

# 360° Diversity Charter



12.01.15



Image: Clare Balding and Ade Adepitan

## 360° Diversity Charter

### Born Risky

Channel 4 has a strong reputation for diversity. Our biggest impact has been in living rooms across Britain. We've produced iconic TV moments that have changed the way we think about diversity – the first lesbian kiss on *Brookside*, the first long-running black sitcom in *Desmonds*, pioneering content like *Queer As Folk*, and of course the Paralympics that forever changed our view of disability.

And now, once again, we want to change how we think about diversity. Going forward, we will maintain our commitment to creating the iconic moments that shift the dial: content like *12 Years A Slave*, *The Undateables*, and ground-breaking new LGBT dramas like *Cucumber*, *Banana and Tofu*. But we will go further. For the first time ever, we will take a 360° approach to diversity.

### What does 360° mean?

Our 360° Diversity Charter means we will show leadership in diversity at every level. Leadership is about people. It's about all the people who contribute to our content, not just those on-screen.

Our Charter involves commissioners, writers, directors, HR managers, interns, casting agents, viewers, business managers, indie managers, on-screen talent, TV executives, lawyers, headhunters, careers advisors, marketing executives, PAs, data-rights managers, production assistants... when we say 360°, we mean 360°. We understand that leadership and learning go hand in hand. We don't have all the answers, but we'll find solutions by educating people to be diversity-savvy; to be diversity leaders. 360° also means focusing on every part of the people development chain – talent identification, recruitment, training, development, mentoring and more. We know you don't need a title to be a leader.

Above all, we know that what we **do** matters more than what we **say**. Too many stakeholders have heard it all before. That's why our 360° approach gives others the chance to measure our actions. We will be open and accountable. We will step up to our role, written into our

remit by Parliament "to appeal to the tastes and interests of a culturally diverse society." Not just at Channel 4, but across the industry. That means forging new paths in emerging areas, such as social mobility and mental health.

### It's complicated

Diversity is a big, complex area. The aim of diversity policy in broadcasting is simple: to include and nurture talent, and to reflect contemporary Britain on and off-screen. But at Channel 4 we need to do more than reflect Britain. Our remit tasks us to "challenge established views and promote alternative views and new perspectives" unlike other broadcasters. Many aspects of diversity are important to us including diversity of *thought*. But beyond that, there are many different aspects of diversity that shift over time.

It's even more complicated for Channel 4 because we don't make our own programmes. As well as delivering our own diversity goals, we must work with our independent production partners to ensure *they* deliver our diversity strategy on our behalf. We can't issue edicts and expect outcomes. On top of that, we must prioritise.

And on top of all *that*, the law governing diversity impacts what we can do to promote under-represented groups. Channel 4 will strive to innovate around positive action (*not* positive discrimination), sharing ideas with our partners and suppliers. We know that our commissioning model, whilst challenging, actually increases our opportunity to be a force for change across the industry.



## Four big themes

### 1. Our own backyard

We've worked on diversity for many years, and when we step back and look at our successes and failures, one thing is clear: in common with the rest of the industry, we haven't, despite our best efforts, nurtured enough diverse talent into senior leadership roles within our own organisation. Particularly people from ethnic minorities. And although we're the industry leaders in mainstreaming diversity and developing disabled talent we don't employ enough people with disabilities.

We're also particularly aware of the need to improve mid-career support for people from underrepresented groups. There's no point bringing in diverse talent at entry level, if they then leave two rungs further up the ladder. Our 360° Diversity Charter will ensure we make progress in these areas by committing more time and resources. We will introduce stretching targets for managers to increase the diversity of all our people. We will have separate targets for leaders and commissioning decision makers. And we will link our diversity priorities to variable pay. We will put our money where our mouth is.

### 2. On and off-screen

A big part of what Channel 4 exists to do is nurture new talent from all backgrounds and give a voice to untold stories. When we're at our best, we do this naturally. Independent surveys show that viewers regard Channel 4 as three times more likely than any public service broadcaster to "show the viewpoints of minority groups in society."

In addition to this on-screen success, from now on, we will push diversity throughout *all* commissioning decisions – on and off-screen. We will mainstream diversity. We won't just put it in a box, or be content to tick the box. Greater diversity means greater imagination. And we will continue our £2m commitment to the Alpha Fund, which funds the development of diverse talent and content featuring underrepresented groups.

### Facing Facts

Here's the truth: too often black actors aren't considered for the same parts as white actors. Actors with disabilities usually aren't considered at all. Gay men on TV are too often linked to comedy. Women joke that TV is a "gender junta" – after the age of 40 they routinely "disappear." The statistics back this up.

