



DIVERSITY ACCELERATION PLAN

Report 2022

itv
DIVERSITY
EQUALITY &
INCLUSION

CONTENTS

Welcome	3
What we've done	4
On our screen	8
Behind the scenes	9
Our people	11
Our strategy	12
What's next?	13
The data	14
Acknowledgements	17



Cover image: The Bay

Women of ITV's Daytime programmes celebrating International Women's Day 2022

WELCOME

“ITV has always tried to represent the diversity of the UK in our content, the people who make our content, and our workforce. But, two years ago, it became clear to us that change wasn’t happening fast enough. So, we set up a new Diversity & Inclusion (D&I) team and developed our Diversity Acceleration Plan.

It takes many people to drive change. I am grateful to our incredible staff networks, our D&I team, the countless colleagues who have implemented this plan, our Cultural Advisory Council of external experts, our audiences, and those of you who rightly hold us to account.

I’m very proud of the progress we’ve made but we still have plenty of work to do.”

Carolyn McCall, CEO



Ade Rawcliffe

“We’ve made real strides forward over the last year, with highlights including people of colour and disabled people feeling better represented by ITV on-screen, launching our £80 million Diversity Commissioning Fund, and supporting Google’s Black Founders with £1 million of commercial airtime.

We want to create and showcase content by, with and for everyone, connecting and reflecting modern audiences. As the UK’s largest commercial broadcaster, we want to use our power so that the widest range of people can tell their stories.

We have more to do to become an anti-racist, anti-ableist organisation. The structural inequalities we see across society and the broadcasting industry are being addressed at ITV too. We’re working to be part of the solution – removing barriers for underrepresented groups, changing the structure of the industry, and shaping culture for good.”

Ade Rawcliffe, Group Director of Diversity & Inclusion



Carolyn McCall

WHAT WE'VE DONE

We recruited and promoted new leaders and decision-makers to better reflect society

Commitments:

Increasing diversity on ITV's Management Board and senior leadership teams.
Increasing representation of disabled people in senior editorial positions at ITV.

Ranked first for equality in the FTSE 100

in the Tortoise Responsibility 100 Index 2021. Tortoise noted we were the only FTSE 100 company to report disability representation of senior managers, and one of two to report LGBTQ+ representation of senior managers.

5th

in the FTSE Women Leaders 2021 report.



FTSE
WOMEN LEADERS
Hampton-Alexander Review

Better representation in our PLC Board

45% women, 18% people of colour, and 18% people who are d/Deaf, disabled, neurodiverse or have a long-term health condition.



Tortoise Responsibility 100 Index

17 colleagues

participating in Amplify, our new senior leadership programme for people of colour. Each participant is sponsored by a member of the Management Board or PLC Board.



Amplify participants

“Every Amplify session has left me feeling inspired to be the best leader I can possibly be. The scheme has equipped me with the skills I need to succeed.”

Lydia Hamilton-Morl, Amplify participant,
Programme & Digital Editor

WHAT WE'VE DONE

We have enabled a more diverse range of people to share their stories on-screen

£80 million

Diversity Commissioning Fund launched to drive change towards racial and disability equity over three years.



26% of lead roles

in our biggest shows were played by people of colour over the last year, increasing from 17% in 2019-20 (see page 14).

Commitments:

Commissioning to ensure ITV better represents contemporary British life on-screen within the next 12 months.
Commissioning to ensure ITV better reflects the lives of disabled people on-screen.

9.6% disabled talent on-screen,

the highest proportion of all broadcasters in the Diamond: Fifth Cut report.



25% improvement

in perception of ITV amongst audiences of colour over the last two years, the biggest improvement of the major broadcasters and services (research by YouGov, 2019 and 2021).

14 people of colour & 7 women

in our Euros 2020 team of 31 presenters, pundits and commentators.



£1 million

provided in commercial airtime plus support for the Black Founders Fund with Google, supporting Black-led tech startups and businesses.

19% improvement

in perception of ITV amongst disabled audiences, making ITV the only broadcaster or service to significantly improve in the last two years (research by YouGov, 2019 and 2021).

“I was really delighted that we could get such a strong line-up for my show... I’m pleased that Rosie Jones appeared on it – having two people with cerebral palsy chatting to each other on a prime-time television show was just an amazing feeling. It really did feel like a watershed moment.”

