



360° Diversity Charter – One Year On

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360° Diversity Charter
One Year On

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360° Diversity Charter
One Year On

Introduction

Channel 4's 360° Diversity Charter, launched in January 2015, puts a commitment to diversity at the heart of everything we do at Channel 4, on and off screen, so that our organisation – what we do and who we are – truly reflects the diversity of Britain today.

What does 360° mean?

- Diversity that encompasses all underrepresented groups: BAME, LGBT, disability, gender, social mobility, those who live outside of London; and more.
- A commitment to diversity at every level of our organisation on screen, off screen and including leadership we need 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, support that we can offer 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 2015 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 is just as important as other aspects of diversity.

Looking ahead

In this report you can read about our plans for 2016 and beyond.

We set out a five-year plan at the beginning of 2015 and have made real progress. We will continue to build on that throughout 2016, raising our own ambitions for diversity and maintaining our role as leaders for the UK broadcast media industry.

We have also nominated 2016 as our Year of Disability and that means we will be boosting efforts to improve access to the industry for disabled people. Although we will have a stronger focus on disability in 2016, our work to support all underrepresented groups will continue, undiminished with each subsequent year carrying a new theme.

We will continue to work with the independent companies that supply our programmes to help them improve the diversity of their staff and their output.

Measuring progress

We are accountable, measuring our progress throughout the year and reporting annually on the activities that we believe will make a real difference to diversity, not just within Channel 4, but in the wider industry.

However, we understand that as an industry we are learning – we want to be open and honest about what’s working and what’s been less successful, continuing to evolve and improve.

Find out about our plans for 2016 and beyond, how we did in 2015 and what we’ve learnt along the way.





360° Diversity Charter
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2016 Commitments



2016



The Last Leg Goes Down Under



Mission Statement

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.

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.

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



Gogglebox

We want viewers
to feel that:

Channel 4 shows Britain
the way it is – full of
difference and variety



Muslim Drag Queens

We want our staff to feel that:
They can be themselves,
be different and be
welcomed with open arms



Girls to Men



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Year of Disability

The Year of Disability has big, simple, measurable goals

In 2016, the year when Channel 4 broadcasts the Paralympic Games in Rio, we will launch our Year of Disability. On top of the ongoing 30 initiatives in the 360° Diversity Charter, we will invest an additional £300k in two major new talent initiatives:

On screen we will double the number of disabled people in 20 of our biggest shows*

- We will cast even more disabled people as actors, experts, presenters or contributors in our biggest shows.
- We will cast disabled contributors in shows like *Gogglebox*, *The Island with Bear Grylls* and *First Dates*. In series such as *Gogglebox* or *Hollyoaks*, we will cast a disabled returning character. In shows where contributors only appear in one episode, we will ensure that casting disabled contributors is a theme across the entire series.

Off screen we will progress the careers of 20 disabled people already working in the industry in our 20 biggest suppliers

- We will provide bespoke career development for each person, helping them into production roles on programmes such as *24 Hours in A&E*, or writing roles on programmes such as *Hollyoaks*.
- The aim of this initiative is to remove some of the barriers to career development facing disabled people working in our industry, as well as to provide a pipeline to fast track disabled candidates to more senior roles in the industry.



The Island with Bear Grylls – Series 2



Flying to the Ends of the Earth

*NB We will exclude flagship Channel 4 disability programming as the field-leading nature of its portrayal means there is already a very high number of disabled contributors.

In our own backyard we will, for 2016, ring-fence 50% of all Channel 4's apprenticeships and 30% of Channel 4's work experience placements for disabled people

- 6 of our 12 existing Channel 4 apprenticeship places will be ring-fenced for disabled candidates.
- 20 of our 60 work experience opportunities will be ring-fenced for disabled candidates.
- In addition we will continue with charter initiative 15 (specialist recruitment of people with disabilities) that will further develop our positive trend of hiring people with disabilities.
- Alongside our Rio Production Training Scheme (PTS – please see page 18 for more information), we will continue to offer the 2016/17 PTS for new entry-level disabled candidates for the industry. This PTS will align closely to the '20 next step career candidates' initiative. This two tiered approach will demonstrate Channel 4's commitment to supporting diverse people getting into the industry and then sustaining a career within the industry.
- Upon completion of the Paralympics Games in Rio, Channel 4 will sponsor and mentor the 24 'graduated' Production Trainees and 6 Mid-Level Trainees so that they can sustain a career in the industry/genre post their training and Paralympic experience.
- We will make Channel 4 a place where disabled people can succeed and thrive by building disability awareness, confidence and capability in our own backyard. We will also implement Phase 2 of our successful 'Born Different' online learning programme.



