

CREATIVE DIVERSITY

INCREASED REPRESENTATION • GREATER INCLUSION • AUTHENTIC PORTRAYAL

Babita Bahal and Ally Castle





Creative Diversity

At the heart of our content





Commissioning Diversity Guidelines



AIM FOR ALL

SHOWS MEET OUR COMMISSIONING DIVERSITY GUIDELINES

COMMITMENTS

Achieve at least:

- one YES for diversity on-screen in the content/subject matter or roles AND
- one YES for diversity off-screen in the content/subject matter or roles.

PLUS where possible, training should be provided in addition to the other off screen criteria.

****** Providing training alone will **NOT** meet the off-screen requirements ******

TRACK CHANGES

Commitments are tracked against your final paperwork.

Any changes, particularly if your programme will no longer meet the guidelines, should be discussed with your commissioning editor.

MEASURING RESULTS

We measure progress monthly and monitor via DIAMOND.

HOW TO MEET ON SCREEN

To achieve a YES for on screen we expect to see diversity reflected within the on screen content and/or the on screen roles.

CONTENT/SUBJECT MATTER

ROLES

Factual programmes	Scripted programmes	Entertainment programmes	AND/ OR	Factual programmes	Scripted programmes	Entertainment programmes
Programmes which explicitly and predominantly explore issues of identity relating to ethnicity, or have a specific focus on LGBT, disabled people or other underrepresented groups.	Programmes which predominantly explore issues of identity relating to ethnicity, or have a specific focus on LGBT, disabled people or other underrepresented groups.	Entertainment programmes which celebrate inclusivity, equality and Channel 4's approach to creative diversity, by focusing on representing underrepresented groups.		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 multiple episodes, not just a single episode.	Programming in which either: (a) at least one of the lead characters is either from an ethnic minority background or is disabled or is LGBT. OR (b) at least 50% of the lead characters are female.	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 are disability or are from an ethnic minority or another underrepresented group.

HOW TO MEET OFF SCREEN

To achieve a YES for off screen we expect to see diversity reflected within the off screen content and/or the off screen roles.

CONTENT/SUBJECT MATTER

ROLES

Factual programmes	Scripted programmes	Entertainment programmes	AND/OR	Factual programme	Scripted programmes	Entertainment programmes
<p>A programme or series where AT LEAST one of the</p> <ul style="list-style-type: none"> • Head of Production • Production Executive • Director • Producer • Producer/Director • Series Producer • Series Director • Series Editor • Executive Producer <p>is from an ethnic minority or is disabled.</p>	<p>Of a scripted programme AT LEAST one of the</p> <ul style="list-style-type: none"> • Director • Writer • Producer • Executive Producer • Lead DOP • Designer • Lead Editor <p>is from an ethnic minority or is disabled.</p> <p>OR</p> <p>At least two are women.</p>	<p>Your programme must fulfil BOTH criteria:</p> <p>At least one of the</p> <ul style="list-style-type: none"> • Executive Producer • Director • Producer • Series Producer • Writer • Head of Production <p>is a woman.</p> <p>AND</p> <p>(b) At least one of the</p> <ul style="list-style-type: none"> • Executive Producer • Director • Producer • Series Producer • Writer • Head of Production • Production Manager • Celebrity Booker • Associate Producer • Researcher <p>is from an ethnic minority or is disabled.</p>		<p>AT LEAST 15% of the production team or crew are from an ethnic minority or are disabled.</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 are disabled.</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: at least 40% are women.</p> <p>OR</p> <p>at least 15% are from an ethnic minority.</p> <p>OR</p> <p>at least 5% are disabled.</p>

ADDITIONAL OFF SCREEN COMMITMENT

Where possible, training should be provided in addition to the other off screen criteria. Providing training alone will not meet the off screen diversity requirements.

OFF SCREEN TRAINING

Training, internship and career progression

Your production should aim to achieve one of the following goals:

Hire AT LEAST one paid intern, recruited from a recognised provider or undertaking an approved industry scheme for underrepresented groups:

e.g.

- Channel 4 Production Training Scheme (12 months)
- Creative Access (with training for graduates from Black, Asian and minority ethnic backgrounds)
- PACT Indie Diversity Training Scheme.

OR

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

OR

Provide skills training from a recognised provider (e.g. those supported by ScreenSkills) for disabled team members or those from an ethnic minority background.

Same criteria as for Factual programmes (see left).

Same criteria as for Factual programmes (see left).

HELPING TO WIDEN TALENT POOLS





HELPING TO WIDEN TALENT POOLS



- [BAFTA Crew](#)
- [Beyond Brontës](#)
- [Broadcast Hotshots](#)
- [Bristol Production Talent Facebook Group](#)
- [Bristol TV/ Film Crew Facebook Group](#)
- [Creative Access](#)
- [Deaf & Disabled People In TV Facebook Group](#)
- [Disabled Artists Networking Community](#)
- [DANDI](#)
- [Edinburgh Ones to Watch](#)
- [Grierson DocLab](#)
- [Hire Black Creatives](#)
- [Look Beyond The List](#)
- [MAMA Youth](#)
- [PACT](#)
- [Palette 16 Crew Instagram Group](#)
- [The TV Collective](#) and their [Facebook](#) page
- [TRC Scotland – Supersizers Alumni and RAD entry level scheme.](#)
- [TV Talent North Facebook Group](#)
- [TV Jobs Network in Scotland Facebook Group](#)
- [TV and Film Freelancers in Wales](#)
- [Women in Film and TV Mentees](#)



DISABILITY LEAD ROLE

1. on-screen representation
2. voice of disabled viewers
3. off-screen inclusion



**Doubling
Disability**



1.open door policy

2. resources for hiring, including and progressing disabled talent

3. regular virtual networking events

A Black man with a beard and short hair, wearing an orange sweatshirt, is smiling and looking upwards and to the right. The background is a solid blue color.

Coming up...

Black to Front

Black to Front is a wide-ranging on and off-screen project focused on Black talent, which aims to transform Black representation both in front of, and behind the camera, going forward.

We're looking at:

- New content on screen
- New Black talent on screen
- Growing established Black talent off screen
- Growing new networks and partnerships that will bed in and last long after the project is finished

Partnered with The Lenny Henry Centre to:

- Create something that will significantly increase Black and people of colour representation behind the camera for years to come.

KEY CONTACTS

Creative Diversity Team:

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Creative Diversity Lead N&R (TBA)

Creative Diversity N&R and Disability Coordinator (TBA)

Creative Talent Team:

Charlotte Black, Director of Creative Talent, cblack@channel4.co.uk

Victoria Roye, Talent Executive, vroye@channel4.co.uk (North of England, Northern Ireland and Scotland productions)