And on top of all this, the biggest elephant in the room is class. Anecdotal evidence suggests that young white people from low-income families outside London face as many barriers and obstacles as other disadvantaged groups. And whether employees were born with silver spoons or plastic cutlery, there is widespread reluctance to disclose mental health conditions due to continuing stigma.

The diversity stats for off-screen production talent are even worse than on-screen. It's been widely reported that over the last three years the number of people from ethnic minorities working in the TV industry fell by over 5%. This isn't just a failure of retention, it's a failure of imagination. It's a failure to grow our talent pool.

It's a failure we want to put right. That's why we've spent our time developing and consulting on our Commissioning Diversity Guidelines. They're intentionally not "one-size-fits-all". They recognise differences between genres and between suppliers. And they mainstream diversity as never before. At the same time, we know that disabled talent face the greatest obstacles of all, both on and off-screen. For this reason, we're fast-tracking investment in disabled talent through our Rio Paralympics programme.

### 3. Working with indies

In our experience, virtually all indies are signed up to the principle of greater diversity. But they want help with the practical side of things. The way our industry works (often at the speed of light), too many talented people are locked out.

So we will listen to indies about what they need to help underrepresented groups access our industry. We will do this in practical ways – by creating a diversity database; by helping source talent; by offering talent selection training; by increasing diversity expertise; and by starting the diversity dialogue at the beginning of the commissioning process, not at the end. And, in turn, we will listen to the areas where our partners think we can improve.

Using Channel 4's new Growth Fund, we will also seek out and invest in Britain's most exciting new indies, including indies led by people from ethnic minorities and other diverse talent.

### 4. Working collaboratively

We will continue to work collaboratively with our colleagues at other broadcasters, with indies, and organisations like Pact, Creative Skillset and the CDN (Creative Diversity Network) – as well as organisations outside broadcasting, including charities and voluntary sector organisations. We strongly believe that a constructive working relationship among industry experts – as well as between competing broadcasters – holds the key to improved diversity across the industry. It avoids duplication and spreads best practice. Poaching each other's best diverse talent is not a long-term solution to this long-term problem. Only by working together will we help the industry grow a more diverse workforce. And that's why Channel 4 joined forces with Creative Skillset to deliver the largest-ever successful skills partnership bid (The Employer Ownership Pilot, worth £37m), to train talent across the UK creative industries. This forms part of the broader UK Government-backed Employment and Skills strategy.

### The third degree

Our 360° Diversity Charter only works if we hold ourselves to account – and allow others to hold us to account too. That's why we're leading the way, in collaboration with our industry partners, to create a new and transformative level of accountability. DIAMOND, the new diversity monitoring system being prepared for launch in 2015, will answer a critical question. For the first time ever, we

Image: Cucumber

## PUTTING OUR MONEY WHERE OUR MOUTH IS

360° means investing in diversity more than ever before.

In total we're investing over £5m in our 360° Diversity Charter.

Half of this was *already* being invested in diversity activities. The other half is *new* investment.

will know who is on British TV, and who makes British TV. It will reveal whether the policies announced in this Diversity Charter are having the impact we want and need. In combination with a new commitment to publish statistics around our internal diversity, we will give others the ability to measure our success. We believe this will encourage us to provide even greater leadership, which is what our industry and government expect.

### Summary

Our 360° Diversity Charter reflects our values and vision, and lays out detailed goals, commitments and activities, as well as mechanisms and timescales for reporting our progress. It involves big and small change. But the biggest change of all is the culture change that requires leadership and imagination from every single person in Channel 4, and every single one of our partners and suppliers. In the past, some elements of diversity have been put in the "too difficult" box. Our 360° Diversity Charter sets out to smash that box, by using all the talent available – both inside and outside our industry.

Taken together, this package of measures is the most significant diversity announcement Channel 4 has ever made. Our Diversity Charter will mean more iconic TV moments, more creativity and more talent. And given the critical importance of the creative industries to Britain, that's something we hope the whole country will celebrate.

# 30 activities

## for our 360° Diversity Charter

### THE TOP 10 GAME CHANGERS

We want to get cracking on the game changers: the areas of our 360° Diversity Charter that will have the biggest overall impact. These are:

