech by Culture Minister Matt Hancock. Discussions are under way about the principle of releasing diversity data related to individual programmes. The first set of Diamond data is anticipated to be released in Spring 2017. From that point on, the CDN will publish regular reports.

Lessons learnt

Getting enough data in the system to be able to create meaningful reports may take longer than expected due to the stage that programmes are in the production process, hence the expected first set of data delivery being Spring 2017.

03 The Alpha Fund

Objective

To grow diverse indies and talent by providing development funding. To continue investing in the development of small, diverse creative enterprises, recognising that they are the industry's seed corn.

The result

The Alpha Fund has continued to invest in more than 13 diverse companies including Zeitgeist (based in Essex and run by disabled film maker Jamie O'Leary), Acme, Greenacre Films, Ten55 and Maroon. The Fund also supports diverse ideas and brings ideas by diverse companies to screen like Secrets of a Police Marksman, I Do at 92, Me and My Teenage Self (All4), and The Big Bang Theory: 200 Big Ones.

Lessons learnt

In 2016, the Alpha Fund continued to support projects that had the support of a Commissioning Editor from the beginning, which has resulted in a higher rate of success in converting developments into commissions. The Alpha Fund will continue to support diverse ideas and companies in the future, but some funds will also be invested in developing new and diverse on-screen faces.

2016 Results – 30 initiatives continued

04 Channel 4 Indie Growth Fund

Objective
To grow the scale of successful indies led by BAME entrepreneurs and those from other diverse backgrounds by providing investment and ongoing business support.

The result
We currently hold three investments in BAME-led-indies (Renowned, Whisper, Voltage) out of 11 investments in total, and throughout 2016 we continue to work with and support them. Whisper is the home of F1; Renowned have had the second most watched show on iPlayer; Voltage have had commissions from all major broadcasters. All Growth Fund investees have adopted Channel 4 training and diversity ethos as outlined in the Charter.

Lessons learnt
Throughout 2016 we focused on supporting and growing our diverse indie partners. In 2017 we will focus on investing in national and regional indies, including Glasgow-based Firecrest and another split between Newcastle and Cardiff. We are also looking at a number of Drama-focused indies and Virtual Reality Companies.

05 The Rio Commitments

Objective
To ensure that 10% of the approximately 300-strong production team for the Paralympics Games in Rio will be people with disabilities. To create a Paralympics production training scheme (PTS) and to develop on-screen talent.

24
trainees recruited to PTS

The result
Of the total Rio production staff, 19% were disabled. In 2016 the Rio Production Training Scheme launched the careers of 24 disabled people into the TV production industry. From over 400 applicants, we recruited 18 through the scheme to travel to Rio in September to join Sunset+Vine and Open Mike crews to cover the Paralympics for Channel 4. Of the 24 original trainees, 18 trainees worked in Rio and one trainee worked in the UK on Paralympics content. Of the 24, nine have been retained at their placement company, seven have found new work in the industry, three returned to university to complete degrees and five are currently freelancing or looking for work.

On-screen, we assembled the largest ever team of disabled presenters on UK television: two thirds of our presenting team had a disability. The team included 2012 stalwarts Ade Adepitan and Arthur Williams, who was discovered through our talent search in the run up to the London games, Last Leg star Alex Brooker, Breaking Bad actor RJ Mitte, and broadcaster Sophie Morgan and ex-commando JJ Chalmers, who were brand new presenters.

Six more experienced mid-level disabled members also worked on Rio content in more senior roles: three are back at permanent jobs, and we continue to support the others, connecting them to indies and supporting them as they find work.

Lessons learnt
We learnt a huge amount from this second Paralympics training scheme. We ran a successful recruitment campaign, including a TV advert, received strong support and commitment from other broadcasters and the independent production sector, and felt that the number of placements and the calibre of the roles, worked well to deliver the quality of training that we wanted. For Tokyo 2020, we hope to allocate further resource to support the trainees after the scheme has finished.

Case study – The Rio Commitments

Rio PTS trainee – Jamie Burton

Jamie graduated from the University of Leicester with a Contemporary History degree after spending his final year revamping the student newspaper in the role of Deputy Editor. He subsequently worked at North One, where he worked on a range of diverse shows including the Isle of Man TT. He went to Rio as a Junior AP for Sunset & Vine.

“
The training was well-rounded and balanced – I arrived in Rio ready to get to work.”

Jamie Burton,
Rio PTS Trainee



06 Leadership Setting and Incentivisation

Objective
To ensure that all senior managers and editorial staff have diversity objectives and that their success in meeting them is linked to annual variable pay.

99%
of Channel 4 leaders now have diversity objectives

The result
100% of Channel 4 Leaders have objectives, and 99% of them have a diversity objective, a positive improvement on the 2015 completion rate (96%). The missing 1% was a leader on maternity leave.

