CHANNEL 4
360° DIVERSITY CHARTER
THREE YEARS ON
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We have made further real progress in realising this aim over the course of 2017. In this report, we highlight our key achievements and report on how we have continued to progress our existing Charter commitments.

We started four new initiatives in 2017, challenging ourselves to make an impact in new areas. While much of this work has been highly successful, in some areas we identified issues that have led us to reassess our approach and consider how we can better confront challenges in the future.

As part of this reassessment, and with our new CEO Alex Mahon having started in November 2017, we are developing a new diversity and inclusion strategy for 2018 and beyond.

Channel 4 is an industry leader in diversity, both within broadcasting and more widely. Diversity has always been essential to Channel 4’s mission, and since launching our 360° Diversity Charter in January 2015, we have put a commitment to diversity at the heart of everything we do, on and off screen. Our aim is to make Channel 4 truly reflective – both in what we do and who we are – of the diversity of Britain today.
MISSION STATEMENT

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

Reflecting our society on screen

When we launched the 360° Diversity Charter in 2015, 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 today.

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

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

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

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

What is Channel 4’s 360° Diversity Charter?

What does 360° mean?

• Diversity that is wide-ranging and includes: BAME, LGBT, gender, disabled and socially mobile people, and others.

• We need a commitment to diversity at every level of our organisation on screen, off screen, including leadership, to achieve our goal. Leadership is about people: about all the people who contribute to our content, not just those on screen.

• Engaging the skills and experience of all our people – commissioners, writers, directors, HR managers, interns, casting agents, executives, business managers, indie managers, on screen talent, TV executives, lawyers, heads of departments, senior advisers, marketing executives, PA, data rights managers and production assistants.

• 360° means that at every stage of the people development process, we want to offer as much support as we can, to 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 2017 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 opinions are just as important as other aspects of diversity.

Always accountable

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

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

Read on to find more about how we did in 2017 with our Four New Frontiers and the original 30 initiatives, and what we’ve learned along the way.
OVERVIEW OF 2017

Over 2017, we consolidated our reputation as the diversity leader in the television sector and further established Channel 4 as a leader across all industries, especially in our work with disabled people.

Our key achievements

2017 was a particularly strong year for diversity on screen. Key highlights included Ackley Bridge, Educating Greater Manchester, UEFA Women’s EURO 2017, World Para Athletics Championships 2017, The State and our 50 Shades of Gay season.

86% of our programmes met our Commissioning Diversity Guidelines, an increase from 83% in 2016 and the highest level of compliance since the guidelines were introduced three years ago, leading to greater on screen diversity in our programmes.

Channel 4 became the first media company to ever achieve Disability Confident Leader Status, the Government scheme operated by the Department for Work and Pensions, in August.

Channel 4 was confirmed to be the most diverse of the five main UK broadcasters in Ofcom’s first Diversity and Equal Opportunities in Television report, published in September. The data showed we have higher proportions of women, BAME, disabled and LGBT employees than any other broadcaster, but we were less strong in our diversity at senior leadership levels.

Four out of our seven employee diversity targets for 2020 have been met already, three years ahead of schedule. However, we experienced the first year-on-year decline for one of our target groups, BAME employees; this is an important issue that we are in the process of addressing.

Channel 4 was again shortlisted for Best Diverse Company at the National Diversity Awards (an award we won in 2016). A range of other awards have been won throughout the year, including best soap/continuing drama at the Mind Media Awards, for the Scott Drinkwell attempted suicide storyline in Hollyoaks; and several marketing awards for both our “We’re the Superhumans” Paralympics campaign and for the Maltesers campaign that won our Superhumans Wanted competition.

Progress has been made on the Four New Frontiers, which we adopted for 2017. But our work on some of these, together with some other workstreams, has revealed a number of issues that we plan to address in our new diversity and inclusion strategy.
In everything that we do, diversity plays an extremely important role. Our goal is to reflect the full diversity of contemporary Britain on and off screen.

Looking back at 2017, we once again significantly exceeded our Ofcom Nations and Regions quotas.

Efforts to reflect regional diversity on screen have included:

- Providing over £450,000 of Alpha funding for indies in the Nations and Regions to help them grow in size and develop new programmes.
- Increasing by almost 50% the number of out-of-London commissioner briefings.
- Encouraging indies to innovate and find local talent, as with Ackley Bridge.
- Continuing to use strong regional talent like Guy Martin and Anna Richardson.

