

177hrs

of first-run originations
covering diversity issues
on the main channel
(+37%)

9.5%

portfolio viewing share
among BAME audiences
(-6%)

89%

of programmes met
our Commissioning
Diversity Guidelines

Inclusion and diversity are at the heart of everything we do, on and off screen. We want every audience to feel at home on Channel 4.

Inclusion and diversity

Many of the most iconic Channel 4 moments over the years have had diversity at their heart: from the first black sitcom *Desmond's*, to *Brookside's* pre-watershed lesbian kiss in the 1990s and our gold-standard Paralympic sport coverage over the last decade. In 2018, we created more space for diverse and under-represented voices on screen.

Many of these voices remain under-represented on television. Through our work and our partnerships with others, we aim to fully reflect the diversity of Britain today in our output, and in the people who make these programmes.

We want our employees to feel that their individual talents are appreciated, that they can be themselves and be different. And we want our independent production partners to feel that Channel 4 enables them to tell the widest range of stories from different parts of society.

2019 ambitions

- 1 — On screen, we are creating more space for diverse and under-represented voices through a range of new schemes.
- 2 — Our 4 All the UK plan will spread our commissioning team across the country, which will ensure that we reach the stories, ideas and talent that reflect the whole of the UK.
- 3 — Within Channel 4, we will continue to develop our thinking around inclusion within the organisation and the wider sector.

Ackley Bridge



Inclusion and diversity

(continued)

Through the programmes that we commission, we aim to entertain our audiences while also showcasing Britain in all of its brilliant diversity. This leads us to showcase exceptional talent drawn from the widest talent pools from across the UK.



What Makes A Woman?

2018 was a strong year for inclusion and diversity at Channel 4. Programmes such as *Derry Girls* and *The Big Narstie Show* have demonstrated that diverse themes can generate great success and *The Great British Bake Off* has illustrated the power of ensuring that inclusion and diversity run through our biggest shows.

Across all of our 2018 programmes, we showed 260 hours of originated programmes on the main channel that specifically covered diverse content – from religion to multiculturalism, disability and sexuality. This was up 3% on 2017.

All of our genres played a role in presenting a modern, diverse Britain on screen, including: Sport (*PyeongChang 2018 Paralympic Games*, *Superhero Triathlon*); Entertainment (*The Last Leg*, *The Big Narstie Show*, *The Courtney Act Show*); Documentaries (*Trans Kids: It's Time To Talk*, *Genderquake*, *What Makes A Woman?*); Drama (*Ackley Bridge*, *Hollyoaks*); News and Current Affairs (*Unreported World*, *Supersoppers*); Factual Entertainment (*The Undateables*, *Gogglebox*, *Riot Girls*, *Peng Life*) and Specialist Factual (*Random Acts*, *Superkids: Breaking Away from Care*, *The Secret Life of 5 Year Olds*).

A record 89% of our programmes met our Commissioning Diversity Guidelines, which set genre-specific diversity targets on and off screen. This is the highest level we have achieved since we introduced the guidelines four years ago, and reflects an increase in on-screen diversity across all programme genres. This has also resulted in more people from diverse backgrounds working behind the camera, on programmes such as *The Secret Life of 4 and 5 Year Olds*, *Ackley Bridge*, *The Undateables* and our *First Cut* documentary strand. In addition, we achieved 100% subtitles across all linear channels, leading the way in our provision of access services.

Our programmes also appealed to diverse audiences, with many attracting disproportionately high shares of BAME viewing. Factual Entertainment programmes had a particularly strong pull for our BAME audiences, including *Indian Summer School* (17.5% BAME viewing share vs 6.5% share for all individuals), *Liam Bakes* (11.6% BAME share vs 5.4% share for all individuals) and *Jimmy and Jamie's Friday Night Feast* (15.2% BAME share vs 7.4% share for all individuals).