Lee Ridley, Christmas Comedy Club with Lost Voice Guy

WHAT WE'VE DONE

We created career opportunities for underrepresented talent in production

Commitments:

Improving diversity and career progression in TV production.
Improving the career opportunities for disabled talent working on ITV programmes.

ITV won

Best Broadcaster for New Talent at The Edinburgh TV Foundation New Voice Awards 2022.

30 d/Deaf, disabled & neurodiverse people

received virtual training across departments working on Ralph and Katie, co-produced by Patrick Spence's scripted studio, which is part of ITV Studios.



Five up-and-coming Black filmmakers

are creating films for Black History Month 2022 through our Fresh Cuts initiative.

61 people

stepped up to more senior roles through round two of Step Up 60, which expanded to include d/Deaf, disabled and neurodiverse talent alongside people of colour.



Khurrum M. Sultan

“Having secured a role on an ITV prime-time drama, the Step Up 60 scheme provided me with the insight needed to guide me through the entire production.”

Khurrum M. Sultan,
Director, Vera

We provided support and development opportunities for colleagues and applicants from underrepresented groups

Commitments:

Taking positive action on recruitment of a diverse team at entry level as well as at middle and senior leadership levels.
Ensuring disabled people have entry-level career opportunities at ITV.

11 people

joined ITV Studios' Production Trainee Scheme in 2021. This is nearly doubling to 20 opportunities for 2022, with at least two places ring-fenced for d/Deaf, disabled or neurodiverse trainees.

5 out of 12 places

on our News Traineeship Scheme were ring-fenced for d/Deaf, disabled and neurodiverse candidates in 2021-22.

Half the participants were promoted

following ITV Rise, our development programme for people of colour to improve representation at Manager level.

17 young people

on Universal Credit joined ITV on six-month Kickstart placements and are being sponsored by our Amplify participants.



ITV's Kickstart cohort

WHAT WE'VE DONE

We increased colleagues' understanding of racism and ableism, supporting everyone to create a more inclusive culture

Commitments:

Educating and developing ourselves so everyone understands racism and their role in creating an inclusive culture.
Educating ourselves about disability and disabled people's experiences and ensuring accessibility is in-built into everything we do at ITV.

ITV named Best Place to Work for People of Colour

in a survey by the TV Collective in 2021.



Britain's Got Talent winner Axel Blake

On-screen ITV talent received Inclusion training

including Islanders on Love Island (as part of duty of care and welfare measures), and Euro 2020 football presenters, commentators and pundits.



Love Island

Invisible Disabilities campaign launched

on-screen to promote understanding and help people be good allies. Seven colleagues from our staff network ITV Able publicly shared their stories about non-visible disabilities on the [Invisible Disabilities campaign website](#).



ITV and Scope's Invisible Disabilities campaign

Accessibility Summit held for staff and Accessibility Champions launched

91% of survey respondents said they have a better understanding of their part to play in embedding accessibility throughout ITV.

Leaders, managers and colleagues participated in D&I training courses:

Race Fluency; Inclusive Leader; Inclusive Hiring; Creating Disability Inclusion; Deaf Awareness training by Signpost; and British Sign Language training.

ON OUR SCREEN

Everyone should be able to enjoy ITV content that reflects their experiences. We're proud of the better representation in our content.

We celebrate and authentically portray what makes us different, while telling universal stories that connect us. For example, *The Bay* starred Marsha Thomason as the new lead, featured Deaf actor Nadeem Islam, and was created by a diverse production team. *The Long Call* was British TV's first time showing a leading gay detective with authentic representation of gay men in key roles on-screen and off-screen. *DI Ray*, a crime drama from South Asian writer Maya Sondhi, featured Parminder Nagra as the lead. *Peckham's Finest* shared different perspectives through a popular format, and *Sorry, I Didn't Know* – our comedy panel show about Black History, made by Black-owned production company Triforce Productions – returns for its third series in October 2022.

We're showcasing more d/Deaf, disabled and neurodiverse talent in our mainstream content, from *Lost Voice Guy's Christmas Comedy Club*, to *Britain's Got Talent*, to *Coronation Street's* storyline about disabled people's experiences during the pandemic starring disabled actor Cherylee Houston.

Making our content inclusive goes beyond what you see on-screen. For example, we gave *Love Island 2022* participants Inclusion Training exploring language, behaviour, and allyship. And, for the launch of our drama *Trigger Point*, we released a set of [character audio descriptions](#) by the main actors, complementing the programme's Audio Description (AD) service.