1. **COMMISSIONING DIVERSITY GUIDELINES:** the primary mechanism by which we will prioritise diversity within programme-making and commissioning.
2. **DIAMOND DIVERSITY MONITORING:** bringing transparency and accountability to the numbers of people from diverse backgrounds we employ on and off-screen.
3. **THE ALPHA FUND:** continuing to invest in development funding with small, diverse creative enterprises – the industry's seed corn.
4. **CHANNEL 4 GROWTH FUND:** investing in BAME-led and other diverse indies.
5. **THE RIO COMMITMENTS:** Paralympics production training scheme and development of on-screen talent who have disabilities.
6. **LEADERSHIP OBJECTIVE SETTING & INCENTIVISATION:** requiring and rewarding Channel 4 staff for supporting diversity.
7. **IN-HOUSE EMPLOYEE DIVERSITY TARGETS:** making our own organisation diverse on the inside, at senior levels and within commissioning.
8. **EXEC & BOARD DIVERSITY REVIEW PROCESS:** to ensure that the passion and commitment to diversity is driven from the top.
9. **DEPUTY COMMISSIONING EDITOR COMMITMENT:** funding seven Deputy Commissioning Editors over two years in conjunction with the CDN Commissioner Development Programme.
10. **4TALENT GRASSROOTS SOCIAL MOBILITY DRIVE:** to open the eyes of over 1,000 socially-disadvantaged people per year at 12 different locations across the UK and help them get into the industry.

Further action is then divided into two big themes: *Our own backyard* and *On & off-screen and with indies*.

### 10 MORE IN OUR OWN BACKYARD

11. DIVERSITY & INCLUSION TRAINING FOR C4 STAFF & INDIES
12. COACHING & MANAGEMENT DEVELOPMENT PLANNING FOR DIVERSE STAFF
13. USING OUR INFLUENCE TO ENCOURAGE SUPPLIERS TO WORK TO INCREASE DIVERSITY
14. ADVERTISING LEADERSHIP & EDITORIAL ROLES
15. SPECIALIST RECRUITMENT OF PEOPLE WITH DISABILITIES
16. SOCIAL MOBILITY INTERVIEW GUARANTEE
17. HEADHUNTER DIVERSITY COMMITMENT
18. ANNUAL DIVERSITY CONFERENCE
19. DIVERSITY REPORTING
20. UNDERTAKE THE ERNST & YOUNG NATIONAL EQUALITY STANDARD

### AND 10 MORE FOR ON & OFF-SCREEN AND WITH INDIES

21. SKILLSET DIVERSE CASTING INITIATIVE
22. CASTING OF ACTORS WITH DISABILITIES
23. WOMEN DIRECTORS PROGRAMME
24. NORTHERN WRITERS AWARD
25. DIVERSE WRITERS ROCKET
26. 4TALENT CAREER FOLLOW-UP SUPPORT
27. COMMISSIONING MENTORING SCHEME
28. TALENT SELECTION GUIDELINES & TRAINING
29. INDUSTRY TALENT DATABASE
30. DIVERSE TALENT GATEWAY

*For those who want more detail, the following pages give the low-down on our Top 30. We'd love to know what you think. And we'd especially like to hear from you if have practical experience of the areas we want to change: email [diversity@channel4.co.uk](mailto:diversity@channel4.co.uk)*





# The game changers

1

## COMMISSIONING DIVERSITY GUIDELINES

**OBJECTIVE:** To ensure that every new Channel 4 commissioned programme in every genre works towards increasing diverse talent participation on and off-screen.

**HOW:** We've developed a series of Commissioning Diversity Guidelines in collaboration with our indies and Pact (*see page 26*). Our target is that all new Channel 4 commissions should aim to achieve one YES for diversity On-Screen and one YES for Off-Screen, with multiple options available in each category. There are different diversity issues in different genres so the options vary according to three groupings: "factual", "scripted" and "entertainment" programmes.

Performance against these guidelines will be reviewed by commissioners and backed up by business affairs teams. The results will be measured by the DIAMOND monitoring system (*see section 2 below*), which will demonstrate where change is happening over time, both in front of and behind the camera.

**WHEN:** 2015 and ongoing.

2

## DIAMOND DIVERSITY MONITORING

**OBJECTIVE:** To create high

awareness of, and commitment to, the effective collection of diversity data across the industry.

**HOW:** DIAMOND (*Diversity Analysis MONitoring Data*) is the monitoring database system (formerly known as Silvermouse) that will credibly reveal the diversity profile of the people making and appearing on British TV. This will allow the establishment of diversity benchmarks which broadcasters can be accountable to. We're leading a cross-industry working group to develop the system, collaborating with partners from Pact, Creative Skillset and other broadcasters. We're also delivering DIAMOND's communications and marketing support, to ensure our industry fully understands the relevance of its data and how to use the system.

**WHEN:** Awareness raising begins in Q1 2015. Training on data collection begins in May 2015, with the first partial data sets available at the end of 2015.

3

## THE ALPHA FUND

**OBJECTIVES:** To grow diverse indies and talent by providing development funding.

**HOW:** The Alpha Fund is an existing fund that helps develop creative diversity amongst indies and talent – supporting the development of projects such as the BAFTA award-winning drama series *Run* and the

first all-disabled prank show *I'm Spazticus*. We will continue to work with diverse-led companies, creative start-ups and projects with diversity at their heart, to ensure they benefit from this £2million diversity production fund. We will also ensure that Channel 4, in proportion to our commissioning budget, is the broadcaster that invests most in diverse talent.