89%

of programmes met our Commissioning Diversity Guidelines in 2018



#vote100

To mark the centenary of British women being allowed to vote, we launched a 'Celebration of Women' season in February, which reached 8.3 million people or 13.9% of the TV population.

This kicked off with Channel 4 screening Film4 Productions' *Suffragette* – which was up a notable 106% for female viewers – followed by a *Secret Life of 5 Year Olds: All Girls* special episode and a repeat of Clare Balding's *Secrets of the Suffragette* documentary. *The Last Leg* also held a 'Suffragette' special, which attracted 1.7 million viewers and won its 10pm slot for 16-34-year-olds.

Film4 also hosted a month-long 'Phenomenal' film season to celebrate the achievements of women both in front of and behind the camera – titles included *The Dressmaker*, *Lucy* and *The Other Woman* – and reached 12.8 million people. And our digital platform All 4 also created four 'Celebration of Women' collections, featuring programmes directed by women and featuring women in lead roles, which totalled 4.3 million views across February.

The season was very well received, with 71% of viewers agreeing that this is just the type of programming that Channel 4 should be airing.

Genderquake

Our *Genderquake* season featured groundbreaking programmes that examined the gender debate – from feminism, gender privilege and sexual violence to gender identity and gender fluidity.

At a time when issues of gender and gender identity are highly charged and hotly debated, this collection of entertaining, thoughtful and provocative programmes featured a broad range of inspiring people, who added their varied and informative voices to the wider debate.

The season kicked off with *Genderquake*, a two-part factual entertainment series looking at gender fluidity and attitudes to gender among a group of 11 young people.

In her first UK documentary, *What Makes A Woman?*, model and activist Munroe Bergdorf explored gender dysphoria and identity as she underwent life-changing surgery.

We also held a studio discussion, *Genderquake: The Debate*, which was chaired by *Channel 4 News*' Cathy Newman and featured a wide-ranging panel of guests – including Munroe Bergdorf, feminist and academic Germaine Greer and US television personality and Olympic gold medal winner Caitlyn Jenner – who offered a variety of perspectives on what gender means in 2018.

The season challenged and inspired viewers. Reaching 4.5 million people, or 7.4% of the TV population, the programmes elicited a positive viewer reaction. Eight in ten agreed that *Genderquake* succeeded in stimulating open discussion around the subject of gender identity.

Half the audience claimed that prior to watching *Genderquake*, they felt gender fluidity was a taboo issue, suggesting that the programme has helped break some social taboos. Three-quarters of *Genderquake* viewers also felt that programmes like these can have a positive impact on those confused about their gender identity – and 70% agreed that programmes like *Genderquake* help overcome prejudice.

Genderquake



Inclusion and diversity

(continued)

Changing the public's view of disability

Channel 4's coverage of Para sport has played a key role in changing how people view disability, with millions of viewers tuning in to watch the PyeongChang 2018 Winter Paralympic Games.

Despite a time zone difference that meant much of the action took place in the small hours of the day, *PyeongChang 2018* was successful at attracting viewers both across our live coverage and in our primetime evening highlights programming.

Coverage of the Games benefited from a first-class line-up of diverse commentators led by Clare Balding, Lee McKenzie and double Paralympic gold-winner Jonnie Peacock in Channel 4's purpose-built snow centre at The Snow Centre in Hemel Hempstead, as well as Ade Adepitan, Sophie Morgan and Arthur Williams presenting live in PyeongChang. The Snow Centre's ski slope was also used to demonstrate the classifications and the skill required by Britain's Paralympians to compete.

Adam Hills, Alex Brooker and Josh Widdecombe returned with three special editions of *The Last Leg* during the Games, providing their unique take on the Games and celebrating the Paralympians' extraordinary achievements.

Our coverage was well received by the UK public, with the Games reaching a total of 11.9 million people, equivalent to 19.8% of the TV population.

This had a positive impact on how people view disability, with just under 80% of viewers agreeing that Channel 4's coverage of the Games made them think about the challenges facing disabled people in a different way – and 53% felt it challenged their existing perceptions of disability and what it means to be disabled.