Watch our showreel 



“We had to think outside the box in order to tell this story, devising new protocols and ways of scripting scenes that would allow Cherylee to film the scenes herself in her home. I hope this story resonated with millions of people who have found themselves in a similar position to Izzy – and perhaps opened the eyes of millions of others who had little awareness of the issues facing disabled people during Covid.”

Iain MacLeod, *Coronation Street* Producer



BEHIND THE SCENES



“Step up 60 was an invaluable opportunity to take the next step in my career and direct a prime-time TV show. I felt I was given a brilliant opportunity to work with a top production company in Mammoth Screen, a wonderful cast and crew, and showcase my craft at a high level in the industry, which I wouldn’t necessarily normally have.”

Isher Sahota, Director, McDonald & Dodds



Isher Sahota

As a vital part of our commissioning process, we ask every programme-maker to embed Diversity and Inclusion (D&I) in their production by applying our Production Principles.

152 productions across 84 production companies have done this since March 2021. For instance, many participated in Step Up 60, which we expanded to create 60 opportunities for d/Deaf, disabled and neurodiverse people and people of colour to take on more senior roles across many different programmes, including Ant and Dec’s Saturday Night Takeaway, The Masked Singer and Vera. We run a range of initiatives to improve representation off-screen, see [page 6](#) for more details.

Crew behind the scenes of Sorry, I Didn’t Know



RALPH AND KATIE

Ralph and Katie was co-produced by Patrick Spence's scripted studio, which is part of ITV Studios.



“One of the reasons Ralph and Katie was so successful was because it didn't treat everyone the same. Everyone was asked what reasonable adjustments they needed to enable them to be equal, feel treated well and do the best job they could. Many were simple – name badges, easy read call sheets, access champions, signage and a production-wide attitude of openness.

As the first production ever with two learning disabled leads, supporting everyone on the production was essential. It should be standard for every production.

We also worked closely with BAFTA-winning Triple C/DANC to run a training scheme (funded by BBC and ITV Studios) for 30 disabled people to follow the production from start to finish.”

Jules Hussey, Producer of Ralph and Katie

Case Study



Ralph and Katie

OUR PEOPLE

We were pleased to see a marked improvement in the experiences of d/Deaf, disabled and neurodiverse colleagues in our biannual staff engagement survey in 2021, as well as some improvement for people of colour.

Across ITV, more colleagues agreed that 'I feel I can be my authentic self at work' in 2021. However, we were disappointed that people of colour, particularly Black colleagues, and d/Deaf, disabled and neurodiverse colleagues were still less likely to agree with this statement compared to White and non-disabled colleagues. We are working to address this (see [pages 12-13](#)), and we have made disability equity a key priority.



ITV colleagues marching in the Pride in London 2022 parade

We are making good progress towards our targets (see [page 14](#)), and have acted to improve on a number of fronts. For instance:

- Commissioned Ernst & Young to audit key policies and D&I practices
- Launched Amplify, our senior leadership programme for people of colour
- Provided Creating Disability Inclusion training for line managers (delivered by thinkBIGGER!)
- Launched Disability Access Passports, empowering d/Deaf, disabled and neurodiverse colleagues to share access requirements, and supporting non-disabled colleagues to confidently discuss this
- Ran an Accessibility Summit and launched Accessibility Champions across the business
- Consulted with Sinéad Burke, founder of Tilting the Lens, to make our new offices accessible.



“As someone with ADHD, when I joined ITV it was reassuring to be sent the Disability Access Passport as it took away the potentially uncomfortable process of disclosing and discussing my adjustments... Every experience relating to my required arrangements has been a positive one since joining ITV – I’ve been met with understanding, empathy and support.”

Emily Clays, Kickstart trainee

OUR STRATEGY

We have co-developed this 2022-25 strategy for the next phase of our Diversity Acceleration Plan. It is designed to take us further, faster, building on our progress and learnings so far. We want to have the biggest possible impact and play our part to drive long-lasting change across the industry. To do that, we need everyone across our global business to work to achieve ITV's D&I ambitions.

Content by, with and for everyone, connecting and reflecting modern audiences

We champion diversity through our mainstream content

We have a diverse range of new voices on-screen and off-screen in our biggest shows with the biggest audiences.

We celebrate and authentically portray what makes us different, while also highlighting the things that connect us.

We create equitable opportunities for people at ITV and across the industry

We run personalised interventions for underrepresented groups in our workforce, on-screen and off-screen.