**WHEN:** Ongoing.

4

## CHANNEL 4 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.

**HOW:** We will achieve this through the recently launched Growth Fund, which supports emergent indies to grow.

**WHEN:** Ongoing.

5

## THE RIO COMMITMENTS

**OBJECTIVE:** To ensure that 10% of the c.300 production team for the Rio Paralympics will be people with disabilities.

**HOW:** Building on the success of developing on-screen disabled talent for London 2012, we will be broadening our efforts for Rio 2016

to include both on and off-screen roles, encompassing entry and mid-level career roles. We will recruit 24 trainees with disabilities at entry level on our award-winning Production Training Scheme; six AP/Producer roles at mid-level, with bespoke career development planning; and finally we will be developing our existing disabled presenters and looking for two new ones. We will also provide training for commentators without disabilities who bring disability information and explanation to our viewers. The aim is that all of these people will be joining Sunset&Vine between January and August 2016 and will be integral to the production of the Games.

**WHEN:** 2015-16.

6

## LEADERSHIP OBJECTIVE SETTING & 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.

**HOW:** Senior managers and editorial staff will have specific, measureable targets in one or both of the following areas: (a) within Channel 4 – increasing the representation of specific groups and leading a culture of inclusion e.g. implementing internal mentoring to specifically support underrepresented groups; and (b) in making our creative output – increasing the representation both on and off-screen e.g. through the Commissioning Diversity Guidelines. This will mean that

delivering our diversity outcomes is prioritised, and led, from the top of our organisation.

**WHEN:** 2015 and ongoing.

7

## IN-HOUSE EMPLOYEE DIVERSITY TARGETS

**OBJECTIVE:** To provide transparent targets about our aims for the diversity of our employees that are measureable and accountable.

**HOW:** As we've said, we have a 360° approach to diversity that encompasses all aspects of people's differences, not just the nine protected characteristics. However, within that we recognise that some focus also needs to be applied so that we can address imbalances within known groups.

We also recognise the need to address the low levels of disability representation\* at all levels of our organisation, and of low BAME and female representation at senior levels and among commissioning editors. So for both (a) all Channel 4 staff and (b) the Channel 4 executive team, heads of department and senior commissioning executives (comprising the top 120 people in the organisation), we have the following targets to achieve as a minimum by 2020 (*see table below*):

**WHEN:** From now until 2020.

		By 2020:	Currently:
For all C4 staff:	BAME	20%	15%
	Gender split	50% men, 50% women	43% men, 57% women
	People with disabilities	6%	1.9%
	LGBT	6%	2.4%
For the top 120 C4 leaders:	BAME	15%	8%
	Gender split	50% men, 50% women	54% men, 46% women
	People with disabilities	6%	1.7%
	LGBT	6%	2.4%

\* Our ambition is for employee diversity to reach the national average. In some categories of diversity there are differing estimates, sometimes significant, of the national average (particularly around disability and LGBT); in these areas we have made our own assessment of the national average to aim for, allowing for how this might develop over time.



## THE GAME CHANGERS

8

### EXEC & BOARD DIVERSITY REVIEW PROCESS

**OBJECTIVE:** To report and review progress against key diversity goals at the top of Channel 4.

**HOW:** Quarterly Executive and Board level focus to ensure that our 360° Diversity Charter is fully delivered, and is creating the desired outcomes – both within Channel 4 and across the industry.

**WHEN:** 2015 and ongoing.

9

### DEPUTY COMMISSIONING EDITOR COMMITMENT

**OBJECTIVE:** To work with the CDN to fund seven Deputy Commissioning Editors over two years, each person working for one year within the Channel 4 commissioning team.

**HOW:** We will work in conjunction with the CDN Commissioner Development Programme to fund seven Deputy Commissioning Editors across two years (three in 2015, four in 2016).

**WHEN:** Two year trial-period from 2015-16.

10

### 4Talent GRASSROOTS SOCIAL MOBILITY DRIVE

**OBJECTIVE:** To engage potential industry entrants from areas of high social disadvantage to the range of schemes that we offer within 4Talent.

**HOW:** 4Talent is an award-winning outreach programme that visits multiple locations throughout the UK and targets people early in their career, ensuring that they understand how a career in media could be for them. We're now partnering with specialist agency MyKindaCrowd to take 4Talent further into disadvantaged communities; to find people who would not otherwise find their way to us. We're aiming to open the eyes of over 1,000 socially-disadvantaged people per year at 12 different locations across the UK and give them opportunities to network and improve their employability within TV and film.