4 All the UK

To ensure we are serving the whole of the UK, we launched our “4 All the UK” strategy in 2018, which includes a major new commitment to significantly increase our Nations and Regions content spend from our current quota of 35% to a new voluntary target of 50% by 2023. Our 4 All the UK plans will take our regional diversity to the next level and superserve the entire country.

50% new voluntary Nations and Regions content spend target by 2023

50% increase of the number of out-of-London commissioner briefings in 2017
Ackley Bridge was one of Channel 4’s most watched dramas of 2017 and was developed directly out of our commitment to new talent, regional production and diversity both on and off screen.

Set in a fictional Yorkshire mill town, Ackley Bridge is centred on a new academy school that merges the lives and cultures of the local community.

The series was filmed in Halifax and made with substantial involvement from diverse local communities across West Yorkshire. Production company The Forge spent much time before production winning the support of local people and involving them in the preparation of the drama; this contributed to its authenticity.

All of the supporting artists in the series were from the local area and many of the young cast were from schools and community groups in and around Halifax. Several leading characters were recruited from the area following local auditions and street casting. Local students also undertook work experience placements throughout the preparation and production of the series.

A second series is in production and will be shown in 2018.

17-year-old Nazmeen Kauser, who played Razia on Ackley Bridge

Nazmeen Kauser, who plays student Razia Paracha, was discovered by the show’s director and offered an audition when researching shooting locations in Halifax.

At the time the director approached her, Nazmeen had been excluded from school. She now feels Ackley Bridge has turned her life around. With the show to focus on, she has managed to excel at school.

Public response

Our research among viewers of the series found an extremely positive viewer response.

- 71% of viewers felt the programme reflected an aspect of British life not often seen on TV
- 68% of viewers agreed that Ackley Bridge accurately reflected tensions of integrating different cultures in the UK
- 64% felt the series accurately reflected diversity across the UK and succeeded in providing a view of the Asian community they had not seen on TV before
- (The response was 69% among BAME viewers)
- 79% said there should be more programmes like this on TV which feature a mix of people from different backgrounds and religions

This research also found, more broadly:

- 75% of viewers felt the programme accurately reflects a wide range of UK locations
- 75% of viewers believe our programmes cover a wide range of UK locations

*Online research conducted by agency Other lines among viewers of at least one episode of the series.*
**Hollyoaks**

“*Hollyoaks* attracts a huge young audience, which puts them in a unique position to change attitudes and encourage people to seek help about mental health problems. It’s been a pleasure to work with them.”

Jenni Regan, Media Engagement and Awards Manager, Mind

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Hollyoaks, which has aired on Channel 4 since 1995, is a staple of the Channel 4 schedule. Now broadcast every weekday evening, it is one of the channel’s most popular and defining shows.

Hollyoaks is made by Liverpool-based Lime Pictures (formerly Mersey Television, which also made Channel 4’s Brookside until 2003), and is our largest out-of-London commission.

Channel 4’s longstanding relationship with Lime provides the production company with a steady platform on which to build and invest in talent over a sustained period of time. The company plays a vital role in developing a rich and varied talent pool and strong craft base in the Liverpool area.

Lime has used Channel 4’s commitment to Hollyoaks to develop a stable of writers and directing talent; it is now one of the UK’s most successful production companies, also producing programmes such as *The Only Way is Essex* (ITVBe), *Geordie Shore* (MTV) and *Evermoor* (Disney).

Lime works actively with Channel 4 on talent development initiatives, such as the Northern Writers’ Award, offering winner Sharma Walfall a placement on *Hollyoaks*. And it supports Channel 4’s diversity storylining initiative: Lime offers two 12-week placements on the Hollyoaks story team for people from a BAME background or with a disability.

In early 2018, Hollyoaks won the 2018 Broadcast Award for Best Soap/Continuing Drama – the first time it has won in the history of the awards.

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**Don’t Filter Feelings**

Hollyoaks has featured a number of storylines that touch on mental health, which have been given greater visibility as part of the #Don’tFilterFeelings campaign.

The producers worked with the Samaritans, Mind and the NSPCC on a special episode about self-harm, *Three Mothers Three Daughters*. All three organisations were keen to work with Hollyoaks because of its ability to address difficult issues of relevance to young people.

