

# UK Television Adjusting the Colour Balance

## Black, Asian and Minority Ethnic Directors in UK Television Production

A report by Directors UK





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**Directors UK** is the single voice of British screen directors representing the creative, economic and contractual interests of over 6,000 members — the overwhelming majority of working film and television directors in the UK. Directors UK campaigns for the rights, working conditions and status of directors in the industry and works closely with fellow organisations in the UK, Europe and around the world to represent directors' rights and concerns. It also promotes excellence in the craft of direction both nationally and internationally.

# Executive Summary

In UK television production today, Black, Asian and Minority Ethnic (BAME)<sup>1</sup> directors are both under-employed and under-represented. This matters because directors are influential storytellers, whose diversity of voice, vision and perspective should reflect that of wider society.

Directors present us with reflections of ourselves and they provide unique windows into the worlds of others. Directors' cultural and social influences reach into people's everyday lives, shaping our understanding of those around us. It matters greatly that the people making the television programmes reflect the audience watching them. There are few roles within television production where it could be more important to ensure the diversity of the audience and society is truly reflected and fairly represented than the director.

Without urgent, targeted action our research indicates there is a real danger that UK television production could effectively shut out the voice of BAME directors altogether.

## Our research found:

### Significant levels of under-employment

**1.5%** of all the programmes in our sample were made by a BAME director while BAME directors make up **3.5%** of the directing community.

### Acute levels of under-representation

BAME directors are critically under-represented in UK television with only **3.5%** BAME directors overall, while **14%** of the population are from BAME backgrounds.

### The situation has yet to improve

Our data sample showed the proportion of television made by BAME directors in 2013 (1.29%) had dropped by over 20% in comparison with pre-2011 programmes (1.67%). This represents a considerable decrease to an already nominal amount of television being made by BAME directors.

Our analysis found the following proportion of television episodes across the five main genres had been made by a BAME director:

<b>2.46%</b>	Factual
<b>2.42%</b>	Drama
<b>1.77%</b>	Children's
<b>0.18%</b>	Comedy
<b>0.06%</b>	Multi-camera & Entertainment

Figure 1

Further analysis at sub-genre level revealed there are a number of areas where **0%** of episodes have been made by a BAME director:

Period Drama
Chat/Talk Show
Game Show
Performance
Reality
Panel Show
Sketch Show
Children's Comedy
Children's Entertainment
Children's Game Show

Figure 2

**0%**  
episodes made  
by a BAME director

<sup>1</sup> See Research Methodology (p.22), BAME research definition





### Background to research

In 2015 Directors UK undertook research to find out how many BAME (Black, Asian and Minority Ethnic<sup>2</sup>) directors were working in UK television production and ascertain their levels of employment. Directors UK had received feedback from BAME directors that they were often the only BAME person working on a particular programme and there was a wider sense that the BAME directing community was disproportionately small.

Many BAME directors also reported that, in comparison to their white peers, their careers often took significantly longer to progress and that access to employment opportunities were far more limited for BAME directors. With the vast majority of directors being freelance, their employment patterns in general are not normally subject to any of the monitoring and reporting carried out for permanently employed workers; a significant factor

that was first revealed by Directors UK's research<sup>3</sup> into the under-employment of women directors in UK television.

We were interested to know the true picture of those working behind the camera, who are not employees but part of the large freelance workforce powering the industry. Our aim is for this research to provide a benchmark from which we can measure progress and call to account those in the industry who have the ability to bring about change.

Directors UK set out to assess the severity of the barriers facing BAME directors and those considering a career as a director, allowing us to bring the industry together to put in place practical solutions. Our long-term goal is to inspire, encourage and nurture our BAME directors of the future.