Andy Stevenson,
Commissioning Executive, Sport



Year of Disability

The Year of Disability has big, simple, measurable goals

In addition, the Year of Disability will be supported by:

Year of Disability Advisers (YODA)

- YODA will be made up of a small group of stakeholders from organisations that are 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).
- The role of the advisory committee will be to advise the channel on its plans for our Year of Disability; providing thought leadership as well as input on the implementation of our plans.
- YODA will meet at the start, mid and end of the Year of Disability to advise and assess progress against the three key goals set, as well as other initiatives in the ongoing charter that relate to disability.

A year of inspirational events and learning at Channel 4

- We will run a programme of inspirational internal events around the theme of disability: finding inspirational people with a disability who can share their stories and break down myths, as well as running events that help people understand how they can play their part in supporting colleagues with impairments.

Nations and Regions

As well as the Year of Disability and ongoing charter activities, we are also launching an initiative aimed specifically at encouraging diversity in the Nations and Regions.

Our diversity in the Nations and Regions initiative will be piloted in Glasgow, and aims to grow off screen diverse talent at both entry and mid/senior level.

There are two strands to this initiative:

- The Nations and Regions Production Scheme will be piloted in Glasgow in early 2016. The six three-month paid placements at Glasgow indies will be funded 50/50 between the indies and Channel 4. The scheme targets people with disabilities or people from BAME backgrounds working and living in Scotland. Placements will be bolstered by a three-week paid training programme. Placements will begin in spring 2016.
- We are funding a number of bespoke career development interventions for mid/senior level diverse talent currently working out of Glasgow. These will include paid shadowing placements on Channel 4 programmes for Series Producers and Producer/Directors, co-funded between us and the indies. These strategic interventions aim to take standout talent identified by us and the indies to the next level, fast-tracking diverse talent.



Supersoppers



360° Diversity Charter Initiatives

These 30 activities, as outlined in the original 360° Diversity Charter, are ongoing activities that we will continue to use to track our progress in 2016 and beyond, in addition to the new Year of Disability, and Nations and Regions initiatives.

01 Commissioning Diversity Guidelines

The primary mechanism by which we will prioritise diversity within programme-making.

02 Project DIAMOND

Bringing transparency and accountability to assessing the numbers of people from diverse backgrounds we employ on and off screen.

03 The Alpha Fund

Continuing to invest in development funding with small, diverse creative enterprises – the industry's seed corn.

04 Channel 4 Indie Growth Fund

Investing in BAME-led and other diverse indies.

05 The Rio Commitments

Paralympics production training scheme and development of on-screen talent who have disabilities.

06 Leadership objective setting and incentivisation

Rewarding Channel 4 staff for supporting diversity.

07 In-house employee diversity targets

Making our own organisation diverse on the inside, especially at senior levels and within commissioning.

08 Exec and Board diversity review process

To ensure that the passion and commitment to diversity is driven from the top.

09 Deputy Commissioning Editor commitment

Funding seven deputy commissioning editors over two years in conjunction with the Creative Diversity Network (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.

11 Diversity and inclusion training for Channel 4 staff

12 Coaching and management development planning for diverse staff

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

14 Advertising leadership and 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

21 Creative 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 Mentor Network

28 Talent Selection Guidelines

29 Industry Talent Database

30 Diverse Talent Gateway

In the case of four specific initiatives, we are changing our approach for 2016 and/or will be working jointly with other organisations to deliver to our charter commitments:

Creative Skillset diverse casting initiative

This has been modified to increase representation of disabled actors on screen, as this was the group of diverse actors who were least represented.

Industry Talent Database

We are now working with the CDN to develop a cross-broadcaster talent database rather than developing our own.

The Diverse Writers' Rocket

In 2016 we will work writers into our other off-screen initiatives.

Women Directors' Initiative

Given recent research highlighting the lack of BAME directors, and our Year of Disability initiative, next year we will look to support directors across this wider range of diverse groups.



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2015 Results



2015



Kitchen Impossible with Michel Roux Jr



2015 Results Overview

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

Total – 24 GREEN, 6 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	Exec 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	●

2015 Results

01 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. This is the primary mechanism by which we will prioritise diversity within programme-making and commissioning.