**WHEN:** 2015 and ongoing.





Our own  
backyard



## Our own backyard

11

### DIVERSITY AND INCLUSION TRAINING FOR CHANNEL 4 STAFF & INDIES

**OBJECTIVE:** To develop a culture of diversity and inclusion throughout our staff and with our indie partners.

**HOW:** We've developed a bespoke e-learning programme for all staff – 'Born Different' – which will raise understanding about what diversity is and how each member of our staff can play their part. This programme will be compulsory for all 850 Channel 4 staff. All 360 of our people managers will also take a 'Managing Diversity' e-learning module, including a face-to-face skills development programme. In addition, we have 250 places for a skills-based diversity and inclusion programme for our commissioning staff and indie partners.

**WHEN:** 2015 and ongoing.

12

### COACHING & MANAGEMENT DEVELOPMENT PLANNING FOR DIVERSE STAFF

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

**HOW:** We will increase the

amount of coaching we make available to all staff – actively encouraging participation from those with diverse backgrounds. We will ring-fence 48 places on the general management development programme for women, people with disabilities and people from ethnic minorities. We're also trialling a new form of coaching with women that spans their maternity leave, providing coaching support before they leave as well as when they return.

**WHEN:** 2015 and ongoing.

13

### USING OUR INFLUENCE TO ENCOURAGE SUPPLIERS TO WORK TO INCREASE DIVERSITY

**OBJECTIVE:** To increase commitment to diversity among all Channel 4's suppliers, across the business.

**HOW:** We will use our influence to encourage all our suppliers to work to increase diversity (not just those who supply our programme content). Channel 4 suppliers tendering for contracts will routinely be asked to provide their own diversity statistics, and directed towards tools to help them enhance their own diversity profile, both in terms of their employee base, and their own supply chain.

**WHEN:** 2015 and ongoing.

14

### ADVERTISING LEADERSHIP & EDITORIAL ROLES

**OBJECTIVE:** To advertise all leadership and editorial positions both internally and externally.

**HOW:** By further opening up our leadership and editorial job vacancies, we will broaden the pool from which we select these roles, as well as identify up-and-coming talent to support the development of talent across the industry. Increasing diversity in management and editorial roles are key priorities. We will continue to select at all times on merit but will increase the diversity of our talent pool.

*NB A small minority of exceptions to this initiative may occur during redundancy situations or when roles are upgraded and internal promotions are awarded.*

**WHEN:** 2015 and ongoing.

15

### SPECIALIST RECRUITMENT OF PEOPLE WITH DISABILITIES

**OBJECTIVE:** Increase the number of candidates with disclosed disabilities who are interviewed for job vacancies.

**HOW:** We already have the Positive About Disability 'double

tick' guarantee scheme, whereby any candidate with a disability who is qualified to do the job in question automatically receives an interview. We're now investing a significant sum to work closely with specialist disability agencies and headhunters to increase the number and calibre of candidates with disabilities who apply for Channel 4 vacancies. We will also work to improve our data capture, so we can understand where the main drop-off points occur in the recruitment process.

**WHEN:** 2015 trial.

16

### SOCIAL MOBILITY INTERVIEW GUARANTEE

**OBJECTIVE:** To increase the number of candidates from socially-disadvantaged backgrounds who are interviewed for job vacancies.

**HOW:** This will be similar to the Positive About Disability 'double tick' system. It will be trialled with an interview guarantee scheme for candidates who identify themselves as coming from a socially-disadvantaged background. We will consult with the Social Mobility Foundation on the most effective way to introduce this initiative to increase the numbers of people from socially-disadvantaged backgrounds working in the media industry.

**WHEN:** 2015 trial.

17

### HEADHUNTER DIVERSITY COMMITMENT

**OBJECTIVE:** To see a substantial increase in the diversity of candidates proposed by headhunters.

**HOW:** We will communicate our commitment to diversity to our employment agency and headhunter suppliers and formalise how they will work with us to deliver this. Whilst reviewing our preferred supplier arrangements and terms and conditions with our agency suppliers in 2015, we will be asking them to demonstrate how their candidate attraction strategies will help us to deliver on our diversity goals. And we will expect our suppliers to comply with relevant industry diversity kite marks – e.g. Stonewall; and with regard to disability suppliers, to sign up to the Business Disability Forum.

**WHEN:** 2015 and ongoing.

18

### ANNUAL DIVERSITY CONFERENCE

**OBJECTIVE:** To increase commitment to improving diversity through learning and sharing among broadcasters, indies, the press and policy-makers, by hosting an Annual Diversity Conference.

**HOW:** We will organise and host an Annual Diversity Conference, which will: create a platform for diversity stakeholders to promote best practice; explore new developments and trends (e.g. social mobility and mental health); publicise and benchmark current diverse employment within the broadcast industry and hold broadcasters, including ourselves, to account; provide a forum for different diverse groups to tell their stories and get their voices heard; and commission and report original research on diversity issues.