Another storyline in the #Don’tFilterFeelings campaign, about the attempted suicide of Scott Drinkwell, won a Mind Media Award in November 2017.
2017 RESULTS
Summary of achievements

Our progress on the 30 Diversity Charter initiatives has been solid in 2017, but there is still work we need to do. This will be addressed further in our new Diversity and Inclusion strategy.

Total: 22 Green, 7 Amber, 1 Red

Four New Frontiers
Our Four New Frontiers were four new areas where we challenged ourselves to make a substantial impact.

01 Focus on BAME progression at C4
02 Spotlight on diverse directors
03 More diversity between our programmes
04 Launching a pioneering social mobility strategy

New Effort Needed
11 initiatives that we identified requiring more effort behind them in order to succeed.

05 Commissioning Diversity Guidelines
06 Project Diamond
07 The Alpha Fund
08 In-house employee diversity targets
09 Deputy Commissioning Editor commitment
10 Casting of actors with disabilities
11 Women Directors’ Programme
12 Northern Writers’ Award
13 Industry Talent Database
14 Coaching and development planning for diverse staff
15 Gender pay reporting

The New Normal
15 initiatives that have become part of what we all do, day-to-day – though we will continue to fulfil and monitor them.

16 C4 Indie Growth Fund
17 Leadership objective-setting and incentivisation
18 Exec and Board diversity review process
19 4Talent grassroots social mobility drive
20 Diversity and inclusion training for C4 staff
21 4Talent career follow-up support
22 Using our influence to encourage suppliers to work to increase diversity
23 Advertising leadership and editorial roles
24 Specialist recruitment of people with disabilities
25 Headhunter diversity commitment
26 Annual Diversity Conference
27 Diversity reporting
28 Commissioning Mentor Network
29 Talent selection guidelines
30 Diverse Talent Gateway

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

Total: 22 Green, 7 Amber, 1 Red

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2017 Results
The Four New Frontiers

Having focused on one area in 2016 – our Year of Disability – we decided to broaden our focus to tackle a series of different areas in 2017: our Four New Frontiers, which were four new areas where we challenged ourselves to make a substantial impact.

We progressed work on all four areas across 2017, whilst also identifying important issues that will help shape our future strategy. Our initiatives with directors and the advertising industry were highly impactful. We also deepened our understanding of the drivers and barriers to BAME progression and social mobility and we will be prioritising further work to address those issues identified.

1. Focus on BAME progression at Channel 4
   Enhance the progression of ten BAME people at Channel 4 towards taking on more senior roles either at the channel or within the wider industry landscape.

2. Spotlight on diverse directors
   Increase the diversity of directors by giving opportunities to 40 directors from under-represented groups (BAME, female, disabled people) across the UK and all genres.

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

4. Launching a pioneering social mobility strategy
   To create a strategy that will increase opportunities across our industry for people from socioeconomic backgrounds that are underrepresented within it.
2017 Results

01 Focus on BAME progression at Channel 4

**Background**

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

**Objective**

To enhance the progression of ten BAME individuals within Channel 4 and the wider television industry, is an important next frontier.

**How**

- Conduct in-depth research to better understand the barriers that might exist for BAME staff and how to address them.
- Develop bespoke career development plans for these ten individuals.

**Results**

In early 2017, we engaged an independent consultancy specialising in diversity and inclusion to conduct focus groups investigating the lived experience of BAME employees at Channel 4.

The research revealed broader inclusion issues within the organisation that were of considerable concern. This included the perception that the culture inhibited BAME employees from being themselves at work and the feeling that progression was not always fair – particularly among women. BAME employees also felt that there was a gap between them and senior management.

We chose to be open about the findings, sharing them with our employees and stakeholders, to highlight the work that needs to be done within Channel 4 and across the industry as a whole.

**Next steps**

We halted the roll-out of the development plans for these ten individuals.

**Background**

Directors of TV programmes are central to the creative process, so there is a major opportunity – which Channel 4 and other industry stakeholders have identified – to develop more Directors from diverse backgrounds.

**Objective**

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

**How**

- Give opportunities to Directors who haven’t worked on Channel 4 programming.
- Develop 4Stories, a new drama strand for emerging diverse Directors.
- Encourage the different Commissioning teams to make numerical commitments to work with under-represented Directors.
- Form an advisory group to include Directors UK and other key stakeholders.
- Form an advisory group to include Directors UK and other key stakeholders.
- Establish a BAME staff network, with CEO Alex Mahon as Executive sponsor.