85%

of commissions met the guidelines

The result

Our Commissioning Diversity Guidelines have been welcomed by indies and commissioning editors. 85% of commissions now meet the guidelines, up from 67% pre-charter.

Lessons learnt

Programmes like *Muslim Drag Queens*, *Kitchen Impossible with Michel Roux Jr* and *First Dates* continue to showcase a diverse range of on-screen talent. Behind the camera more people from diverse backgrounds are now making our programmes, such as *Time Crashers* and *No Offence*.

Whilst there is room for improvement in some areas, we believe it may be a challenge to attain 100% adherence to the guidelines, mainly due to the nature of some on-screen content where diversity is constrained due to the specific subject matter of the programme e.g. *18 Kids and Counting*, *We're Going on a Bear Hunt* and *The Zoo*.

02 Project DIAMOND



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 goes live in 2016, so 2015 has been about preparation: building and testing the system. Under the auspices of the Creative Diversity Network (CDN), training is beginning in the production sector. Channel 4 will continue to chair the DIAMOND Steering Group and its Marketing and Comms Group. DIAMOND answers the questions "who is on British TV, who makes British TV, and do audiences see themselves represented on TV?" DIAMOND will make the British broadcasting industry the first in the world to provide this level of insight around diversity.

Lessons learnt

Collaborative working across all the broadcasters is key, and needs to stretch across many strands, including IT, diversity policy, commissioning, production, marketing, comms, legal, data security, education and training. The complexity of an IT project on this scale remains challenging, especially when heightened concerns over data security have implications for software testing and for budgets.

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.

£2m

Alpha Fund – refocused in 2015

The result

An existing £2 million development fund, the Alpha Fund was refocused in 2015 to support BAME-led indies and individual programmes with diverse content, such as *Things We Won't Say About Race That Are True*, *NHS: £2 Billion a Week & Counting*, *A Very British Brothel*, *Empire: The Phenomenon*, *My Trans Story*, and *The Black Lesbian Handbook*. It backed fewer projects than in previous years but achieved greater impact, delivering six projects that aired in 2015, including peak-time programmes and a range of 4Shorts. The Alpha Fund also supported BAME-led indies, including Sugar, Maroon Productions and Ten66, helping them to grow in scale and ambition.

Lessons learnt

The success of 2015 means that in 2016 we will continue to use the Alpha Fund as a dedicated development tool for BAME-led companies. We learned that it works most effectively when commissioning editors are aligned with its intentions from the very beginning of the commissioning process.



2015 Results continued

£1.6m committed

to production companies with a significant BAME shareholding



Voltage TV Productions:
Indie Growth Fund 2015 investee

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 on going business support.

The result

Our Indie Growth Fund committed £1.6 million to production companies with a significant BAME shareholding. We met with 30 companies before deciding to make equity investments into three of them: Voltage TV, a company that is 100% BAME-led; Renowned, a new company started by a BAME individual; and Whisper, a sports-focused production company with a BAME Managing Director.

David Abraham and Jay Hunt met with six companies based in the home nations, as a result of which we are considering investment into a Scottish-based indie.

Lessons learnt

We found there was better BAME representation on the creative side of companies than on their business side. Our focus for 2016 will be on new and fledgling companies, which means offering mentoring, advice on team building and commercial skills and guidance on how to negotiate with Channel 4 commissioners.

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 and to develop on-screen talent.

The result

We recruited 24 entry-level candidates with disabilities and now have 23 of them working in 17 indies and broadcasters, training for roles as part of the Rio production team. With one of the candidates dropping out of the scheme due to illness, we are recruiting our 24th candidate to start in summer 2016. To promote these opportunities we created a network of partners embracing disability and military charities, sporting organisations – including Paralympic networks – and diversity media partners.

Lessons learnt

We proved that it was possible to scale up a production training scheme that previously was taking just 12 trainees a year, but we learned that applicants need practical support at every stage of the process and that indies need significant persuasion to participate in the scheme. We realised there is potential to develop a higher-level, mid-career training programme in 2016/17.

23 candidates
working in 17 indies and broadcasters

Case study

Dan Goulding, Rio Production Trainee

Dan is 21 years old and has cerebral palsy. He is a trainee on Channel 4's Rio Production Training Scheme and has been placed at BBC Sport working as a researcher for the next year, and was in his final year of a journalism degree at Liverpool John Moores University when he applied for the scheme. Every month Dan attends training days at Channel 4's offices with the other trainees and thinkBIGGER! who help manage the scheme and our training for the year, hearing inspirational talks from industry professionals, such as Channel 4 Commissioning Executive for Sport, Andy Stevenson and BBC broadcaster and producer, Rob Nothman.