It also helped to create more open discourse around disability, with over half (53%) of viewers saying they felt more comfortable talking or asking questions about disability as a result of watching the Games. Overall, eight in ten viewers said that there should be more programmes on TV that feature people with disabilities.

PyeongChang 2018 Winter Paralympic Games



Since London 2012, Channel 4 continues to rewrite the global blueprint for how a broadcaster should cover the Paralympic Games.

Whether it's developing disabled on- or off-screen talent, producing international award-winning promotional campaigns or the in-depth and widespread coverage itself, every broadcaster around the world wants to know what Channel 4 is doing because it is regarded as the world leader."

Andrew Parsons,
President, International Paralympic Committee



Boosting off-screen diversity

Throughout the year, we worked with diverse, new and emerging companies and talent – with a focus on creative diversity of supply, both regionally and culturally.

We funded a series of targeted Progression Bursaries in 2018 to support mid-career talent across our content and build sustainable careers for talented individuals in the freelance population. This included talent from BAME and working class backgrounds as well as people with disabilities.

For example, these placements supported talented development producers with disabilities to work with existing suppliers to boost the pipeline of innovative diverse ideas.

We continued to work with the directors on our Spotlight on Directors initiative, supporting them throughout their placements and into their onwards journeys in 2018. Through the initiative, which first launched in 2017, we have worked with more than 40 directors – both established and emerging, across all of our content – to expand diversity of thought in TV.

Our Creative Diversity team continued to support Channel 4's independent suppliers to deliver the requirement of the Commissioning Diversity Guidelines. The guidelines set genre-specific, on- and off-screen diversity targets for production companies working with Channel 4. In 2018, the percentage of programmes that met these guidelines was as its highest ever at 89%. This reflects an increase across all genres, particularly in Factual.

Through our long-running series *Location, Location, Location*, we supported a Runners' Scheme – a major new point of entry for working class and BAME talent in Scotland.

We used our D.I.V.E.R.S.E Festival to launch a campaign to boost the profile of Project Diamond, the pan-industry monitoring system. Our in-house creative team, 4Creative, designed a Diamond Champion character who was the face of a social media and marketing campaign.

Our diversity work – both on screen and off screen – was also recognised with a Broadcasting Press Guild Award for Innovation.



TESTIMONIAL

“Spotlight on Directors has continued to make a big contribution to my career. They introduced me to the sports production company Whisper Films and funded trips to Belgium and Malaysia for me to shadow the regular director on the Grand Prix weekends. I learned the setup of the shows before directing some practice sessions and have since directed the Italian Grand Prix shows from Monza, Italy this year.

“If diversity in directing is ever going to improve, it is essential that major broadcasters and production companies take action and actively look to provide opportunities that are otherwise very difficult to obtain.

“Initiatives like Spotlight on Directors are essential if new directors are going to have an opportunity to break into the industry, particularly the under-represented.”

Jan Genesis, Spotlight on Directors participant who, since participating in the scheme, has gone on to direct the pilot for comedian Mo Gilligan's upcoming new series and has also progressed to working in a wide range of new entertainment shows.

86

hours of *PyeongChang 2018 Winter Paralympic Games* on Channel 4

11.9m

reached – equivalent to 19.8% of the TV population

Inclusion and diversity

(continued)

Inclusion and diversity within Channel 4

Diversity is at the heart of everything we do, including our own workforce. 2018 was a strong year for Channel 4, as we developed a new inclusion and diversity strategy.

The change in leadership at Channel 4, with CEO Alex Mahon joining in late 2017, provided us with a prime opportunity to consider our approach to diversity and how we measure progress in the future.

We will have a renewed focus with inclusion at its core – where everyone is treated with respect and dignity and ensuring that everyone can participate fairly and equally. This environment allows everyone to be the best they can be and for the business to fully unlock its creative potential.