Lessons learnt
In this second year of focusing on leader diversity objective setting managers feel more familiar with the process and knowledgeable. As a result we have seen more stretching and challenging diversity objectives. However we could definitely enhance knowledge and best practice by sharing successes and challenges across the organisation to drive continual improvement.

Case study – Leadership Setting and Incentivisation

Legal and Compliance

As part of their commitment to the 360° Diversity Charter, Channel 4's award winning legal and compliance department began work on an initiative to target disabled students and lawyers to take part in their annual placement scheme for law students and junior lawyers.

Through working with the Law Society Disability Division to better understand how to target and recruit disabled candidates, a pilot work placement scheme was run with Reed Smith Solicitors to give two disabled university law students the opportunity to experience work as a lawyer both in-house and in private practice.

In 2016 a total of five disabled placements (out of nine places across the year) were secured within the department. Three of these placements will return in 2017 for longer placements within the team.

In 2017 50% of places will be ring-fenced for disabled students and lawyers each year, and we have begun work on targeting candidates with non-visible disabilities. The department will also run the law firm work placement scheme for a second year, as well as continuing to work with the Law Society Disability Division.



Robert Camm
Work Placement participant

2016 Results – 30 initiatives continued

07 In-house employee diversity targets

On track
to meet 2020 targets

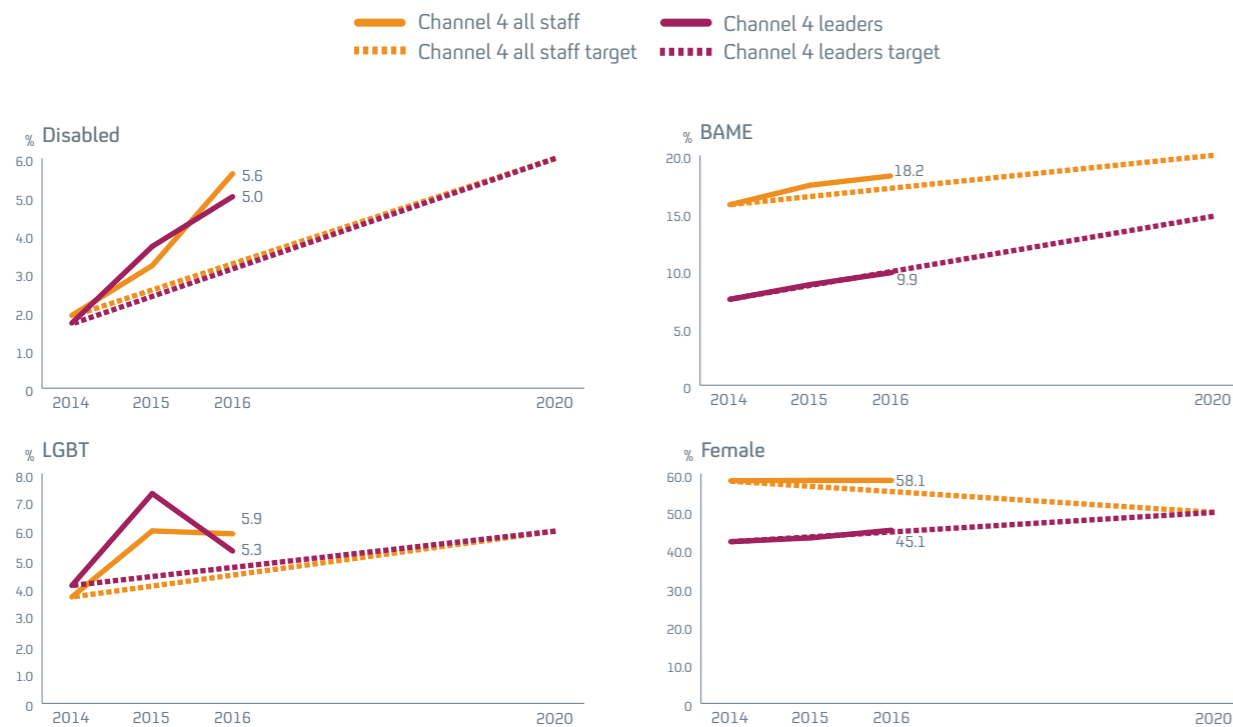
Objective
To provide transparent targets for growing the diversity of our employees in ways that are measurable and accountable. To make our own organisation diverse on the inside and across commissioning.

The result
Following an innovative internal campaign to encourage staff to disclose diversity data, we have seen a huge rise in the numbers of disabled staff, from 3% to 11%.* We are on target to hit our 2020 targets for BAME, LGBT and female staff.

For leaders, we have increased diversity across three leader groups, with a small decrease in LGBT. The biggest issue we face is growing our BAME leaders from 10% to 15% by 2020.

*In Q4 the number of disabled staff went from 3% to 11%, but because the 11% is for less than one quarter of the year, the average for the full year is 5.6%. The reported number should rise to 11% by Q1 2017.