Everyone has opportunities to thrive at ITV and across the industry.

We each play our part to create an inclusive culture at ITV

Everyone at ITV can be themselves and receives the support they need to thrive.

ITV staff, especially leaders, each take responsibility to embed D&I in our contexts and work.

We have more equitable hiring, promotion and retention.

Accessibility and disability equity is built into everything we do at ITV, including our programmes, processes and places

Our targets

We previously set these targets to drive change and measure progress on-screen, off-screen and in our workforce by the end of 2022 (see our progress on [page 14](#)). We will update our targets based on our progress and the UK census results. For the first time, we are setting a target for colleagues from working class backgrounds by 2025 (see [page 15](#) for more details).

15% people of colour

12% d/Deaf, disabled or neurodiverse

50% women

7% LGBTQ+

33% colleagues from working class backgrounds by 2025

WHAT'S NEXT?

We recently launched our Diversity Commissioning Fund, reserving £80m of our commissioning budget over three years to drive change towards racial and disability equity in whose stories get told and who gets opportunities in TV production.

Of this, at least £20m is reserved for production companies led by people of colour or d/Deaf, disabled or neurodiverse people. We also created a new £500k Development Fund to develop ideas that will qualify for the Diversity Commissioning Fund.

Closer to home, our data has led us to prioritise people of colour (including a specific focus on Black colleagues) and d/Deaf, disabled and neurodiverse

colleagues. We have just set our first target for colleagues from working class backgrounds, and we are working to meet this by 2025. We will interrogate our policies, processes and practices to ensure that everyone can be themselves and receive the support they need to thrive. We regularly meet with our Cultural Advisory Council, a group of independent external advisers who advise, challenge and counsel us on our D&I activities.

This work relies on everyone at ITV contributing, from our teams in the

UK to our ITV Studios labels across 13 countries. We co-developed our strategy with colleagues, chairs of staff networks, and our Cultural Advisory Council. Now, we are rolling this out across our global business for colleagues to apply it in their own contexts.

Our staff networks continue to play a critical role in connecting colleagues and pushing for change. We have seen fantastic engagement and growth over the last year across Able (our disability network), Balance (our work-life network), Embrace (our Black,

Asian and minority ethnic network), Pride (our LGBTQ+ network) and our Women's Network. To recognise their importance in shaping ITV's culture, one chair from each network now joins Senior Leadership Team meetings.

We welcome everyone on our journey to make ITV, our content and our culture, more inclusive – whether you're a member of staff, working on one of our programmes, or an audience member telling us that you feel seen. There's still a lot to do, and we will keep pushing onwards.



The BRIT Awards 2022 host Mo Gilligan with Maya Jama and Clara Amfo

THE DATA

This section includes:

- On-screen data from our biggest shows and new commissions
- Progress towards our 2022 targets on-screen, off-screen and in our workforce
- Class (socio-economic background) data
- Intersectional data.

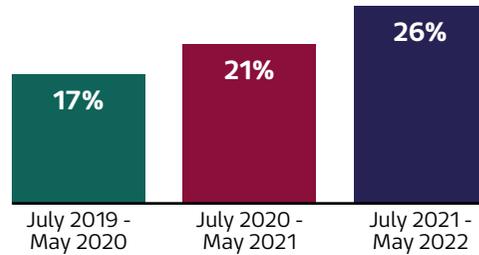
Increasing diversity in our biggest shows and new commissions

To have the biggest impact, we are working to increase diversity in our biggest programmes and in our new commissions where we have the best opportunity to drive change. Over the last three years, we have made great improvements in the proportion of people of colour in lead roles in these areas.

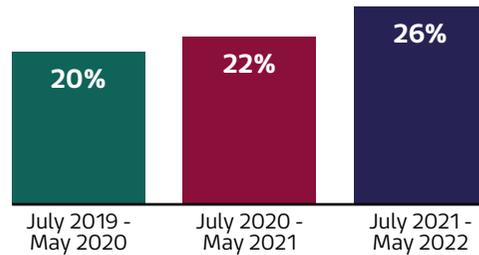
Note: Analysis is based on manual coding of these programmes in the stated time periods (within certain parameters, e.g. excluding repeats, Children's, and Regional News). This method is slightly different to our analysis last year as we have focused on our biggest programmes and new commissions in line with our new strategy. We used Broadcasters' Audience Research Board (BARB) data on audience ratings and to determine new commissions. 'Top 50 programmes that have the highest contribution to viewing for ITV' are defined as the 50 programmes with the highest viewer minutes on ITV across the stated time periods. 'Top 50 highest rated programmes on ITV' are ranked on viewing 000s.