**Results**

We gave opportunities to 46 new diverse Directors, exceeding our target of 40.

Directors worked across a wide range of genres and titles, including Ackley Bridge, Unreported World and The Undateables.

Half of the Directors were introduced to indies by Channel 4, who then hired them on merit. We also provided direct funding to Directors, enabling them to spend more time in edit and to receive bespoke training.

We also launched 4Stories, our new drama strand for emerging diverse Directors.

**Case study**

Producer/Director Dionne Bromfield was working on Escape as a producer, when she was put forward to develop her experience in the programme edit.

“...I was very pleased to have been involved in this initiative. I was at the point in my career where I needed other industry professionals to put their trust in me. Since then, I have been offered two other edit producing jobs.”
2017 Results

More diversity between our programmes

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

Objective
To improve the diversity of British TV advertising and the wider industry through Channel 4 leading by example in its advertising and the wider industry through its output, as well as further improving a leadership position in changing the industry.

Results
In addition to successfully launching our £1 million airtime diversity competition, which was won by Lloyds Bank, and forming the taskforce, we also launched a variety of innovative diversity-led campaigns and increased diversity in our own major marketing campaigns.

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

Our initiatives included:
• Launching a pioneering ad break during National Eye Healthcare Week to show what TV looks like to people with visual impairments.
• Supporting ‘Summer So White’, a campaign aimed at delivering better ethnic representation in advertising (the only broadcaster to do so).
• Supporting Pride with a £100,000 ad campaign, and partnering with PayPal on two LGBT creative treatments, around Tattoo Fixers and First Dates.
• Joining the pan-industry Audio Description (AD) working group for advertising, and ensuring all of our owned channels will be fully operational for AD by June 2018.
• Launching critically-acclaimed new Channel 4 idents, which celebrate inclusion, diversity, Britain, youth and Channel 4’s alternative voice.
• Showing a wide range of diverse continuity announcements, including Mind ambassador Ruby Wax during Mental Health Awareness Week and Grayson Perry on International Men’s Day.
• Beginning to measure marketing using Diamond, the world’s first pan-broadcaster diversity monitoring system.

Next steps
We will apply the lessons we have learned to new initiatives and are committed to funding the ‘Diversity in Advertising’ campaign until at least 2020.

Launching a pioneering social mobility strategy

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

Objective
Create and launch a strategy that will increase opportunities across our industry for people from underrepresented socioeconomic backgrounds.

How
• Work together with the LSE, PACT and indie partners to conduct ground-breaking research to better understand the barriers for people from different socioeconomic backgrounds, as well as those from outside London.
• Work with external partners to formulate the strategy and share the findings widely.

Results
We commissioned extensive research from the LSE, which found that Channel 4 and the indie sector that supplies its programmes are highly socially exclusive. The research identified the economic, cultural and social barriers to joining and progressing in the industry. Using this research, we devised a comprehensive strategy to address social mobility across Channel 4, our supply chain and the wider industry. Elements of this include:
• Early outreach to increase the social diversity of application pools, through such initiatives as C4 Pop Ups (free workshops for young people), work experience opportunities (60 placements each year) and bursaries (to remove financial barriers).
• Working to remove socioeconomic bias from all recruitment into Channel 4, while our apprenticeship scheme (16 places annually) actively recruits people from less privileged backgrounds.
• Improving socioeconomic diversity to become a key organisational goal with clear targets, combined with bias training, mentoring and transparency around promotion opportunities, and the creation of annual targets through to 2020.

Next steps
The findings of the LSE research and our strategy were launched by Alex Mahon at Channel 4’s Diverse Festival in May 2018.

Supporting Pride with a £100k ad campaign, and partnering with PayPal on two LGBT creative treatments, around Tattoo Fixers and First Dates.

4 ‘Giant’ idents, which celebrate inclusion, diversity, Britain, youth and Channel 4’s alternative voice.

16 apprenticeship places annually

60 work experience placements each year.
2017 Results
New Effort Needed

Eleven areas of ongoing work were identified that needed even more effort behind them to succeed.

Commissioning Diversity Guidelines

OBJECTIVE
To ensure every new Channel 4-commissioned programme in every genre contributes to increasing diverse talent participation on and off screen.