Lessons learnt
Although we have made great progress with disability across all staff and leaders, we know that we still have work to do, and so have flagged this commitment as amber. We are focused on ensuring that we grow the number of BAME leaders in the business, and our New Frontier that addresses BAME progression is there to help us make an impact in this area. Although we have seen a small decrease in LGBT leaders, we are confident that we will hit our 2020 target.



NB 2014 data is actual end of year data, 2015 and 2016 is average across the year.

08 Executive and Board Diversity Review Process

Objective
To report and review progress against key diversity goals at the top of Channel 4 and to ensure that the passion and commitment to diversity is driven from the top.

The result
We continue to report to the Executive and Board quarterly, highlighting key achievements and challenges in the previous quarter, and risks and opportunities in the upcoming quarter. Lord Holmes has also joined the Board as Non-Executive Director. Chris is a multi-gold medal-winning Paralympian and diversity expert.

Lessons learnt
We will continue to report to Senior Management, flagging successes, challenges and priorities.

09 Deputy Commissioning Editor Commitment

3
Deputy Commissioning Editors completed the scheme in 2016

Objective
To work with the Cultural Diversity Network (CDN) to fund seven Deputy Commissioning Editors over two years, each person working for one year within the Channel 4 commissioning team.

The result
Three participants completed a 12 month immersive commissioning experience plus associated training. All three candidates are now in elevated career positions in the industry as a result of the leadership programme: Manpreet Dosanjh was retained in the drama department at Channel 4, Andy Stevenson is now in post at Channel 4 Indie Growth Fund-backed Whisper Films as a Development Executive and Nasfim Haque is a Commissioning Editor at BBC Three.

Lessons learnt
Building on the success of Year 1, Channel 4 is taking on one extra candidate for year two. Four new diverse candidates will be joining our commissioning team from Feb 2017. They will experience enhanced leadership training and connection to a larger network of 14 candidates from all the Broadcasters. Training will focus on attributes of leadership, confidence and broadcasting in a multi-platform world. We have also increased the length of contract to 18 months.

Case study – Deputy Commissioning Editor Commitment

Manpreet Dosanjh

After working as a Script Producer at the BBC and ITV, Manpreet Dosanjh joined Channel 4's Drama Team as part of our Deputy Commissioning Editor commitment in September 2015, alongside Nasfim Haque and Andy Stevenson. After a successful first year, she was appointed Commissioning Editor for Hollyoaks and now works across the soap and other Drama output including The ABC and The Trial.

Manpreet says "It was helpful to build my networks and speak to those who could advise on the next step when planning a move from production to Commissioning. The scheme helped me to make connections and provided support throughout the year."

2016 Results – 30 initiatives continued

10 4Talent Grassroots Social Mobility Drive

Objective
To engage potential industry entrants from areas of high social disadvantage with the range of schemes that we offer within 4Talent. To open the eyes of more than a thousand socially disadvantaged people annually at 12 different locations across the UK to help them get into the industry.

1,435
young people engaged in 4Talent grassroots activities throughout the year

The result
1,435 young people engaged in 4 Talent grassroots activities throughout the year. 655 young people (21% BAME, 13% LGBT, 8% disabled) attended C4 Pop Ups across the country in Belfast, Cardiff, Doncaster and Corby. Over 150 group winners and identified rising stars were invited to spend an experience day at Channel 4. 15 people who attended C4 Pop Ups went on to get work experience at Channel 4 later in 2016.

Lessons learnt
The C4 Pop Ups work best in areas where there is local access to the TV industry, and allow us to work with the local independent community to support their entry level talent attraction. Successes with recruiting people from the events into our sales team also shows that there is potential there to use the C4 Pop Ups as a recruitment tool for entry level roles in the team. Collaborating with MyKindaFuture at or events continues to help us to reach out to people beyond our usual networks, and we will link the C4 Pop Ups timeline more closely with our recruitment calendar to ensure that there are live opportunities to promote at every event. We plan to host five events in 2017.

11 Diversity and inclusion training for Channel 4 staff and indies

Objective
To develop a culture of diversity and inclusion throughout our staff and with our indie partners.

The result
The majority of Channel 4 staff have received some kind of D&I training. 80% of staff have completed the 'Born Different' e-learning modules. 11% of staff participated in Mental Health First Aider sessions, which raised awareness of issues relating to mental health in the workplace.

Lessons learnt
We have struggled to find a scalable way of delivering diversity training to indies and we think that greater accountability is required for driving completion of diversity e-learning. We are having ongoing discussions with Mental Health First Aid about rolling out line manager training on mental health first aid, and raising awareness of the role of designated mental health first aiders. Our new 'Yes I can' diversity e-learning scheduled for release in January 2017. We have connected our e-learning provider with the Digital Accessibility Centre who are conducting an expert review on their digital accessibility capabilities.

12 Coaching and management development planning for diverse staff

Objective
To provide a range of development opportunities for staff from diverse groups to ensure they are able to progress in their chosen careers.