Proportion of people of colour in lead roles in our biggest programmes and new commissions

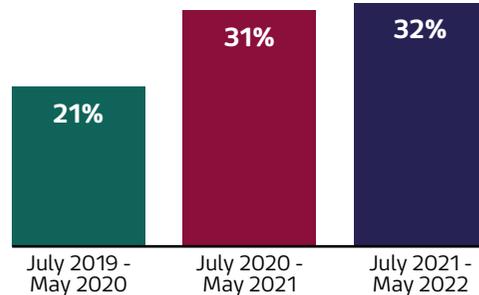
Based on top 50 programmes that have the highest contribution to viewing for ITV



Based on top 50 highest rated programmes on ITV



Based on new commissions



Progress towards our 2022 targets

We are pleased that we have improved across the board over the last few years. When we exceeded our previous disability target of 8% of staff in 2020, we raised this to 12% to move closer to the UK average. There are particular challenges improving representation off-screen, and we collaborate with other broadcasters in the Creative Diversity Network on the Doubling Disability initiative. Our proportion of people of colour has increased at all levels, and we exceeded our targets for LGBTQ+ colleagues and women.

We aim to meet these targets by the end of 2022 and we still have further to go, including at senior levels, off-screen, and for d/Deaf, disabled and neurodiverse people. You can see more detail in our latest [Social Purpose report](#), including specific breakdowns by ethnic group and sexual orientation. We will update our targets based on our progress and the upcoming UK census results.

Representation on-screen, off-screen, and in our workforce

Characteristic	2022 Target (Year End)	On-screen (Diamond: Fifth Cut, 2020-21)	Off-screen (Diamond: Fifth Cut, 2020-21)	ITV Workforce (2022 Q2)
People of colour	15%	17.5%	14.2%	14.5%
d/Deaf, disabled or neurodiverse	12%	9.6%	4.5%	11.5%
Women	50%	49.6%	46.9%	53.1%
Lesbian, Gay, Bisexual or Queer (LGBQ+)	7%*	17.2%	21.3%	8.7%
Transgender	_*	1.1%	Redacted	0.2%

Our on-screen and off-screen data is collected via Diamond, an industry-wide data collection system for monitoring and reporting diversity in broadcasting. Diamond collects diversity data from cast, contributors, crew and production companies.

Our workforce figures include UK permanent and PAYE fixed-term employees only (it does not include freelance, contingent or agency workers) and are based on the number of employees who chose to share diversity data, including those who select 'prefer not to say'.

* Our 7% LGBTQ+ target combines sexual orientation and gender identity, but we measure and report these separately. Our target is based on estimated working population data in these communities. In the Diamond: Fifth Cut report, benchmarks are 6.4% LGB+ and 0.8% transgender representation.

THE DATA

Improving representation of colleagues from working class backgrounds

This year, we are setting our first target for colleagues from working class backgrounds: 33%. We aim to remove barriers for people from all backgrounds at ITV and across the broadcasting industry. We followed the guidance of external experts including members of our Cultural Advisory Council when measuring and reporting class and setting our target for colleagues from working class backgrounds. We ask three questions around class, and our target is based on how colleagues answer the question about the occupation of their main household earner when they were 14 (more details about the methodology are available from [the Social Mobility Commission](#)).

We take an intersectional approach – our work around class complements our work around race and disability. A larger proportion of our population of people of colour are from working class backgrounds compared to our White population (35% vs 30%). Similarly, a larger proportion of our d/Deaf, disabled and neurodiverse population are from working class backgrounds compared to our non-disabled population (33% vs 30%).