Dan says: "Once the scheme ends next year, I hope to continue my career in sports production without a doubt. I have thoroughly enjoyed my first few months in the industry and feel as though I have settled in well and made good progress in terms of learning new skills and doing each task as well as I can. I am very excited for the next seven months or so, to see what new challenges it brings."



06

Leadership objective 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.

The result

96% of Channel 4 leaders now have diversity objectives – and it would be 100% were it not for maternity leave. To help drive awareness, it is now an agenda item for all Heads of Department meetings. Diversity has been added to our Board metric packs which determine the annual variable pay pot for senior staff.

Lessons learnt

Staff want to be involved in promoting diversity and, especially in low staff turnover areas, need even more guidance on how they can do that. We need to provide opportunities for them. HR is working to ensure a consistency of approach to diversity issues across the organisation and in 2016 we will update our 'Born Different' online training for all employees.

96%

of Channel 4 leaders now have diversity objectives

07

In-house employee diversity targets

Objective

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

On track

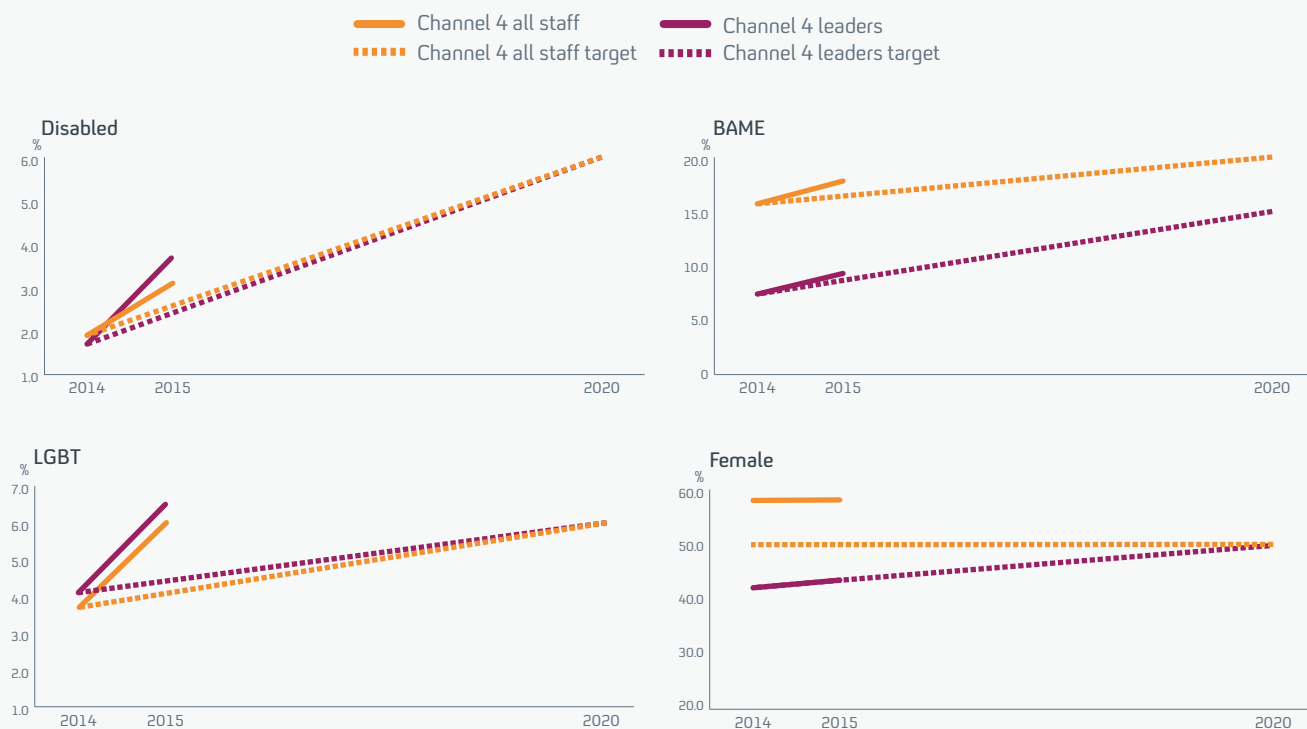
to meet 2020 targets

The result

The progress we have made across all diverse areas is ahead of where we need to be to hit our 2020 targets. We created a safe environment where staff felt encouraged to disclose their diversity data, linked to our 'Born Different' e-learning module. We have already exceeded our 2020 target for female staff across the organisation and will seek to maintain this.