RESULTS
86% of our programmes met our Commissioning Diversity Guidelines, an increase from 83% in 2016 and the highest level of compliance since the guidelines were introduced three years ago. The guidelines were met by 92% of Entertainment and Factual Entertainment programmes (down from 100% in 2016), 94% of Scripted programmes (up from 92%) and 84% of Factual programmes (up from 79%).

LESSONS LEARNED
The large majority of programmes have continued to meet the guidelines. In some genres, where a high proportion of series are made in the Nations and Regions, we recognise that there are challenges in delivering diversity. In 2018, we will explore ways that the Channel can support the pipeline of diverse talent working on these programmes. Smaller suppliers also faced particular challenges in meeting off screen diverse talent criteria. Additional support may be needed to help them develop diverse production talent and on screen talent.

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.

RESULTS
The Alpha Fund invested in 25 projects or companies in 2017. These included BAME-owned indie Me & You Productions, which made She, a semi-improvised drama/documentary hybrid, Luti Media, which made major six-part comedy series Max, a pilot starring YouTube star Elijah Quashie, which will be followed by a full series, voice coaching for new presenters; and a talent search for new diverse panellists on 8 out of 10 Cats. The Alpha Fund has also delivered stronger business returns, with more projects and talent being successfully commissioned.

LESSONS LEARNED
We are reviewing Alpha funding to assess the company selection process, the effects of the development money and its on screen impact. It is likely we will continue to fund fewer companies at a higher level and over a longer period. We are also funding Indielab, a social enterprise that trains small indies to become more sustainable businesses and be investment ready.

Invested projects or companies in 2017
09 Deputy Commissioning Editor commitment

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

RESULTS
For the second year of this programme, four new participants were recruited, each in a different genre (Factual Entertainment, Features, Comedy, Specialist Factual), and all had their contracts extended to 18 months. We are currently helping to develop their future career plans.

LESSONS LEARNED
This has been a successful initiative that has provided real opportunities for diverse commissioning talent while enhancing our commissioning teams. We are considering whether to institute a further scheme in the future.

10 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.

RESULTS
We endeavoured to increase disabled representation across our Drama output by stipulating that at least one cast member in each production had to be registered disabled, and that at least one disabled actor should be auditioned for each filming block.

Disabled actor Amy Conachan continued in her role as Courtney Campbell in Hollyoaks and Mat Frazer was in Kiri; roles where disability is incidental, not central, to each character’s role.

LESSONS LEARNED
Given the nature and requirements of scripted shows, it is vital to continue to support disabled talent and to work with production companies. We are looking at new ways of widening the pool of young disabled talent available for drama and comedy roles.

On track to meet 2020 targets

11 Women Directors’ Programme

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

RESULTS
This objective was subsumed into ‘Spotlight on Diverse Directors’ (See page 21)
12 Northern Writers’ Awards

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

RESULTS
Now in its third year of Channel 4’s sponsorship, graduates of the Northern Writers’ Awards have gone on to write professionally for Hollyoaks, to have original work commissioned by Channel 4 and to win other paid developments. In 2017, the awards included placements for two writers with Lime Pictures.

LESSONS LEARNED
We must provide more routes for award winners into professional writing; we need to dig deeper into communities to encourage people to see writing as a career; and writers from marginalised backgrounds need longer-term support to fulfil their writing potential.

13 Industry talent database

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

RESULTS
5,000 people are open to sharing their protected characteristics in the database.

LESSONS LEARNED
Two database providers have cooperated with the Creative Diversity Network (CDN) on behalf of all broadcasters to include diversity functionality. The non-scripted database was launched in August 2017. It allows search access to 5,000 people who have stated that they are happy for their protected characteristics (ethnicity, disability and sexual orientation) to be included in criteria when people are looking for crew. The scripted database is in beta and the CDN continues to work to deliver this.

14 Coaching and 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.

RESULTS
The original initiative was broad in its intent. With a gender imbalance at the top — and a relative ethnicity imbalance amongst our female leaders — this prompted us in 2017 to specifically address the career progression of female staff to senior levels at Channel 4. A tailored pilot programme of activities and workshops for 12 female Commissioners therefore took place across 2017, focused on building confidence and gravitas. There was very positive feedback from participants.