**WHEN:** 2015 trial.

19

### DIVERSITY REPORTING

**OBJECTIVE:** To annually report on our diversity goals and the impact of our diversity initiatives.

**HOW:** Formally reporting on diversity will be essential to ensuring that we remain focused on the right areas and demonstrate transparency and accountability. We already report on a number of aspects of our diversity remit, but we will increase this by reporting on the new initiatives we have set out in our 360° Diversity Charter.

**WHEN:** 2016 and annually thereafter.

## OUR OWN BACKYARD

20

### UNDERTAKE THE ERNST & YOUNG NATIONAL EQUALITY STANDARD

**OBJECTIVE:** To measure our progress against national best practice in equality, diversity and inclusion to ensure that we continually improve things in our own organisation.

**HOW:** We will undertake the National Equality Standard, a groundbreaking initiative developed for business by Ernst & Young, and the Equality and Human Rights Commission (EHRC). The criteria against which companies are assessed. From this we will be able to pinpoint what changes and developments we need to make on our journey to reflecting modern Britain inside our organisation.

**WHEN:** 2015 and ongoing.







On & off-screen  
and with indies



## On & off-screen and with indies

21

### SKILLSET DIVERSE CASTING INITIATIVE

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

**HOW:** With Skillset we will fund experienced casting agents to find talent among underrepresented groups – e.g. female comedians and comedians from ethnic minorities. We will also work with other broadcasters, and link this project to all our other on-screen diverse talent initiatives. This is based on a successful American scheme which had outstanding results increasing on-screen diversity in hit shows like *Grey's Anatomy*, as well as discovering last year's Oscar winner, Lupita Nyong'o, who starred in *12 Years A Slave*.

**WHEN:** Launching 2015; results seen on-screen by 2016-17.

22

### CASTING OF ACTORS WITH DISABILITIES

**OBJECTIVE:** To increase the auditioning of actors with disabilities in scripted productions, whether the parts are written as disabled characters or not.

**HOW:** Two general casting days have already been held at Channel 4, with over 60 actors with disabilities seen. The next is planned for Q1 2015. From this, we will develop a pool of talented actors with disabilities for drama, comedy and film. Directors will be asked to audition at least two actors with disabilities on every shooting block, whether the parts are written as disabled characters or not.

**WHEN:** Ongoing.

23

### WOMEN DIRECTORS PROGRAMME

**OBJECTIVE:** To increase the number of women drama directors via mentoring and shadowing.

**HOW:** We have already held an event in June 2014, where 150 women drama directors, plus producers and agents, debated the barriers and opportunities for female directors. In 2015, we will launch a mentoring and shadowing scheme with Directors UK for five female directors, developing them to work on Channel 4 projects.

**WHEN:** 2014-15 trial.

24

### NORTHERN WRITERS AWARD

**OBJECTIVE:** To provide training for two new writers from the North of England in the script-commissioning process.

**HOW:** To identify two new writers from the north of England – with a particular focus on encouraging diverse candidates – and mentor them through the script-commissioning process with Lime Pictures in Liverpool (*Hollyoaks*) and RED Production Company in Salford (*Cucumber*). They will shadow the process of script development, from first draft



Image: *12 Years A Slave*



## ON & OFF-SCREEN AND WITH INDIES

to broadcast script. The aim is that the best writers graduate to writing scripts on C4's *Hollyoaks*.

**WHEN:** 2014-15 trial.

25

### DIVERSE WRITERS ROCKET

**OBJECTIVE:** To help launch the careers of five new writers from diverse backgrounds.

**HOW:** Building on our track record of developing diverse writing and directing talent – such as giving first breaks to Steve McQueen, Debbie Tucker-Green and Jack Thorne – we will commission an established BAME-led indie to develop five new writers from underrepresented groups to each make a short-form film or drama. These five shorts will be premiered on 4Shorts and/or late - night Channel 4 and will give a critical first break to new talent.

**WHEN:** 2015 trial.

26

### 4Talent CAREER FOLLOW-UP SUPPORT

**OBJECTIVE:** To provide

ongoing development support for former 4Talent participants.

**HOW:** To create quarterly networking and industry briefing events that bring together 4Talent participants (both current and former) with Channel 4 commissioners and indies. Through this we will provide exposure to senior industry professionals, insight into future career opportunities and address networking barriers – enabling commissioners and indies to cast their nets wider.

**WHEN:** 2015 and ongoing.

27

### COMMISSIONING MENTORING SCHEME

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

**HOW:** We will develop an external mentoring programme that trains the majority of our commissioning staff in mentoring and matches them with diverse talent outside Channel 4 – drawing on our industry talent database (*see section 29 below*) and 4Talent schemes. Our dedicated talent

team will also identify top diverse production talent, and track and support their careers to senior level by organising Talent Showcases and bespoke networking with senior C4 Commissioning Editors. This will provide mid-career development and accelerate the careers and influence of the most talented diverse leaders of tomorrow.