Lessons learnt

The concerted effort on encouraging employees to update their diversity data has had a powerful effect on LGBT levels. We now need to assess whether disability is under-registered.





2015 Results continued

08 Exec 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

Since March 2015, a report outlining progress in each of the 30 initiatives of the 360° Diversity Charter has been sent to the full Executive team and the Board on a quarterly basis. This includes any significant achievements in the preceding period and areas needing development. These reports help ensure that everyone at the most senior level in Channel 4 remains committed to the charter and is fully aware of progress.

Lessons learnt

The structure and frequency of these reports is valuable and we will continue it.

09 Deputy Commissioning Editor commitment



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.

3 deputy commissioning editors appointed for 2016

The result

The intention of this programme is to increase diversity of talent at commissioning level for all the major broadcasters, including BBC, Channel 5, ITV, Sky and ourselves. As part of our commitment in 2015 we appointed commissioning executives to work in Factual, Drama and Sport. They will work in their respective commissioning teams and take part in an executive development masterclass. This is supported by Creative Skillset's TV Skills Fund and is delivered by thinkBIGGER! Ltd.

Lessons learnt

Because each of the commissioning executives will have different experiences according to the department they are in, we will have a bespoke plan for each of them to map out their activities for three, six and nine months and so track their progress. This will help us to help them map out their career trajectory when their placement has finished. In 2016 we will appoint four commissioning executives in Factual, Drama, Comedy and Factual Entertainment.

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.

1,275

young people engaged in 4Talent grassroots activities during the year

The result

1,275 young people engaged in 4Talent grassroots activities during the year. 4Talent were involved in 13 events throughout the year, including careers fairs, apprenticeship fairs, media festivals, a school talent day and the London Skills Show and our national Pop Up programme. The Pop Up programme was key to accessing hard-to-reach young people in five locations – Bournemouth, Norwich, Wolverhampton, Preston and Glasgow – attracting 675 attendees from a diverse range of backgrounds. In addition we used social media to help drive this process and to track the changing confidence levels of participants.

Lessons learnt

The presence of locally based indies hugely enriched the events, giving attendees the opportunity to follow up with practical industry contacts. We need a new work experience programme at Channel 4 which offers financial support to people from diverse backgrounds. In 2016 we will continue the Pop Up programme, with a stronger online element and selecting locations where the industry has a real need for new talent.

Case study

Channel 4 Pop Up Wolverhampton – September 2015



From over 200 applications, 4Talent selected 135 local young people to attend the Channel 4 Pop Up in Wolverhampton. An opportunity to discuss careers in the media, meet with people working in the local industry and find out the best ways of getting a foot in the door, no matter your location or background.

Through focused outreach activities we attracted attendees who had no previous industry experience and were diverse; 25% of attendees were BAME, 8.5% LGBT and 5.3% who had disabilities.

After a day of skills development workshops in marketing, digital and TV production, 28 outstanding young people were selected by the Channel 4 and local industry professionals present to attend an all-expenses paid Experience Day at Channel 4's London HQ, offering additional inspiration and support to help them achieve their career goals.



2015 Results continued

80% of staff

completed the programme within
five weeks of its launch

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

We launched an e-learning programme, 'Born Different', to raise our staff's understanding of diversity and inclusion issues and explain how each of them can play a part. 80% of them had completed the programme within five weeks of its launch and it has won two Silver E-learning Awards. We also ran optional face-to-face development sessions for staff, and 90% of those who attended said they would recommend them to others.

Lessons learnt

'Diversity breakfasts' for 80 of our staff helped us better understand what they needed to feel more connected with the 360° Diversity Charter. 'Born Different' has helped us shape our programme for 2016 as the Year of Disability and convinced us of the need to work with Creative Skillset, the BBC and ITV to develop e-learning modules for indies.

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

We piloted a management development programme for 60 Channel 4 people managers. We launched maternity coaching support for women going on maternity leave or returning to work, a coaching programme to help people apply the learning from training programmes they had attended, and an internal mentorship programme.

Lessons learnt

To implement company-wide talent and succession planning so that staff needs can be better addressed. To continue developing an inclusive environment in which staff can be themselves by focusing on areas that they know will give them a good return.