The result
Activities for a range of diversity segments were completed in 2016. A Women's Development Kick Off Day was held for Commissioning: an offsite for 13 female commissioners, sponsored by Jay Hunt, to develop confidence, impact and career development. Our popular 'Be Bold' session targeted our LGBT network 4 Pride and the 4Womencan network. Around 40 staff attended a half-day session on how to be assertive and more effective in the workplace: 100% of participants agreed that the course has helped them become more assertive. And, out of those who are eligible, one third of staff took up maternity coaching.

Lessons learnt
We have identified that there is more work to be done to support female development at Channel 4. This initiative has been repurposed for 2017 to focus on female talent pipeline development.

13 Using our influence to encourage suppliers to work to increase diversity

Objective
To increase commitment to diversity among all Channel 4's suppliers – here excluding indies, who are supported by the Commissioning Diversity Guidelines – right across the business.

The result
Our top 50 (non-commissioning) suppliers have been contacted to ascertain their approach to diversity. 80% of these suppliers have a diversity policy, or evidence diversity activity. We have developed a supplier diversity statement and accompanying contract clause for inclusion in all new contracts. Where these contracts have been replaced by a new supplier, we have ensured that diversity is included in the contract.

Lessons learnt
The quality and depth of supplier's diversity policies varies significantly. Many link diversity with the Equality Act – a legal commitment – which, in a number of cases, narrows the scope of the supplier's commitment to truly addressing diversity. In order to encourage our suppliers to work to increase diversity, the preferred approach is to include our diversity clause in all supplier contracts.

14 Advertising leadership and editorial roles

Objective
To advertise all leadership and editorial positions internally and externally.

The result
All leadership and editorial positions have been advertised internally and externally. Our Year of Disability work has allowed us to develop relationships with new partners who can promote our job opportunities. Programmes like our Commissioning Leadership Commitment continue to provide a pipeline for diverse talent into editorial roles.

Lessons learnt
Due to high retention and population size we do not have huge numbers of leadership or editorial roles to fill, but we continue to advertise openly, work with new partners to promote our opportunities, and to support schemes that develop diverse talent within the channel.

15 Specialist recruitment of people with disabilities

Objective
To increase the number of candidates with disclosed disabilities who are interviewed for job vacancies.

8.1%
of new joiners in 2016 declared themselves as having a disability

The result
In 2016 we have seen growth in the number of disabled applicants applying to work at Channel 4: 6% of applications were from disabled candidates. Disabled candidates are also successful in the recruitment process: 8.1% of 2016 new joiners have a disability. This figure has been achieved due to several factors: targeted attraction, an inclusive hiring process, ensuring a supportive and inclusive working culture, and a successful internal comms campaign to encourage staff to disclose their diversity data.

In 2016 Channel 4 signed up to the Government's scheme 'Disability Confident' which replaces the 2-Tick Scheme. We are currently classified as a 'Disability Confident Employer' and in 2017 will be working to achieve the highest level of accreditation 'Disability Confident Leader'. In 2016 Channel 4 partnered with 'Great with Disability' to advertise all of our roles on their website myplusstudentsclub.com.

Lessons learnt
Whilst we should continue to promote Channel 4 being a Disability Confident Employer and promote our opportunities in online and physical environments – we also recognise that there are a number of people who will choose not to declare a disability during the application and selection process. For people to feel confident in declaring this at the start of/or during their early employment. An inclusive culture will be required.

2016 Results – 30 initiatives continued

16 Social Mobility interview guarantee

Objective
To increase the number of candidates from socially disadvantaged backgrounds who are interviewed for job vacancies.

The result
We have continued to measure social mobility in the recruitment process and are seeing applicants from varied socioeconomic backgrounds. In 2015 we offered a guaranteed interview to candidates who have one or more indicators of social disadvantage. In 2016 we have continued to ask all candidates five questions, recommended by the Social Mobility Foundation, to assess socioeconomic background. In 2015, 54% of applicants had one or more indicators of social disadvantage. In 2016 we have seen this rise to 64% of total applicants. When looking at the socioeconomic background of new joiners to Channel 4, 56% have one or more indicators of social disadvantage.

Lessons learnt
The reporting and monitoring has shown that Channel 4 employees have a broad representation of socioeconomic backgrounds. However we know that there is still work to do to better understand the make-up of our workforce, and the blockers and enablers to their entry and progression within the business. We are currently participating in extensive research conducted by the London School of Economics, the findings of which will be incorporated into 2017 strategic planning and activation, as indicated by one of the Four New Frontiers.

17 Headhunter diversity commitment

Objective
To see a substantial increase in the diversity of candidates proposed by headhunters.

The result
2016 has seen the channel move towards a direct sourcing model with the appointment of an in-house Talent Acquisition Manager. Use of agencies and headhunters for permanent appointments has decreased dramatically – less than 3% of 2016 hires have been recruited via an agency. Where agencies and headhunters are used they are briefed on our diversity charter and commitment to inclusivity.