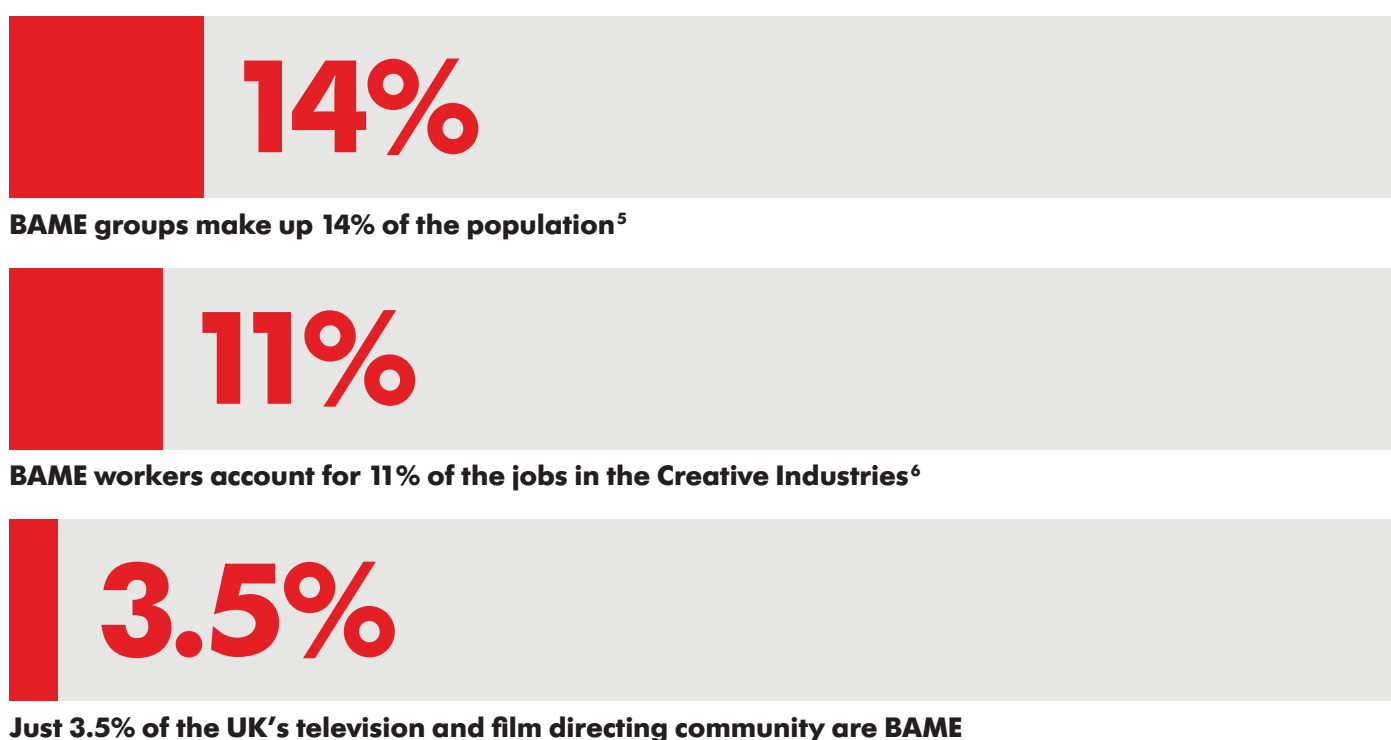
<sup>2</sup> See Research Methodology (p.22), BAME research definition

<sup>3</sup> *Who's Calling the Shots? Women Directors and British Television Production*

## Under-representation: BAME Directors

Using the unique Origins<sup>4</sup> software Directors UK has established the proportion of directors from BAME backgrounds. Our research has revealed that of our overall membership of **6,032** directors only **214** (3.5%) were from BAME backgrounds. We went on to assess how much work BAME directors are getting.

Figure 3



The vast majority of professional directors working in UK television production are Directors UK members. The research sample and report's findings are therefore indicative of the broader picture in terms of how many BAME directors there are in the industry and how much work they are getting.

### In context

BAME workers in the Creative Industries:

- are the most qualified with 83% educated to degree level, compared to 78% for the overall workforce and 32% for the wider working population
- undertake many more days work experience than average
- experience higher levels of barriers in accessing training: 75% BAME compared to 61% all workers
- report higher needs for creative talent skills: 23% of BAME workers compared to 12% of all workers.