60

Channel 4 people managers took part
in the development programme

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 (see Appendix A) – right across the business.

The result

We launched a statement that spells out our position on diversity and introduces our suppliers to the charter. We have started to share this with suppliers, while recognising that there are challenges around enforcement.

Lessons learnt

We will continue to share this information with suppliers, helping them to better understand our position and to adopt similar positions themselves.

14 Advertising leadership and editorial roles

Objective

To advertise all leadership and editorial positions internally and externally.

The result

All leadership and editorial positions were advertised internally and externally. The programme has been a success in that the diversity profile of candidates exceeded our in-house targets for Channel 4 leaders.

Lessons learnt

Most editorial roles were not previously advertised in this way and so we have increased our selection pool. We will continue to try different recruitment methods with the aim of increasing the diversity and quality of the applicant pool.

6.1%
of new joiners in 2015 declared themselves as having a disability

15 Specialist recruitment of people with disabilities

Objective

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

The result

Our work with organisations such as Disability Jobs, which lists all of our vacancies and provides a supported website to enable applicants with disabilities to view our roles, has resulted in 6.1% of our new joiners declaring themselves as having a disability. By contrast, at the end of 2014, 1.9% of our staff declared themselves as having a disability. In addition, 15 HR staff received specialist training provided by the Business Disability Forum to increase their skills, confidence and knowledge.

Lessons learnt

Channel 4 staff need to be up-skilled and equipped to attract, welcome and retain employees with disabilities. To this end, we will continue staff training throughout 2016.

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 trialled five questions in our recruitment system, recommended by the Social Mobility Foundation. The questions we used enabled us to identify that 54% of applicants have identified themselves as being socially mobile. We are currently conducting our own research with organisations who are successfully monitoring social mobility, such as Experian, DeMontfort University and the LSE. During 2016 we will continue to modify our questions for applicants to ensure a more robust mechanism to identify the socioeconomic background of both prospective job candidates and Channel 4 staff.

Lessons learnt

We need to define what we mean by social mobility and what its indicators are before we commit to a social mobility interview guarantee. To this end we will be trialling further social mobility questions in the first part of 2016.

17 Headhunter Diversity Commitment

Objective

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

The result

We developed a Channel 4 diversity statement which was shared with all our partners and suppliers. We now require our headhunters and agencies to use the Channel 4 recruitment system when putting forward candidates, so that we can capture candidates' diversity profiles for our statistics, and we will be able to report on this data in due course.

Lessons learnt

There is a delicate balance between encouraging headhunters to support our diversity efforts and interfering with their own internal practices. This overlaps with our commitment to encouraging our suppliers to increase their own efforts to promote diversity.



2015 Results continued

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 DIVERSE conference is being held in January 2016, bringing together key figures from across the media landscape to discuss best practice and next steps. The event will include panel discussions and TED-style talks aimed at an audience of indies, broadcasters and young people.

Lessons learnt

The DIVERSE conference will become an annual event and, after each one, we will conduct a post-event review to capture the lessons learnt.

19 Diversity reporting

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

The result

Our diversity report is being published and launched in Parliament in January 2016, outlining progress made during 2015 and how that will impact on activity planned for 2016.

Lessons learnt

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

20 Undertake the Ernst & Young 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

We will begin to do this in 2016, once we have embedded some of the actions from the 360° Diversity Charter, allowing the impact of the 2015 charter to be felt across the organisation. We are establishing network groups in advance of the NES to understand and work on the outcomes.

Lessons learnt

This commitment will be revisited in 2016 so we can assess the activities we launched in 2015 and understand what activities or priorities should be built into our planning for 2017.

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

We decided to delay this initiative until 2016, because we are still working with Creative Skillset to develop a strategy that increases the number of roles that underrepresented groups are considered for. However, we did see the casting of diverse actors in key Channel 4 shows like *Indian Summers*, *Humans*, *Not Safe for Work* and *No Offence*. In addition, we also broke brand new BAME comedy talent Michaela Coel in the E4 series *Chewing Gum*.

Lessons learnt

The issue is not difficulty in identifying potential candidates but in looking at how to increase the opportunities for BAME actors and actors with disabilities. As part of the Year of Disability in 2016 we will commit to ensuring on-screen roles of people with disabilities in 20 of our top shows.

As a core part of our remit, we will also continue to discover and develop new BAME on-screen talent.