Lessons learnt
Agencies are still heavily used for contractor appointments in technology and we are building strong, long-term relationships with a smaller number of partners. Technology and HR have partnered on this project and will continue to work together to ensure this area is fully supported and that partners embrace our diversity and inclusion commitments.

18 Annual Diversity Conference

Objective
To increase our commitment to improving diversity through learning and sharing amongst broadcasters, indies, the press and policymakers by hosting an annual conference.

The result
The inaugural D.I.V.E.R.S.E conference brought together talent, commissioners, indies and charities, to celebrate diversity and to tackle the issues that still need addressing. Speakers included Jessica Hynes, Sandi Toksvig, Grayson Perry, Asifa Lahore and a panel discussion with the CEOs of Channel 4, BBC and ITV. We also published new research: 'Treating men and women equally: are we nearly there yet?'

Lessons learnt
In January 2017 we held our second D.I.V.E.R.S.E Festival. The event brought together game changers from outside the media industry to share their experiences of boosting diversity with an audience of Commissioners, producers and media professionals.

19 Diversity reporting

Objective
To report annually on our diversity goals and the impact of our diversity initiatives.

The result
In January we launched our One Year On report in Parliament, transparently updating progress against our 30 initiatives and announcing 2016 plans, including the Year of Disability. The keynote speech was delivered by Idris Elba, news of which went around the world on the wires, and c.100 people attended, including 44 MPs and Peers.

Lessons learnt
We will continue to report progress and lessons learnt on an annual basis.

20 Undertake the EY National Equality Standard (NES)

Objective
To measure our progress against national best practice in equality, diversity and inclusion to ensure that we are continually improving things in our own organisation.

The result
EY's National Equality Survey is the UK gold standard for assessing any company's diversity and inclusion credentials. At the end of 2016 we were awarded the NES. EY have indicated to us that we are the only organisation to be awarded the standard and placed at the highest of five levels: 'institutionalised inclusion'. EY commented on how strong our documentary evidence was, building an initial strong interim assessment case. Our dashboard reporting of diversity metrics at a leadership level is one of the best they have seen.

Lessons learnt
We are working with EY to identify the areas where we still need to improve, putting action plans into place and sharing the findings with the wider business.

Highest level
awarded upon completion of the NES: 'institutionalised inclusion'

21 Creative Skillset Diverse Casting initiative

Objective
To increase the auditioning of newly discovered and trained diverse talent for mainstream roles, in collaboration with Creative Skillset.

The result
In 2016 we partnered with TriForce Creative Network and MonologueSlam UK to support new acting talent from all backgrounds. MonologueSlamUK gives professional actors the chance to perform a prepared monologue in front of a judging panel at a series of events held across the UK. 22 actors went to the final in London in December where they performed in front of key industry decision makers, including Channel 4 commissioners. We then selected ten of the best finalists and are currently exploring ways to champion their careers with Channel 4 Drama.

Lessons learnt
Our partnership with MonologueSlamUK gave us the opportunity to reach actors across the UK, via a programme of regional events. We are currently working with the finalists to explore opportunities with the Channel 4 commissioning team, and will continue to support them throughout 2017.

2016 Results – 30 initiatives continued

22 Casting of actors with disabilities

Objective
To increase the auditioning of actors with disabilities in scripted productions, whether or not parts have been written specifically for them.

The result
Our Year of Disability work saw great success in non-scripted programmes, but we understand that casting for scripted roles is more complex, and there are fewer available. We worked with disabled talent to ensure that, for each audition, they were seen by casting producers. Actors with disabilities auditioned for all roles across all Drama output. However, given the nature of Scripted shows, that doesn't amount to a huge number of opportunities. Disabled actor Amy Conachan won the role of Courtney Campbell in Hollyoaks, a role where the disability is incidental to the role.

Lessons learnt
It's vital that the auditioning of actors with disabilities continues throughout the year, and we will continue to support disabled talent to be seen for auditions.

23 Women Directors' Programme

Objective
To increase the number of women drama directors via mentoring and shadowing.

4

female directors supported
with Directors UK

The result
We supported four women in total as part of our Women Directors' Programme, in partnership with Directors UK. In partnership with DUK and Hollyoaks we ran a shadowing scheme for female directors. Two emerging directors were selected to take part in the programme. Charlotte George and Claire Tailyore, were selected to be mentored during nine-week paid placements on the Hollyoaks set in Liverpool which started in August 2016. During this time they each successfully directed an episode. We funded an 11-week shadowing placement for Debs Patterson (drama director) on Humans in the summer. We also supported Abigail Dankwe on a number of shadowing placements – with IMG on Channel 4 Racing, and in a shadowing role at The Garden on 24 Hours in A&E, which led to a role there as a Gallery Director.

Lessons learnt
Shadowing placements, although useful as a development tool, are ultimately only part of the solution, as they are no guarantee of future work. We will continue to develop female directors in 2017, and will extend this initiative to include other strands of diversity. We will supercharge our efforts around this role as part of our New Frontier, Spotlight on Directors.