LESSONS LEARNED
Following the successful trial in Commissioning, this approach is now being rolled out to a wider pool of female staff across the whole of the organisation, to coach and encourage more women to progress into senior positions.

15 Gender pay reporting

OBJECTIVE
The Equality Act requires Channel 4 and all other companies with 250 or more employees to report on their gender pay by the end of March 2018.

RESULTS
Channel 4’s gender pay data was published ahead of the March 2018 deadline. Our report showed that, based on a snapshot date of 31 March 2017, we had a gender pay gap of 28.6%, calculated by mean average. This is caused by two factors. We are an organisation that has significantly more female employees than male (59% women). Within this, we have an imbalance of women and men across the organisation; we have far more women in the lower two quartiles of the organisation and far more men in higher-paid roles — and these two factors are equally responsible for the size of our gap.

LESSONS LEARNED
We are not happy about this number and we are taking steps to ensure that we address it. This includes new initiatives to increase female progression within all parts of Channel 4 and a commitment to a 50:50 gender balance in our top 100 earners by 2023.

28.6%

Channel 4’s gender pay gap by mean
There are fifteen areas of ongoing work in which we have established a ‘new normal’ that meet our objectives but need to be maintained.

16 Channel 4 Indie Growth Fund

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

**RESULTS**
The Indie Growth Fund has a range of investments that reflect Channel 4’s approach to diversity in terms of age, gender, genre and ethnicity. For example, last year the Fund took a minority stake in a female-led, Scottish production company. The Fund has continued to support the growth and success of three BAME-led companies, one of which (Renowned Films) successfully exited from the Fund and has now achieved a launch pad for future growth.

17 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.

**RESULTS**
91.5% of Channel 4 Leaders have diversity objectives and, going forward, we are looking to improve governance and accountability around diversity as part of our new strategy.

18 Executive and Board diversity review process

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

**RESULTS**
We continue to report to the Executive and Board quarterly, highlighting key achievements and challenges in the previous quarter, and risks and opportunities in the upcoming quarter. Following the appointments of Althea Efunshile, Uzma Hasan and Fru Hazlitt at the end of 2017, the Channel 4 Board is now significantly more diverse.

19 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 1,000 socially disadvantaged people annually at locations across the UK to help them get into the industry.

**RESULTS**
We had another successful year of roadshows aimed at connecting with a range of talent around the country. We hosted six C4 Pop Up events, three focused on production (in Birmingham, Bristol and Belfast) and three on alternative media apprenticeships available at Channel 4’s offices in London, Manchester and Glasgow. Altogether, 618 attended these events, 31% of whom were BAME, 16% LGBT+ and 9% had a disability.

**CASE STUDY**
Ella Powel, Birmingham Pop Up attendee and work experience: “After attending the Production Pop Up in Birmingham, I reached out to North One for work experience and was grateful to be given a week with the Travel Man team.”

“I also learned there are many other roles in production that I had never realised or considered.”

20 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.

**RESULTS**
All Channel 4 staff have now completed diversity and inclusion training, it is also a requirement for all new staff to complete the training as part of their probation. We have launched the Disability Hub to provide tools and advice to Channel 4 staff and managers. And we have now trained 60 mental health first aiders. An internal survey found that 79% of staff thought Channel 4 had been effective in increasing their levels of disability know-how and confidence.

**CASE STUDY**
Althea Efunshile, Channel 4’s Head of Commissioning Diversity: “I am grateful to be a member of the Commissioning Diversity Committee. This has allowed me to actively contribute to the development of diversity policy and practices.”

21 4Talent career follow-up support

**OBJECTIVE**
To provide ongoing development support for former 4Talent participants.

**RESULTS**
We hosted two ‘Future Talent’ training days for 24 people who had participated in 4Talent Schemes but had been unsuccessful in gaining the opportunities for which they applied. They were given advice on such issues as how to access roles in the media industry and how to develop media industry-friendly CVs; the events also included interviews with talent managers from indies.

**CASE STUDY**
Ella Powell, Birmingham Pop Up attendee and work experience: “I am grateful to be given a week with the Travel Man team.”

“I also learned there are many other roles in production that I had never realised or considered.”

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

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

**RESULTS**
Having raised diversity issues with our top 50 (non-commissioning) suppliers in 2016, we then sought to increase awareness of diversity among smaller suppliers. We now include our diversity statement in new supplier contracts and on our external supplier website. A new Supplier Code of Conduct will be launched in 2018.