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

We hired a casting director to source new and relevant on-screen talent. 26 actors attended a Channel 4 workshop, after which we worked with indies to identify suitable on-screen roles for them.

Lessons learnt

Although we found plenty of talent, it was difficult to find appropriate opportunities for them, so in future we will take a more targeted approach to talent. By the end of 2016 we plan to increase the number of roles for people with disabilities in our top 20 shows.

26 candidates
attended a Channel 4 workshop

23 Women Directors' Programme



Objective

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

The result

Although we did not launch a fully-fledged programme in 2015, we did increase opportunities for shadowing on our drama output. For example, working with Directors UK, Lindy Heymann shadowed on *Humans*, which led to her directing the second unit. In 2015 *Hollyoaks* increased its pool of female directors significantly. Now 33% of the directors on *Hollyoaks* are women – just under three times the UK average proportion of female directors.

Lessons learnt

Bearing in mind some recent Directors UK research, which showed the lack of BAME directors, and given that 2016 is the Year of Disability, next year we will seek to address this objective alongside our commitments to BAME and disability directing talent.

The percentage of female directors on *Hollyoaks* is

three times
the UK average

24 Northern Writers' Award



Objective

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

The result

By partnering with Northumbria University and New Writing North we were able to access a pool of talent that we would not normally reach. We discovered two talented new writers – Sharma Walfall and Nuzhat Ali. We found this to be an excellent way to unearth writing voices and so will run this programme again in 2016. We have committed to this scheme for another three years.

Lessons learnt

The initiative would work even better if it is targeted and bespoke, so in 2016 we will look for an aspiring writer to work on Lime's children output and another to work on *Hollyoaks*.

25 Diverse Writers' Rocket



Objective

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

The result

Five scripts from new BAME writers are being developed to first draft stage with the intention that at least one will be commissioned. We gave five BAME writers the chance to be fast-tracked through the script development process, based at the Acme production company and working with our Deputy Head of Drama, Beth Willis, and Bryan Elsley from Creative Skillset.

Lessons learnt

There is a need for a strategy for developing diverse writers across a range of Channel 4 output, especially on our long-running series. This could also be done in conjunction with other broadcasters.

5 scripts
from new BAME writers are being
developed to first draft stage



2015 Results continued

26 4Talent career follow-up support

Objective

To provide ongoing development support for former 4Talent participants.

The result

There are about 200 alumni of 4Talent initiatives. 147 of them attended the first of our proposed quarterly events, the majority with a background in Factual and only 10% of whom were junior, as opposed to mid-level talent. This demonstrates our ongoing relationship with talent that have passed through our schemes in previous years. More than 30 indies attended the event, most of them being represented at a senior level.

Lessons learnt

We were right to bill this first event as a celebration of our alumni's achievements. We are still collating feedback from the event to discover what meaningful connections alumni were able to make with indies and whether they resulted in job offers. In future, we will make these events more targeted and focus on particular genres.

30+ indies

attended the first of our quarterly events

27 Commissioning Mentor Network

Objective

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

The result

This Commissioning Mentor Network (CMN) has already matched more than 50 commissioners with mentees for a 12-month mentoring relationship. 'Underrepresented' is taken to include not just BAME, disability and gender but also social class, those working in the Nations and Regions and mothers returning to work.

We intend to keep growing the network, so as soon as the first 12 months of their first mentoring relationships are up, each commissioner shall be matched with a new mentee.

Lessons learnt

The relationships work best when mentees are clear about their objectives and the mentors are clear about how they can help their mentee achieve their objectives. It is important that mentees are encouraged to remain within the Channel 4 'family' and that emerging stars are helped and guided by the Channel 4 Head of Creative Talent. In 2016 we will have a special focus on disability to support the Channel 4 Year of Disability.

50+ commissioners

matched with mentees

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

140 Channel 4 staff have been trained and a pilot training session for indies was launched in July. The Equality and Human Rights Commission, with Ofcom, issued guidance for the sector in August.

Lessons learnt

Application of the guidelines will take time to bed in and we will review them to see if any refinement is needed. The Equality and Human Rights Commission, with the CDN, will roll out a training programme for producers and broadcasters in 2016, which will replace the need for Channel 4's specific training initiatives.

140

Channel 4 staff have been trained

29 Industry Talent Database

Objective

To connect emerging diverse talent with editorial decision-makers.