24 Northern Writers' Award

Objective
To provide training for two new writers from the North of England in the script commissioning process.

The result
This year we extended our focus to include disability and social mobility alongside BAME. Partnering with Northumbria University and New Writing North we gave three awards in 2016. Drew Hubbard, Jayshree Patel and Elizabeth Lomas were all placed at Lime Pictures, working on Hollyoaks and Children's programming.

Lessons learnt
It takes a long time to develop writers and to see their work on-screen. Sharma Walfall, who won the Award in 2015, has just had her first script commissioned by Hollyoaks. Her episode was shown in January 2017.

25 Diverse Writers' Rocket

Objective
To help launch the careers of five new writers from diverse backgrounds.

The result
We continued to work with five scripts from BAME writers, with two of these five progressing to paid development with Channel 4 Drama in 2016. Nida Manzoor delivered the first draft script of Ep 1 of Brainstorm at the end of 2016. A first episode script of Zam Salim's Haven has been commissioned and he's due to deliver his first draft to us at Acme at the beginning of 2017.

Lessons learnt
As with the Northern Writers' Award, it is very difficult to develop diverse writers from brand new to writing for Channel 4 in a relatively short space of time. We will continue to develop and support and develop these writers in 2017.

26 4Talent career follow up support

Objective
To provide ongoing development support for former 4Talent participants.

100+
talent attended events
in 2016

The result
We ran two high profile networking events in 2016. Both events were targeted at mid-level off-screen talent (producer level and above). In February we invited key executives from over 20 indies to event our networking event. Over 60 talent attended, and during the course of the event over 200 individual 'speed dates' took place. We ran a more bespoke event in November, for 20 indies and 50 talent. We ensured indies who attended this were actively hiring, or likely to be hiring in the months ahead. We hope this means we will have a higher hit rate with jobs. So far, over ten roles have been secured by talent as a result of the event in February. We believe these events are a key way of working with indies to increase their networks.

Lessons learnt
It is imperative that senior talent from indies (key hiring executives) attend these events, as well as talent managers. We have also included alumni from our talent initiatives in these events, but it has been important to broaden our reach and connect with diverse talent who haven't yet been through Channel 4's doors. In 2017 we will rebrand these events as Commissioner networking events, which will supercharge our New Frontier: Spotlight on diverse directors.

2016 Results – 30 initiatives continued

27 Commissioning Mentor Network

60

commissioners matched
with mentees

Objective

To train 60 Channel 4 commissioners as mentors and match each with an external mentee from an underrepresented group.

The result

We completed the first year of the Commissioning Mentoring Network, reaching our target of 60 commissioners and mentees. 60 commissioners have been trained in objective-driven mentoring and 80 mentees recruited from underrepresented groups were inducted onto the programme. Year two's schemes was also launched. We also launched our Internal Mentoring Network, matching senior Channel 4 staff with younger members of staff, made up of 22 pairs – over a third of participants are from a BAME background.

Lessons learnt

Year two continues to develop the network with more social events and inspirational speakers. A focus on digital mentees in year two will also help future-proof the channel. Monitoring has shown strong reciprocal benefits, where mentees are able to share their expertise with mentors to add further value to the relationship.

Case study – Commissioning Mentor Network

Stephen Lyle and Raj Mannick

Channel 4 Commissioning Editor Stephen Lyle was matched with ITN Productions Head of Sport Raj Mannick. Raj has extensive digital sports expertise but was seeking more broadcast experience.

Raj says "I've gained a huge amount of new knowledge on production tender processes, client/supplier intricacies, editorial ideas and innovation, as well as expanding my network in Channel 4."

Stephen says "We have visited each other's places of work regularly and I spent an enlightening evening at ITN with Raj and his team as they produced digital football highlights for the Premier League. We are both looking to build on these visits which I feel are adding to both our contacts and knowledge."



Raj Mannick
Head of Sport – ITN Productions

28 Talent Selection Guidelines

Objective

To ensure that commissioners and producers make decisions that drive diversity in a way that is consistent with the Equalities Act.

The result

Internal Talent Selection Guidelines (2015) are still fit for purpose but we will continue to review annually. EHRC/Ofcom industry guidelines (2015) have now become embedded with indies and separate Channel 4 indie guidelines are no longer necessary. Training/refreshers will continue to take place annually for commissioners and indies (the latter is subject to demand). In 2016 the EHRC/Ofcom Channel 4 roundtable for staff and indies meant that it was not necessary to have a separate refresher. All commissioning staff have received the Talent Selection Guidelines training and new staff have been issued with the guidelines and EHRC guidelines. Key commissioning and indie staff attended the EHRC/Ofcom roundtable at Channel 4.