Creative Media Workforce Survey 2014

<sup>4</sup> See Research Methodology (p.22), Origins software

<sup>5</sup> ONS Census data 2011

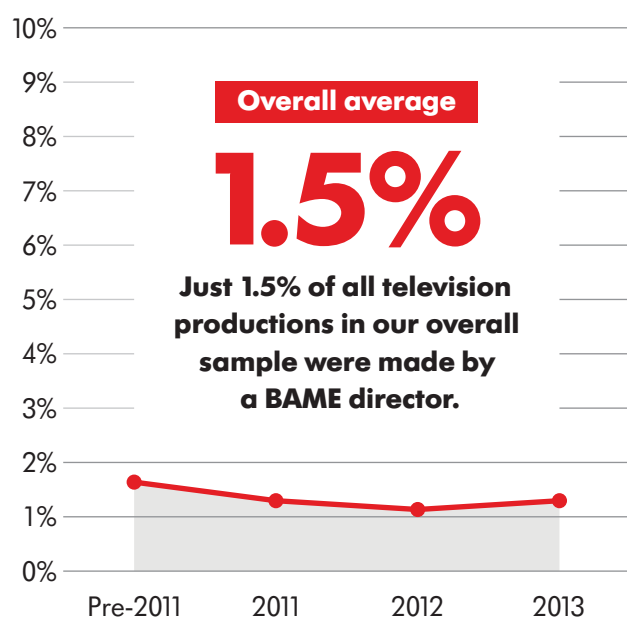
<sup>6</sup> Creative Industries: Focus on Employment, DCMS, June 2015

## Under-employment: UK Television Production

Our research has enabled us to map out the proportion of work done by BAME directors across genres and the types of programmes they are making. The research sample covers the period up to and including 2013<sup>7</sup>, a pivotal year for the diversity agenda when broadcasters came under increasing pressure to make firm commitments on diversity. Broadcast's 2013 Diversify event responded to the decline in the number of people from BAME backgrounds working in the creative media industries<sup>8</sup> and set the tone. Lenny Henry's campaign followed with evidence to the Culture, Media & Sport select committee setting out clearly the need for action. 2013 represents an appropriate point in time from which to establish a baseline in order to monitor and report on in the future.

Overall, just **1.5%** of all television productions in our sample were made by a BAME director. However, our research confirms that in 2013 only **1.29%** of all episodes were directed by BAME directors. Of even greater concern is that the situation had in fact worsened in comparison with previous years in our sample. The proportion of television made by BAME directors in 2013 (1.29%) represents a 20% decrease when compared to productions made pre-2011 (1.67%).

Figure 4



<sup>7</sup> The post-broadcast data used for this report relates to programmes monitored up to and including 2013 with analysis carried out in 2015.

<sup>8</sup> 2012 Creative Skillset Census

### In context

The wider British workforce appears to have grown more diverse with a 12.5% increase in the number of jobs in the creative economy held by BAME workers between 2013 and 2014. Around 11% of jobs in the creative economy are filled by BAME workers, which is a similar level to the BAME workforce in the UK economy as a whole.

But the Creative Industries Federation weighted the employment statistics according to where jobs are based — with, for example, nearly 32% of all creative jobs in London where 40% of the workforce is BAME. By this analysis, at least 17.8% of the UK Creative Industries should be BAME if they were to reflect the population at large.

Creative Industries Federation,  
*Creative Diversity* report, September 2015

The scale of under-employment being experienced across a very small BAME director community raises serious concerns for the television industry. The lack of diversity within the directing workforce only adds to the sense of exclusion and invisibility that BAME directors already in the industry experience.

Few directors arrive in the television industry as fully formed directors, having all the necessary skills and experience to progress in place from day one. The barriers to overcome in order to become a director are considerable. Given how overwhelmingly white the television industry is, it is easy to see why potential BAME directors feel that they would be at a disadvantage from the outset.