Socio-economic background based on occupation of main household earner at age 14

Answer	%	National benchmark
Professional socio-economic background	51%	37%
Intermediate socio-economic background	19%	24%
Working class socio-economic background	30%	39%

Whether parent/guardian had a degree or equivalent at age 18

Answer	%
Parent(s)/guardian(s) did not have a degree (or equivalent)	66%
Parent(s)/guardian(s) had a degree (or equivalent)	34%

Type of school attended

Answer	%
Attended school outside the UK	5%
Independent or fee-paying school – bursary	7%
Independent or fee-paying school – no bursary	6%
State-run or state-funded school – non-selective	64%
State-run or state-funded school – selective on academic, faith or other grounds	18%

Note: When analysing our class data, we excluded responses from people who answered 'don't know', 'not applicable', 'prefer not to say', etc. This enables us to compare our main question with national benchmarks. This method is slightly different to how we previously presented data in our Social Purpose report, and it is different to how we analyse other diversity characteristics (based on all colleagues who share data, including those who respond 'prefer not to say') as those questions do not have a 'don't know' option. We followed expert advice on how to analyse and interpret this information. Socio-economic background is not measured on-screen and off-screen through Diamond yet, so our 33% target applies to our workforce including senior colleagues. The figures above are from Q1 2022.

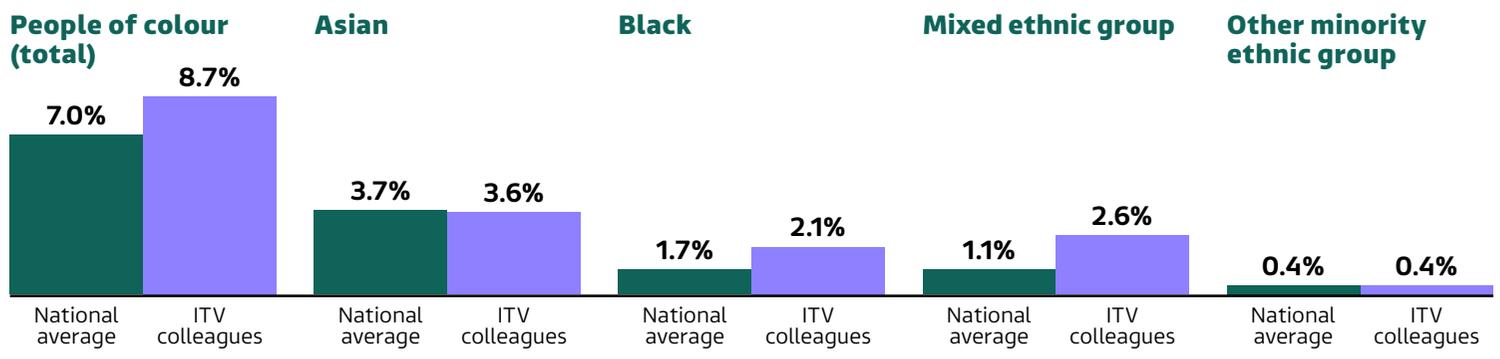
THE DATA

Intersectional data

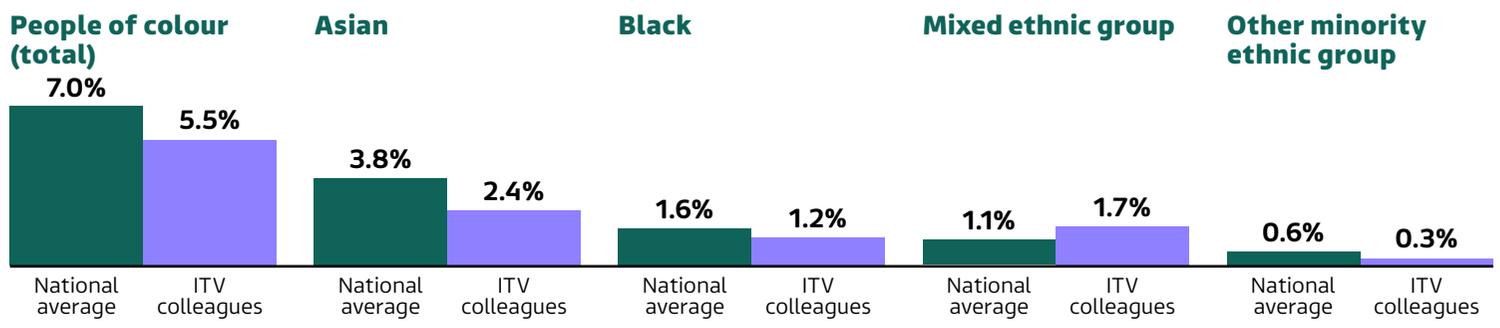
Our identities are complex, so we take an intersectional approach to our work – our interventions to improve experiences for some colleagues will also benefit many others, and we consider how people face specific barriers when they experience multiple forms of discrimination like racism, sexism and ableism. For example, Black women experience barriers linked to both their ethnicity and their gender, and d/Deaf, disabled and neurodiverse people of colour experience ableism as well as racism.