Lessons learnt

There has been a marked decline in indies contacting us for advice around the application of our Charter and the application of the Equality Act. The general consensus is that the EHRC guidance has helped give indies some degree of confidence in this area and for others applying the charter in practice has been more about a culture change rather than uncertainty about the application of the law. Some indies have sought extra legal comfort from us around specific diversity initiatives but this has been constructive and both sides are learning how far we are prepared to push the positive action provisions of the Equality Act.

29 Industry Talent Database

Objective

To connect emerging diverse talent with editorial decision-makers.

The result

This initiative has been delayed in launching, due to our decision to collaborate with other broadcasters. Two database providers have been selected to incorporate a diversity or CDN function into their existing databases. They are: TalentBases' main platform launches soon. Subject to a final security or pen test, the CDN part of the TalentBases (mainly non-scripted platform) could go live early 2017. The Callsheet (scripted platform) will also launch in early 2017. The diversity database will facilitate indies hiring from a wider pool of diverse talent.

Lessons learnt

The Industry Talent Database is amber because we took the decision to work across all broadcasters, and through the CDN, to create a Cross Industry diversity database that will incorporate all genres of television, which is taking more time than anticipated.

30 Diverse Talent Gateway

Objective

To connect emerging diverse talent with editorial decision-makers.

The result

Our unique talent management service spotlights and grows creative super talent with an appetite for risk and diversity of thought. We identify, train and advance the careers of such editorial rising stars, tracking progress and developing relationships that prepare individuals for commissioning roles and key creative decision-makers.

Lessons learnt

With a pipeline firmly in place from Series Producer to Commissioning Editors, there is still room to promote this work internally. With training now in place for Series Producers, Executives, Commissioning Executives we are seeing that pipeline develop and create a new generation of creative leaders.

Commissioning Diversity Guidelines: Overview

In January 2015, we launched our Commissioning Diversity Guidelines – a guide for indies to understand our requirements for commissions – as a practical demonstration of how committed we are to putting diversity at the heart of all we do.

We are proud to say that Channel 4's Commissioning Diversity Guidelines have been welcomed by independent production companies and commissioning editors alike and have largely been approached in the spirit intended.

We are already seeing the results in programmes like Humans, Muslim Drag Queens, Kitchen Impossible with Michel Roux Jr, Chewing Gum and First Dates – and behind the camera more people from diverse backgrounds are now making our programmes, like Indian Summers, Banana, The Last Leg and Secret Life of Four Year Olds.

Our guidelines apply to all Channel 4 commissions, with genre-specific targets focusing on two areas: diversity on-screen and diversity off-screen, including training and opportunities. We expect all our production partners to take active steps to achieve these targets, working with their commissioners, and to be able to demonstrate the actions they have taken. All editorial specification forms now request that production companies state their diversity commitments at the beginning of the production process.

In preparing these guidelines, we have: a) consulted with PACT (The Producers Alliance for Cinema and Television); b) consulted with our external employment solicitors Reed Smith; and c) ensured they comply with the Equality Act provisions on positive action.

We will be inviting our partners to collaborate with us in pursuing these objectives, to engage meaningfully with the issue of underrepresentation and to think creatively about the positive steps they can take to help us achieve our goals, such as a) outreach work aimed at raising awareness of opportunities to work on Channel 4 programmes (on or off-screen), b) strategic advertising of vacancies and on-screen roles, and c) mentoring/shadowing schemes.

We will ask them to report back on the positive steps they're taking and intend to take in the future. And we'll share with them the monitoring data and analysis that will be available from DIAMOND (the industry standard diversity monitoring system), which will launch later this year. This diversity data, once released, will shine a spotlight on the industry and provide vital information that both indies and broadcasters like us can use to evidence underrepresentation and focus positive pro-diversity action, both in front of and behind the camera.

A useful source of guidance for producers is the EHRC/Ofcom publication 'Thinking Outside the Box: Supporting the television broadcasting industry to increase diversity'.

We are also demanding that the same standards of diversity are met by all our news and sports programmes, on and off-screen, through direct liaison with our production partners for these shows. When we talk about 360° diversity at Channel 4, we really mean it.



How They Work

We expect that all commissions will achieve a minimum of one YES in each section of the diversity guidelines. Our ambition is that production companies will only tick the training, internship and career progression in addition to another off-screen tick. If this is the only off-screen box that your production can tick, please contact your Commissioning Editor and/or the Creative Diversity team.

At least one YES in the:

On-screen section

At least one YES in the:

Off-screen section

And we will measure and publish our performance in advancing diversity against these criteria.

Appendix

On-screen: Content/subject matter

Channel 4's commitment:

Series and single programmes should reflect a variety of communities and backgrounds through their subject matter.

How to qualify for a YES:

Factual programmes:

Programmes which explicitly and predominantly explore issues of identity relating to ethnicity, or have a specific focus on LGBT, people with a disability or other underrepresented groups.