With such low volume and frequency of work for many BAME directors, it means that a career in UK television production is far less likely to be sustainable. This could explain why BAME directors have to take work outside of television to subsidise their directing career or leave the profession altogether. It also explains why few BAME role models emerge. These observations are expanded upon in the qualitative analysis section (see In-depth Interviews, p.11).








# Genres

Figure 5

BAME

White

	<b>Factual</b>	2.46%	97.54%
	<b>Drama</b>	2.42%	97.58%
	<b>Children's</b>	1.77%	98.23%
	<b>Comedy</b>	0.18%	99.82%
	<b>Multi-camera &amp; Entertainment</b>	0.06%	99.94%

The proportion of programmes in our sample made by BAME directors is alarmingly low across all genres, with no pockets of strength we can highlight.

At its best within Drama and Factual the proportions of episodes made by a BAME director was just under 2.5%, followed by Children's programmes at 1.77%. The genres of Comedy and Multi-camera & Entertainment were directed almost entirely by white directors.

We found it initially surprising that the results of our analysis show little difference between the proportion of Drama and Factual programmes made by BAME directors, as Drama is a notoriously difficult genre to enter for all directors and competition for work is extremely high. Further analysis into the Drama sub-genres revealed a more complex picture, explored in *In Focus: Coming Up* (p.8).

## Drama



	BAME	White
<b>Period Drama</b>	0%	100%
<b>Sci-Fi/Fantasy</b>	2.02%	97.98%
<b>Continuing Drama</b>	2.09%	97.91%
<b>Series &amp; Serials</b>	5.14%	94.86%
<b>Police/Detective</b>	6.33%	93.67%
<b>Single Drama</b>	12.78%	87.22%

Figure 6

Drama is arguably the most competitive area of television production and is the genre in which many directors aspire to work. With fewer hours of drama being made<sup>9</sup> it is a difficult area for any director to begin, sustain and progress a career.

Our analysis found that in **Period Drama**, a sub-genre that commands significant budgets and prime time slots for programmes such as *Downton Abbey*, *The Hour* and *Mr Selfridge*, 0% of episodes in our sample had been made by a BAME director.

The sub-genres of **Series & Serials** and **Police/Detective** dramas performed relatively well against Drama's 2.42% overall, with 5.14% and 6.33% respectively. Our sample found that BAME directors had worked on the series *Waterloo Road* and *Shameless*, and crime series such as *Lewis*, *New Tricks* and *The Tunnel*.

In comparison, **Continuing Drama** (or 'soaps') had a shockingly low result of 2.09% — out of 15,435 episodes only 322 were directed by BAME directors. Continuing Drama generates a significant amount of directing work. The regularity and frequency of Continuing Drama production is the reason why this sub-genre accounts for such a high proportion of our overall data sample. Continuing dramas are where many directors get their first opportunity in the genre. Many of our most highly regarded directors started in the 'soaps', including Tom Hooper (*EastEnders*), Charles Sturridge (*Coronation Street*), Susanna White (*Holby City*) and SJ Clarkson (*Doctors*). It is therefore of significant concern that the proportion of BAME directors working in this area is so low.

**Sci-Fi/Fantasy** averaged at 2.02% with BAME directors working on programmes such as *Doctor Who* and *Merlin*.



### In Focus: Continuing Drama

Continuing Drama occupies a unique position within British television's cultural life; not only do they have unrivalled audience reach but they act as windows into everyday contemporary British life and all its diversity. The well-established, structured formats of continuing dramas lend themselves to being effective training grounds where BAME directors can gain experience and develop skills that should then enable them to progress further within Drama.

From a total of 15,435 episodes within our research sample BAME directors directed just 322 episodes of Continuing Drama.