**CASE STUDY**
The New Normal

2017 Results

The New Normal

4Talent grassroots social mobility drive

Diversity and inclusion training for Channel 4 staff and indies

Executive and Board diversity review process

Channel 4 Indie Growth Fund

Leadership objective setting and incentivisation

2018 Results

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Diversity and inclusion training for Channel 4 staff and indies

Executive and Board diversity review process

Channel 4 Indie Growth Fund

Leadership objective setting and incentivisation
To advertise all leadership and editorial positions internally and externally.

RESULTS
Due to high retention and population size, we do not have large numbers of leadership or editorial roles to fill. Leadership and editorial positions have been advertised internally and externally and, following established best practice, 16 leadership roles were filled in 2017.

All 16 leadership roles were advertised and filled in 2017

To increase the number of candidates with disclosed disabilities who are interviewed for job vacancies at Channel 4.

RESULTS
While the proportion of applicants with a disability has gone down from 6.2% in 2016 to 4.7% in 2017, disabled candidates made up 9.8% of successful candidates compared to 1.5% in 2016. We have continued our successful strategy of targeted attraction, an inclusive hiring process and ensuring a supportive and inclusive culture. We have achieved “Disability Confident Leader” status in the Government’s Disability Confident scheme, the highest level of accreditation.

9.8% of successful candidates were disabled compared to 1.5% in 2016

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

RESULTS
Following the appointment of an in-house Talent Acquisition Manager, over 80% of permanent roles have been filled without the use of headhunter agencies. For those roles for which we still use headhunters, including contract appointments, we ensure they are briefed on our 360° Diversity Charter and commitment to inclusivity.

Over 80% of permanent roles have been filled without the use of headhunter agencies

To advertise all leadership and editorial roles.

OBJECTIVE
To increase the number of leadership and editorial roles to fill. Leadership and editorial positions have been advertised internally and externally and, following established best practice, 16 leadership roles were filled in 2017.

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

RESULTS
There has been little demand for fresh activity in this area. The EHRC/Ofcom guidelines are now embedded in indices’ understanding of the Act. We will be organising a refresh event for Commissioners in 2018.

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

RESULTS
Our second D.I.V.E.R.S.E. conference was held in the spring, and brought together talent, commissioners, indies and charities to celebrate diversity and tackle issues that still need addressing. Speakers included: Ruth Hunt, CEO of Stonewall; actress and comedian Sally Phillips (pictured); Dawn Butler MP, Shadow Minister for Women and Equalities; and actor Tommy Jessop.

To connect emerging diverse talent with editorial decision-makers.

RESULTS
We saw a growth of BAME-led indies and BAME senior production talent working for Channel 4. We know that there is a range of exciting talent from diverse backgrounds that we anticipate working for and with the channel in the future.

CASE STUDY
Laurence Clarke is a Liverpool-based writer and comedian with cerebral palsy, who was trying unsuccessfully to develop scripts for TV when he joined the CMN. His mentor secured him work experience at Lime Pictures and introduced him to Objective Films, now he is writing and directing for Channel 4 Comedy.
APPENDIX
Commissioning Diversity Guidelines
Appendix

Commissioning Diversity Guidelines: Overview

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

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

We are already seeing the results in programmes like Ackley Bridge, The Island, First Dates, Secret Life of 4-Year-Olds and Gogglebox.

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;

c) ensured they comply with the Equality Act provisions on positive action.

We will be inviting our partners to continue to collaborate with us in pursuing the objective of achieving greater inclusion, 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.

In 2018, we’ll finally be able to share with suppliers the monitoring data and analysis that will be available from DIAMOND and feedback information from the Commissioning Guidelines to tell them how they are doing and where we can work together to do more and achieve real impact.

As an industry we need to encourage more contributors and production staff to fill in the form and build up a true picture of diversity on and off screen.

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

In 2017, we further toughened our Commissioning Diversity Guidelines.

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 training, internship and career progression in addition to another off screen tick. If this is the only off screen box that your production can tick, please contact your Commissioning Editor and/or the Creative Diversity team.

At least one YES in the:

On screen section

At least one YES in the:

Off screen section

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

On screen
Content/subject matter

Channel 4’s commitment:
Series and single programmes should reflect a variety of communities and backgrounds through their subject matter.