We are sharing our intersectional data for the first time, comparing our proportion of women and men of colour and d/Deaf, disabled or neurodiverse people of colour with national averages (based on the 2011 census England and Wales data). Our proportion of women of colour and Black women exceeds the national average, while men of colour and Asian d/Deaf, disabled or neurodiverse colleagues are underrepresented.

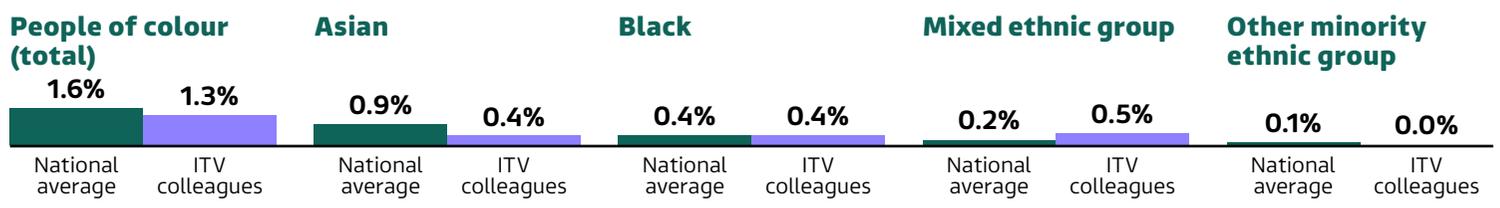
Women of colour



Men of colour



d/Deaf, disabled or neurodiverse people of colour



Note: The ITV workforce figures above are from Q1 2022. National averages are based on the 2011 census England and Wales data.

ACKNOWLEDGEMENTS

ITV's Diversity Acceleration Plan relies on countless brilliant colleagues across and outside our business. We would like to thank everyone who has contributed to this report, including the following people and many others.

ITV Diversity & Inclusion team:

Ade Rawcliffe; Hannah Adcock; Kalaiyashni Puvanendran; Nahrein Kemp; Natasha Dawkins; Sam Tatlow MBE.

ITV Cultural Advisory Council:

Christopher Kenna; Baroness Floella Benjamin; Dr Halima Begum; Keli Lee; Priscilla Baffour; Professor Sam Friedman; Shani Dhanda; Sinéad Burke.

ITV Network Chairs:

Bethany Young; Casey Shaw; Catherine Tyrell; Danielle Lawson; Emma Gormley; Emma Henson; Helen Hopkins; Helen Reagan; Helen Stevens; Joanna Lewis; Lisa Thompson; Lyndsay Theobald; Mark Trinder; Neil Mortensen; Nina Ashton; Oliver Julian; Richard Gillings; Sadie Collins; Satmohan Panesar; Simone Gardiner; Sonny Hanley; Stephen Smyth; Stuart Coulson.

ITV Management Board:

Ade Rawcliffe; Carolyn McCall; Chris Kennedy; Dan Colton; David Osborn; Julian Bellamy; Kelly Williams; Kevin Lygo; Kyla Mullins; Magnus Brooke; Mark Smith; Paul Moore; Rufus Radcliffe.

ITV PLC Board:

Andrew Cosslett; Anna Manz; Carolyn McCall; Chris Kennedy; Duncan Painter; Edward Bonham Carter; Graham Cooke; Margaret Ewing; Mary Harris; Peter Bazalgette; Salman Amin; Sharmila Nebhrajani.

Colleagues across and outside ITV:

Abi Harman; Adam Jones; Adrine Rose; Anna Collins; Callum Ison; Daniel Dempster; David Ajao; David Padmore; Emily Clays; Enita Kang; Gemma John-Lewis; Iain MacLeod; Isher Sahota; Jacqueline Culleton; Jenny Cummins; John Wagner; Joël Duncan; Jonathan Penny; Jules Hussey; Katy Kinchlea; Khurram M. Sultan; Lee Ridley; Lost Voice Guy; Lucy Kilshaw; Lydia Hamilton-Morl; Lyndsay Theobald; Massimo Paradiso; Matt Simpson; May Sinlapa; Melissa Johns; Mike Lomas; Phillip Torriero; Rebecca Thompson; Samir Ahmad; Sarah Ferrari; Sarah Riding; Tanya Nyenwa.