Series title	BAME		
Coronation Street	0.03%	EastEnders	3.11%
Emmerdale	0.54%	Holby City	4.09%
Hollyoaks	1.02%	Doctors	5.08%
		Casualty	6.72%

Figure 7

The variation across the different shows was considerable. ITV's *Coronation Street* was the worst-performing continuing drama, with virtually no BAME directors having worked on the episodes in our sample. *Emmerdale* was closely behind with a marginally better figure of 0.54%. Channel 4's *Hollyoaks* was only slightly better at just over 1%. However, there was a noticeable jump in the proportion of BAME directors being employed when we looked at the BBC continuing dramas.

With the overall proportion of television made by BAME directors only 1.5%, what has been achieved by the BBC's continuing dramas — *EastEnders*, *Holby City*, *Doctors* and *Casualty* — provides positive examples of how access to employment opportunities can be opened up effectively to BAME directors.

<sup>9</sup> Hours of new drama shown on PSB channels has decreased 41% between 2008–14, Ofcom *Public Service Broadcasting Review* 2015.

**Single Drama** (*Appropriate Adult*, *Coming Up*), was by far the highest-performing area across all the genres and sub-genres we analysed with 12.78% of episodes directed by a BAME director. Directing Single Drama is generally regarded as working at the highest level of drama directing: bigger budgets, more responsibility and increased creative opportunity combine to increase the level of ‘risk’ that is attached to these projects. It was therefore curious that compared to the consistently low proportion of BAME directors across the board, the most coveted area of work was so well-represented. On further analysis we identified a particular contributing factor skewing the result (see In Focus: *Coming Up*, right).

	BAME	White
<b>Rig Show</b>	0%	100%
<b>Structured Reality</b>	0.50%	99.50%
<b>Single Documentary</b>	0.97%	99.03%
<b>Specialist Factual</b>	0.99%	99.01%
<b>Constructed</b>	1.39%	98.61%
<b>Daytime</b>	1.88%	98.12%
<b>Features</b>	1.90%	98.10%
<b>Natural History</b>	2.02%	97.98%
<b>Current Affairs</b>	3.26%	96.74%
<b>Factual Entertainment</b>	3.41%	96.59%
<b>Observational Documentary</b>	3.96%	96.04%
<b>Popular Documentary</b>	4.69%	95.31%

Figure 8

Factual television is the genre in which many start their careers as a television director and it covers a wide range of directing work. **0%** of **Rig Shows** (e.g. *One Born Every Minute*, *Educating Yorkshire*) we looked at were directed by a BAME director, closely followed by **Structured Reality** (e.g. *Made in Chelsea*, *The Only Way Is Essex*), **Single Documentary** (e.g. *Imagine*, *Body Matters*) and **Specialist Factual** (e.g. *Horizon*), which all had less than 1%. With Single Documentary and Specialist Factual representing the pinnacle of directing work in the genre, the virtual exclusion of BAME directors at this level illustrates how BAME directors have been effectively shut out of some of the most eminent directing jobs in Factual television.

### In Focus: *Coming Up*

All of the 12.78% of episodes made by a BAME director were accounted for by a single programme strand in Single drama, Channel 4’s *Coming Up*. The *Coming Up* scheme gives emerging directors the chance to direct an original feature-length single drama which is then broadcast on the channel. The director gains a credit and valuable practical experience with the aim of improving their employment prospects. We were able to track how the careers of those BAME directors working on *Coming Up* had developed before and after taking part (see diagram below). From a group of 12 BAME directors, three did not direct again, two returned to directing short films, five went on to direct within the Drama genre and three went on to make a feature film.

The *Coming Up* scheme provides a powerful illustration of the positive impact that this type of scheme can have — a dramatic increase in the visibility of talented BAME directors as well as opening up access to work. This initiative also had a clear and immediate impact on the under-employment of BAME directors. *Coming Up* demonstrates how an emerging talent strand can create real, definitive employment opportunities for BAME directors in one the most competitive areas of Drama. The *Coming Up* model provides an existing template that could be developed further to realise its full potential and that of the BAME directors taking part. Building on the experience gained in schemes such as *Coming Up* is essential if BAME directors are to move on and see long-term benefit through increased employment opportunities.