**WHEN:** 2015 and ongoing.

28

### TALENT SELECTION GUIDELINES & TRAINING

**OBJECTIVE:** To ensure that commissioners and producers make decisions that drive diversity in a way that is consistent with the Equality Act.

**HOW:** Accompanying our Commissioning Diversity Guidelines, we will provide Talent Selection Guidelines and training to support the hiring decisions of commissioners and producers in line with the Equality Act. This procedure, designed with commissioners to be as practical as possible, will navigate the user through the selection process so as to avoid unlawful discrimination, however accidental. They will

operate whenever changes are to be made to on and/or off-screen talent engaged for an existing programme or a new production, and when talent exclusivity agreements are being considered.

**WHEN:** 2015 and ongoing.

29

### INDUSTRY TALENT DATABASE

**OBJECTIVE:** To connect emerging diverse talent with editorial decision-makers.

**HOW:** Working in conjunction with the CDN and other broadcasters, we will develop a database of diverse talent and make this accessible to our commissioners and indie partners. Talent will be able to upload their latest CV to keep their information current and register their availability. The database will feature roles at all levels in TV, film and digital media, and across all genres of production.

**WHEN:** 2015 and ongoing.

30

### DIVERSE TALENT GATEWAY

**OBJECTIVE:** To connect emerging diverse talent with editorial decision-makers.

**HOW:** We will undertake increased outreach work, scouting and sourcing diverse talent and introducing them to our commissioning department. This is a bespoke activity for diverse creative talent that have already had some success in the industry. The Diverse Talent Gateway advocates on behalf of emerging talent and helps improve career opportunities by forging direct routes into editorial decision-makers at indies and C4 and provides mid-career development of some of the most talented diverse leaders of tomorrow.

**WHEN:** 2015 and ongoing.

We know we can't please all the people all the time. But we've designed out 360° Diversity Charter to thrown open our doors to as much talent as possible, as often as possible.

# Commissioning Diversity Guidelines

Here are our diversity guidelines, with genre-specific targets that we're asking our indie suppliers to achieve from now on.





## Commissioning Diversity Guidelines: Overview

We're proud to announce our new guidelines for all future 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 start taking active steps to achieve these targets immediately, working with their commissioners, and to be able to demonstrate the actions they have taken.

In preparing these guidelines, we have a) consulted with Pact; 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 guidelines, 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). 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.

What's more, our guidelines will be accompanied by training and development for both Channel 4 commissioners and indies alike – to help everyone understand the complexity of tackling underrepresentation, and to map out the best ways to lawfully address it together.

We're also working on guidance for talent selection based on our diversity ambitions and aligned with the requirements of the Equality Act 2010. This will be light-of-touch and

sensitive to the reality of the way in which commissioning teams work with our production partners, whilst also guiding talent decision-makers safely through the legislation and other practical issues that they come across. This guidance will be adapted for and communicated to independent producers, together with further training and support.

And finally, we will be 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.

## Commissioning Diversity Guidelines: How they work

We expect that all commissions will achieve a **minimum of one YES** in each section of the diversity guidelines.

i.e. **at least one YES in the** **On-Screen section**

**AND**

**at least one YES in the** **Off-Screen section**




We will measure and publish our performance in advancing diversity against these criteria on an annual basis.

# 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:	Scripted programmes:	Entertainment programmes:
<p>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.</p>	<p>Programmes which reflect the identities of the many communities in modern Britain, through stories and characters which reflect the experiences of underrepresented groups.</p>	<p>Entertainment programmes which celebrate inclusivity, equality and Channel 4's approach to creative diversity, by focusing on representing underrepresented groups.</p>
		
<p>Recent C4 programmes with this focus include: Make Leicester British, <b>The Undateables</b>, Unreported World: Jamaica's Underground Gays.</p>	<p>Recent C4 programmes with this focus include: My Mad Fat Diary, <b>Indian Summers</b>, Youngers, Cucumber.</p>	<p>Recent C4 programme with this focus: <b>The Last Leg</b> (Paralympics 2012).</p>

YES NO  
☐ ☐

YES NO  
☐ ☐

YES NO  
☐ ☐

# 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:	Scripted programmes:	Entertainment programmes:
<p>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.*</p> <p>Recent C4 examples include: Gok's Fashion Fix, The Fried Chicken Shop, Educating Yorkshire, Troy, <b>Dementiaville</b>.</p>	<p>Programming in which EITHER:</p> <p>(a) at least one of the lead characters is either from an ethnic minority background or has a disability or is LGBT</p> <p><b>OR</b></p> <p>(b) at least 50% of the lead characters are female.</p> <p>Recent C4 examples include: Run, Drifters, <b>Banana</b>.</p>	<p>Your entertainment series must meet BOTH the below targets for its on-screen talent bookings across the series:</p> <p>(a) a minimum of 25% women</p> <p><b>AND</b></p> <p>(b) a minimum of 15% people are LGBT or have a disability or are from an ethnic minority or another underrepresented group.</p> <p>Recent C4 examples include:</p> <p>Stand up to Cancer, <b>I'm Spazticus</b>.</p>
		

YES NO  
☐ ☐

YES NO  
☐ ☐

YES NO  
☐ ☐

\* 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.