How to qualify for a YES

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

Recent Channel 4 programmes with this subject matter include: Para Athletic Championships 2017, The Undateables and others

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

Recent Channel 4 programme with this subject matter: Chewing Gum

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

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

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Appendix

On screen
Roles

Channel 4’s commitment:
On screen roles should reflect a diverse range of voices, perspectives and experiences.

How to qualify for a YES

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

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

Scripted programmes:
Programming in which either:
(a) at least one of the lead characters is from an ethnic minority background or has a disability or is LGBT
OR
(b) at least 50% of the lead characters are female.

Recent Channel 4 programmes with this subject matter include: Humans and No Offence

Entertainment programmes:
Your entertainment series must meet BOTH the below targets for its on screen talent bookings and contributors across the series:
(a) a minimum of 25% women
AND
(b) a minimum of 15% people are LGBT or have a disability or are from an ethnic minority or another underrepresented group.

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

*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.
Appendix

Off screen: Content/subject matter

Channel 4’s commitment:
To encourage the progression of people from currently underrepresented groups to senior and creative roles.

How to qualify for a **YES**

### Factual programmes:
- A programme or series where AT LEAST one of the…
  - Head of Production
  - Production Executive
  - Director
  - Producer
  - Producer/Director
  - Series Producer
  - Series Director
  - Series Editor
  - Executive Producer
  - is from an ethnic minority or has a disability.

### Scripted programmes:
- Off a scripted programme AT LEAST one of the…
  - Director
  - Writer
  - Producer
  - Executive Producer
  - Lead DOP
  - Designer
  - Lead Editor
  - …is from an ethnic minority or has a disability.
  - OR
  - …at least two are women.

### Entertainment programmes:
- Your programme must fulfil BOTH of the below criteria:
  1. At least one of the Executive Producer, Director, Producer, Series Producer, Writer or Head of Production is a woman.
  2. (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.

Appendix

Off screen: Roles

Channel 4’s commitment:
Roles within production teams and crews should be accessible to people from currently underrepresented groups.

How to qualify for a **YES**

### Factual programmes:
- At least 15% of the production team or crew are from an ethnic minority or have a disability.
  - Any production company staff who are budgeted against the production costs – e.g. a production accountant – should be included in this calculation, to help monitor your progress towards achieving this target.

### Scripted programmes:
- At least 15% of the production team or crew are from an ethnic minority or have a disability.
  - Any production company staff who are budgeted against the production costs – e.g. a production accountant – should be included in this calculation, to help monitor your progress towards achieving this target.

### Entertainment programmes:
- Of the production team or crew, either:
  - at least 40% are women.
  - OR
  - at least 15% are from an ethnic minority.
  - OR
  - at least 5% have a disability.
Appendix

**Off screen:**
Training, internship and career progression

**Channel 4’s commitment:**
To encourage and support access to the media industry for underrepresented groups, as well as career progression within Channel 4 and its suppliers. We would expect production companies we are working with to tick this box in addition to another off screen tick.

If this is the only box that your production can tick, please contact your Commissioning Editor and/or the Creative Diversity team.

**How to qualify for a YES**

<table>
<thead>
<tr>
<th><strong>Factual programmes:</strong></th>
</tr>
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<tbody>
<tr>
<td>Your production has to achieve one of the following goals:</td>
</tr>
<tr>
<td>&gt; Hire at least one paid intern, recruited from a recognised provider or undertaking an approved industry scheme for underrepresented groups*:</td>
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<tr>
<td>- Channel 4 Production Training Scheme (12 months)</td>
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<tr>
<td>- Creative Access (with training for BAME graduates)</td>
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<tr>
<td>- PACT Indie Diversity Training Scheme.</td>
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<tr>
<td>OR</td>
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<tr>
<td>&gt; Hire a graduate of one of these internship schemes, whether their internship had been with your company or elsewhere.</td>
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<tr>
<td>OR</td>
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<tr>
<td>&gt; Provide skills training from a recognised provider (e.g. those supported by Creative Skills) for team members with disabilities or from ethnic minorities.</td>
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<tr>
<th><strong>Scripted programmes:</strong></th>
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<tbody>
<tr>
<td>Same criteria as for Factual programmes (see left).</td>
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</thead>
<tbody>
<tr>
<td>Same criteria as for Factual programmes (see left).</td>
</tr>
</tbody>
</table>

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