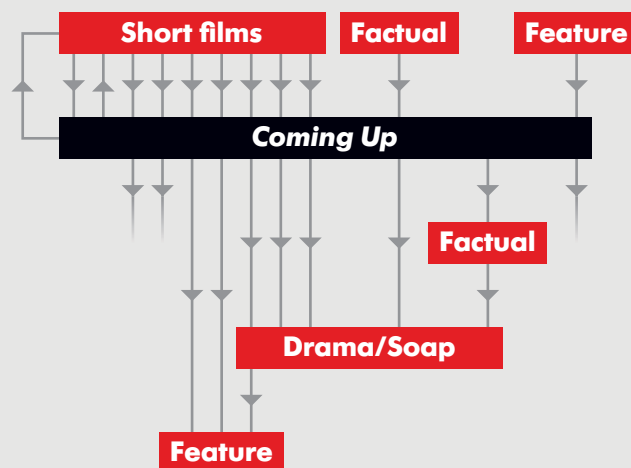


Figure 9





**Constructed** (e.g. *First Dates*, *The Choir*) did not perform much better at 1.39%. Sub-genres producing relatively high volumes of episodes such as **Daytime** (e.g. *Flog it*, *Coach Trip*) at 1.88% and **Features** (e.g. *Countryfile*, *Grand Designs*) at 1.90% — while not the worst-performing areas within Factual — could be doing more given the amount of directing work they generate. Long-running Daytime and Features programmes present a number of tried and tested, mid-range shows that could be used to train and advance the careers of BAME directors.

Others areas of Factual showed significantly higher proportions of episodes directed by BAME directors, with **Current Affairs** (e.g. *Panorama*) at 3.26%, **Factual Entertainment** (e.g. *The Apprentice*, *Who Do You Think You Are?*) at 3.41%, **Observational Documentaries** (e.g. *Posh Pawn*, *Inside Claridge's*) at 3.96% and **Popular Documentary** (*World's Scariest ...*, *Secret Life of ...*) at 4.69% all performing above the overall Factual average of 2.46%.

Comedy 		
	BAME	White
<b>Sketch Show</b>	0%	100%
<b>Sitcom/Scripted Comedy</b>	0.19%	99.81%

Figure 10

The situation in the Comedy genre is extremely alarming. Without the single episode of **Scripted Comedy's** *Little Crackers* made by a BAME director, the genre would have been directed entirely by white directors. We believe that one of the factors contributing to the genre's appalling lack of diversity is the fact that so much directing in Comedy is multi-camera work (see *Multi-camera & Entertainment*, p.10).

Directors UK will carry out further work in this area to deepen our understanding about what may be taking place within the Comedy genre. For example, with many programmes having one director for all their episodes, what can be done to open up opportunities for BAME directors to gain experience in this area? Is directing comedy somehow perceived as higher risk than other genre areas? We will be calling on broadcasters to work with us to address how more BAME directors can be given the opportunity to enter and progress within Comedy.

## Multi-camera & Entertainment



	BAME	White
<b>Chat/Talk Show</b>	0%	100%
<b>Game Show</b>	0%	100%
<b>Panel Show</b>	0%	100%
<b>Performance</b>	0%	100%
<b>Reality</b>	0%	100%
<b>Shiny Floor</b>	0.15%	99.85%
<b>Studio/Magazine</b>	0.52%	99.48%

Figure 11

**Multi-camera & Entertainment** was the largest genre in our sample accounting for 37% of episodes overall (20,376) due to high volume shows such as *The Jeremy Kyle Show*, *The Chase* and *Pointless*. However, our analysis uncovered that despite the large number of episodes in our sample BAME directors had worked on just seven programmes.

**Shiny Floor** shows had 0.15% BAME directors working on *Britain's Got Talent*, *Strictly Come Dancing* and *Got to Dance*, and **Studio/Magazine** had 0.52% BAME working on *Watchdog*, *The Culture Show*, *Rip Off Britain* and *Film 2010* with Jonathan Ross.