## Off-Screen: Senior Staff / Key Creative Roles

### CHANNEL 4'S COMMITMENT:

To encourage the progression of people from currently underrepresented groups to senior and creative roles. The initial focus will be on talent from diverse ethnic backgrounds and people with disabilities, where underrepresentation has already been identified.

### How to qualify for a YES:

Factual programmes:	Scripted programmes:	Entertainment programmes:
<p>A programme or series where at least one of the...</p> <ul style="list-style-type: none"> <li>&gt; Head of Production</li> <li>&gt; Director</li> <li>&gt; Producer</li> <li>&gt; Series Producer</li> <li>&gt; Series Director</li> <li>&gt; Series Editor</li> <li>&gt; Executive Producer</li> </ul> <p>...is from an ethnic minority or has a disability.</p>	<p>Of a drama programme's...</p> <ul style="list-style-type: none"> <li>&gt; Director</li> <li>&gt; Writer</li> <li>&gt; Producer</li> <li>&gt; Executive Producer</li> <li>&gt; D.O.P.</li> <li>&gt; Designer</li> </ul> <p>...at least one person is from an ethnic minority or has a disability.</p> <p><b>OR</b></p> <p>...at least two people are women.</p>	<p>Your programme must fulfil BOTH of the below criteria:</p> <p>(a) at least one of the Executive Producer, Director, Producer, Series Producer, Writer and Head of Production is a woman</p> <p><b>AND</b></p> <p>(b) at least one of the Executive Producer, Director, Producer, Series Producer, Writer, Head of Production, Production Manager, Celebrity Booker, Associate Producer and Researcher is from an ethnic minority or has a disability.</p>

YES NO  
☐ ☐

YES NO  
☐ ☐

YES NO  
☐ ☐

## Off-Screen: Development / Production Team / Crew

### CHANNEL 4'S COMMITMENT:

Roles within production teams and crews should be accessible to people from currently underrepresented groups. The initial focus will be on talent from diverse ethnic backgrounds and people with disabilities, where underrepresentation has already been identified.

### How to qualify for a YES:

Factual programmes:	Scripted programmes:	Entertainment programmes:
<p>At least 15% of the production team or crew are from an ethnic minority or have a disability.</p> <p>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.</p>	<p>At least 15% of the production team or crew are from an ethnic minority or have a disability.</p> <p>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.</p>	<p>Of the production team or crew, either:</p> <ul style="list-style-type: none"> <li>&gt; at least 40% are women</li> </ul> <p><b>OR</b></p> <ul style="list-style-type: none"> <li>&gt; at least 15% are from an ethnic minority.</li> </ul> <p><b>OR</b></p> <ul style="list-style-type: none"> <li>&gt; at least 5% have a disability.</li> </ul>

YES NO  
☐ ☐

YES NO  
☐ ☐

YES NO  
☐ ☐

# Off-Screen: Training, Internship & 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.

### How to qualify for a YES:

Factual programmes:	Scripted programmes:	Entertainment progs:
<p>Your production has to achieve ONE of the following goals:</p> <p>&gt; Hire at least one paid intern, recruited from a recognised provider or undertaking an approved industry scheme.</p> <p>e.g. C4 Production Training Scheme (12 months)</p> <p>C4 Investigative Journalism Programme (6-12 months)</p> <p>Creative Access (internships with training for graduates from ethnic minorities)</p> <p><b>OR</b></p> <p>&gt; Hire a graduate of one of these internship schemes, whether their internship had been with your company or elsewhere.</p> <p><b>OR</b></p> <p>&gt; Provide skills training from a recognised provider (e.g. those supported by Creative Skillset) for team members with disabilities or from ethnic minorities.</p>	<p>Same criteria as for <i>Factual programmes</i> (see left).</p>	<p>Same criteria as for <i>Factual programmes</i> (see left).</p>

YES NO  
☐ ☐

YES NO  
☐ ☐

YES NO  
☐ ☐



Image: Alan Carr





For full details of our 360° Diversity Charter and Commissioning Diversity Guidelines,  
visit [www.4producers.co.uk](http://www.4producers.co.uk)