Recent Channel 4 programmes with this subject matter include: *Breaking the Silence Live*, *2016 Rio Paralympic Games*, *The Undateables*

Scripted programmes:

Programmes which reflect the identities of the many communities in modern Britain, through stories and characters which reflect the experiences of underrepresented groups.

Recent Channel 4 programme with this subject matter: *Chewing Gum*

Entertainment programmes:

Entertainment programmes which celebrate inclusivity, equality and Channel 4's approach to creative diversity, by focusing on representing underrepresented groups.

Recent Channel 4 programme with this subject matter: *The Last Leg in Rio*



On-screen: Roles

Channel 4's commitment:

On-screen roles should reflect a diverse range of voices, perspectives and experiences.

How to qualify for a YES:

Factual programmes:

Programmes prominently featuring presenters and/or contributors who have a disability, are from an ethnic minority or are LGBT. Please note, a series should demonstrate diversity across the majority of programmes, not just a single episode*.

Recent Channel 4 programmes with this subject matter include: *Child Genius*, *Secret Life of 5 Year Olds*, *Naked Attraction*

*Some programmes would need to consider creative ways to ensure or maintain an inclusive approach, particularly shows where contributor selection is restricted (i.e. shows that prominently feature members of the public). Commissioning editors can play an important role in this, working in collaboration with the Head of Department, Creative Diversity and HR.



Scripted programmes:

Programming in which either:

(a) at least one of the lead characters is either from an ethnic minority background or has a disability or is LGBT

OR

(b) at least 50% of the lead characters are female.

Recent Channel 4 programmes with this subject matter include: *Crazyhead*, *Humans*, *No Offence*



Entertainment programmes:

Your entertainment series must meet BOTH the below targets for its on-screen talent bookings and contributors across the series:

(a) a minimum of 25% women

AND

(b) a minimum of 15% people are LGBT or have a disability or are from an ethnic minority or another underrepresented group.

Recent Channel 4 programmes with this subject matter include: *Travel Man*, *The Jump*



Appendix

Off-screen: Content/subject matter

Channel 4's commitment:

To encourage the progression of people from currently underrepresented groups to senior and creative roles.

How to qualify for a YES:

Factual programmes:

A programme or series where AT LEAST one of the...

- > Head of Production
- > Production Executive
- > Director
- > Producer
- > Producer/Director
- > Series Producer
- > Series Director
- > Series Editor
- > Executive Producer

...is from an ethnic minority or has a disability.

Scripted programmes:

Of a scripted programme AT LEAST one of the...

- > Director
- > Writer
- > Producer
- > Executive Producer
- > Lead DOP
- > Designer
- > Lead Editor

...is from an ethnic minority or has a disability.

OR

...at least two are women.

Entertainment programmes:

Your programme must fulfil BOTH of the below criteria:

(a) at least one of the Executive Producer, Director, Producer, Series Producer, Writer or Head of Production is a woman.

AND

(b) at least one of the Executive Producer, Director, Producer, Series Producer, Writer, Head of Production, Production Manager, Celebrity Booker, Associate Producer or Researcher is from an ethnic minority or has a disability.

Off-screen: Roles

Channel 4's commitment:

Roles within production teams and crews should be accessible to people from currently underrepresented groups.

How to qualify for a YES:

Factual programmes:

At least 15% of the production team or crew are from an ethnic minority or have a disability.

Any production company staff who are budgeted against the production costs – e.g. a production accountant – should be included in this calculation, to help monitor your progress towards achieving this target.

Scripted programmes:

At least 15% of the production team or crew are from an ethnic minority or have a disability.

Any production company staff who are budgeted against the production costs – e.g. a production accountant – should be included in this calculation, to help monitor your progress towards achieving this target.

Entertainment programmes:

Of the production team or crew, either:

> at least 40% are women.

OR

> at least 15% are from an ethnic minority.

OR

> at least 5% have a disability.

Appendix

Off-screen: Training, internship and career progression

Channel 4's commitment:

To encourage and support access to the media industry for underrepresented groups, as well as career progression within Channel 4 and its suppliers. We would expect production companies we are working with to tick this box in addition to another off-screen tick. If this is the only box that your production can tick, please contact your Commissioning Editor and/or the Creative Diversity team.

How to qualify for a YES:

Factual programmes:

Your production has to achieve one of the following goals:

- > Hire at least one paid intern, recruited from a recognised provider or undertaking an approved industry scheme for underrepresented groups*:

e.g.

- Channel 4 Production Training Scheme (12 months)
- Creative Access (with training for BAME graduates)
- PACT Indie Diversity Training Scheme.

OR

- > Hire a graduate of one of these internship schemes, whether their internship had been with your company or elsewhere.

OR

- > Provide skills training from a recognised provider (e.g. those supported by Creative Skillset) for team members with disabilities or from ethnic minorities.

*If you are unsure whether your industry scheme is approved, please contact a member of the Creative Diversity team.

Scripted programmes:

Same criteria as for Factual programmes (see left).

Entertainment programmes:

Same criteria as for Factual programmes (see left).