The result

Indies are keen to have a talent database because their own networks are not sufficiently broad. Although we initially considered setting up our own database, we realised that it would be more beneficial to indies to work alongside the CDN and other broadcasters to create the most useful tool possible. On the guidance of the Equality and Human Rights Commission it is clear that such a database is legal and it is planned for launch in 2016.

Lessons learnt

We will work with the CDN to create a cross-industry database and aim to work alongside the BFI who are creating a similar diversity database for the film industry.

30 Diverse Talent Gateway

Objective

To connect emerging diverse talent with editorial decision-makers.

The result

Based on 12 years' experience of Channel 4's talent management service, we can offer a unique and bespoke service connecting diverse super-talent with editorial decision-makers. Our team understands the difficulties diverse talent faces and can provide support to talent and commissioners alike.

Lessons learnt

This service has further potential and can offer cross-departmental management for rising stars, as well as training and support. We need to improve the way we promote it and make available more success stories and case studies. With 2016 as the Year of Disability, the team will be keeping a special focus on helping disabled talent.

Case study

Cherish Shirley – Film4 Graduate Development Assistant

After meeting Jay Hunt, Chief Creative Officer, at Edinburgh TV Festival, Script Writer/Researcher Cherish was put in touch with Charlotte Black, Channel 4 Creative Talent Exec and Phil Clarke, Head of Comedy. Cherish won a place on the Channel 4 Commissioning Mentoring Network with Phil Clarke as her mentor. She spotted an opportunity to work at Film4 and was introduced to Film4's Rose Garnett to learn more about the role. Cherish was a standout success on the assessment day and subsequently won the position at Film4 as Development Assistant.

Cherish says "I've found the environment here at Channel 4 both creatively inspiring and nurturing. I have been encouraged to take a risky approach to my work and am expanding my skillset through my Channel 4-funded MA in Creative Media Leadership".





Appendix

Commissioning Diversity Guidelines: Overview

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

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.

But for Channel 4, diversity isn't just about ticking boxes or being worthy – it's about ensuring that we represent the diversity of modern Britain in all its richness. You only have to look at some of our most successful shows like *Gogglebox*, *The Undateables* and *Humans*, to see how diversity can be used as a creative tool to make our shows even better.

Changes to the guidelines

At Channel 4, our ambition is to keep driving the diversity agenda forward, so in 2016 we hope that production companies will *only* choose the training, internship and career progression box in *addition* to another off-screen commitment. We appreciate that this won't always be possible for all productions (specifically single films) but we expect that this will be achievable for most productions.

In addition, as one of our Year of Disability commitments, we are asking that in each shooting block of a drama, that a role be identified and that disabled actors are seen for this role, whether the part is written as a disabled character or not.

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. 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

and

At least one YES in the:

Off screen section

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



First Dates

*An annual diversity report.



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 focus include: *Muslim Drag Queens*, *The Undateables*, *Kitchen Impossible with Michel Roux Jr*, *My Transgender Kid*, *Dispatches: Escape from ISIS*.



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 programmes with this focus include: *Indian Summers*, *Chewing Gum*, *Cucumber*, *Banana*.



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 focus: *The Last Leg*.



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 examples include: *Gogglebox*, *First Dates*, *Flying to the Ends of the Earth*, *That's So Last Century*, *Troy: Cyber Hijack*.



*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 examples include: *Humans*, *No Offence*.



In addition, as one of our Year of Disability commitments, we are asking that in each shooting block of a drama that a role be identified and that disabled actors are seen for this role, whether the part is written as a disabled character or not.

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 examples include: *Stand Up To Cancer*, *Alan Carr: Chatty Man*.





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.

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 D.O.P*
- > 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.

*If this role is not lead position, please discuss with the relevant Commissioning Editor.

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.

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.



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:	Scripted programmes:	Entertainment programmes:
<p>Your production has to achieve ONE of the following goals:</p> <p>> Hire at least one paid intern, recruited from a recognised provider or undertaking an approved industry scheme for underrepresented groups*:</p> <p>e.g.</p> <ul style="list-style-type: none">– Channel 4 Production Training Scheme (12 months)– Creative Access (internships with training for BAME graduates)– PACT Indie Diversity Training Scheme <p>OR</p> <p>> Hire a graduate of one of these internship schemes, whether their internship had been with your company or elsewhere.</p> <p>OR</p> <p>> 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 Factual programmes (see left).</p>	<p>Same criteria as for Factual programmes (see left).</p>

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



2015 IPC Athletics World Championships



360° Diversity Charter
One Year On

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