To help drive this, we have also appointed a new Head of Inclusion and Diversity, Yasir Mirza, to lead this work. And our five employee resource groups – The Collective, 4Mind, 4Pride, 4Purple and 4Women – are now well established and empowered to advise the business on change, with each group having an Executive sponsor, broadening accountability.

Beyond the strategy, throughout 2018, we have continued to champion diversity through a multitude of business activities.

We held our Annual Diversity Lecture in Parliament in May, which garnered significant media coverage. The keynote speech was delivered by television personality and Olympic gold medal winner Caitlyn Jenner, who shared her story as a trans woman. We also launched our *360° Diversity Charter – Three Years On* report at the event, which outlined our achievements in diversity in the previous year.

Our third D.I.V.E.R.S.E. Festival was in Glasgow, also in May. This brought together gamechangers from the worlds of media, politics, professional services, music and the third sector. Speakers included Scottish First Minister Nicola Sturgeon, trans model and activist Munroe Bergdorf, SB.TV founder Jamal Edwards, and others.



Genderquake: The Debate

Meanwhile, Ofcom's 2018 Diversity in Broadcasting Report showed that we continue to lead in many areas of diversity, particularly our work on disability.

Across 2018, among our employees, we increased our proportion of BAME staff to 19.0%, and remain on track to hit our 2020 target of 20%. We grew our proportion of disabled employees to 11.5%: with this figure, we are proud that we have not only met but almost doubled our 2020 target of 6%. And we grew the proportion of LGBT employees to 7.3%, meaning we have already met our 2020 target of 6%. The proportion of female staff, meanwhile, held steady at 56.0% (well above the proportion of women in the population).

We published our gender pay gap for the first time in 2018, setting out the difference in average hourly pay between men and women at Channel 4. Our first report showed that in 2017, we had a mean gender pay gap of 28.6%.

By increasing the number of women in senior positions, we achieved a reduction of one-fifth in 2018, to 22.7%, bringing us closer to our target of 50:50 gender balance among the top 100 earners by 2023. Our 2018 Pay Report also included BAME pay data; this showed a pay gap of 19.1%, alongside our strategy for reducing the BAME pay gap.

Between programmes, we also continued to work with advertisers on diversity. A prime example of this is a campaign against online abuse, run with Nationwide, which was extremely well received by the viewing public and triggered a positive debate around diversity (see case study on p63).



RISE

We launched our Women’s Development Programme for Channel 4 employees, called RISE, in 2018. The programme is one of the key actions that we have put in place to enable our female employees to develop and grow into senior roles across the organisation, while creating real and sustainable cultural change within Channel 4.

Launched in September, in partnership with consultants Shine For Women, the programme has already supported the development of more than 200 women at all levels of Channel 4 by giving them training and support to ensure that they feel energised about furthering their careers and reaching their full potential.

Feedback has been widely positive, with eight in ten attendees saying that they have a better sense of how they can use their strengths for the future, and a similar proportion saying that they feel ready to stretch out of their comfort zone.

Socioeconomic diversity

Improving the socioeconomic diversity of Channel 4 and ensuring that the organisation is open to people from all backgrounds is a key tenet of our Inclusion and Diversity Strategy.

In 2018, we published research that analysed the socioeconomic make-up of Channel 4 and the production companies that we work with, which has greatly contributed to the industry debate.

The research, conducted by leading academic Sam Friedman of the London School of Economics, showed that Channel 4 is less socially inclusive than we would like it to be – only 9% of people across Channel 4 and our independent production partners came from a ‘working class’ background.

The results also highlighted that it is harder for working class employees to progress into management positions than their middle class counterparts. This is partly due to a culture of sponsorship, in which people help others from similar backgrounds up the ladder, and partly because television operates a series of behaviour codes that can be invisible to those from different social classes. LSE named this as “studied informality”.

In response, we launched a number of new measures to help tackle this, including new outreach programmes across the UK, a new apprenticeship scheme to people without degrees and paid work experience in London and the Nations and Regions.



On The Edge: A Mother’s Love