The Multi-camera & Entertainment genre has many long-standing programmes that could be opened up to BAME directors. Barriers such as needing previous experience and/or technical expertise must be addressed head-on with targeted training to build up BAME directors' skills and experience and improve employment prospects.

The picture in this genre is so critical and urgent that this is not about maintaining and expanding the diversity of directing talent in Multi-camera & Entertainment but rather first ensuring that there is any diversity at all. Directors UK recognises this as an urgent matter that needs to be supported by specific training initiatives. We are working with industry partners to develop appropriate training in multi-camera directing that includes Comedy and Children's programmes.

## Children's



	BAME	White
<b>Children's Comedy</b>	0%	100%
<b>Children's Entertainment</b>	0%	100%
<b>Children's Game Show</b>	0%	100%
<b>Children's Drama</b>	0.81%	99.19%
<b>Children's Factual</b>	5.39%	94.61%

Figure 12

Children's is one of the smallest genres within our sample and managed 1.77% of episodes made by a BAME director. This was achieved by BAME directors having worked on two **Children's Factual** shows (*Gastronuts* and *Incredible Edibles*) and two dramas (*Young Dracula* and *Wolfblood*).

The picture in Children's television is particularly alarming as this is a genre that is viewed as a key entry point for the directing workforce. Because this is also a genre where directors are most likely to get their first opportunity to develop skills that can be used in other genres, the role Children's programmes have played in developing talent appears to be at significant risk. To some degree there is a misguided perception that the Children's genre may be easier to get into than other areas: this is clearly not the case for BAME directors.

However, the Children's genre is an area of television production where a concerted effort could and should be made through targeted initiatives that open up more directing work to BAME directors and through which careers can develop. Directing work in Children's programmes could provide BAME directors with valuable experience across the board that would help them move on into other areas should they wish.



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# In-depth Interviews

We carried out a number of in-depth interviews alongside our statistical analysis to better understand what lies behind the issues and how to tackle them. The interviews, with BAME directors whose careers spanned between 5 and 30 years, revealed key themes that were significantly impacting career development and progress.

Some of the industry's working practices and behaviours are effectively slowing or stunting the careers of BAME directors. There is a perception that a career in television production, a predominantly white industry, is inaccessible and unsustainable to potential directors from BAME backgrounds.

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## Career development and progression

With few directors entering the television industry 'fully formed', it means the vast majority of directors work their way up through other television roles or move across from related fields such as film, music or theatre. The lack of diversity across the Creative Industries confirms how much harder it is for individuals from BAME backgrounds to get in and stay in the directing profession. The feedback from interviewees was very clear: training and skills development needed to be more accessible to BAME directors, and this needed to be directly linked to employment opportunities if progress on under-employment and under-representation is to be made.

Interviewees expressed a sense that in recent years, while broadcasters may have become more vocal about diversity, the schemes they ran for new (or lesser known) talent had dropped away and directors were not as much of a priority as other creative professions. It is fundamental that opportunities allowing new and existing BAME directors to gain experience and learn their craft on the job continue and expand.

*"If you're a black or Asian director you have to be brilliant, you have to go above and beyond the norm."*

A high proportion of BAME directors interviewed got their first break into television through the publicly-funded broadcasters BBC and Channel 4, often through a specific scheme or entry series specifically aimed at supporting new and diverse talent. In the 1980s the BBC's Pebble Mill and Asian Production Unit were mentioned. More recently interviewees mentioned particular series that had provided valuable career development for directors — in the 1990s it was *The Bill* and in the 2000s it was *Coming Up*, *Skins* and *Misfits*.

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## Recruitment and hiring practices

The recruitment and hiring practices of employers can have the most direct and immediate impact on the underemployment of BAME directors. By changing some of these practices we can begin to tackle entrenched stereotypes as well as support the development of strong role models for others thinking about entering the industry.

How people get to hear about work opportunities can be seen to disadvantage many BAME directors since the vast majority of jobs are found through informal methods. The BAME directors interviewed felt acutely aware of being outside of the system and that this meant that job opportunities from contact networks were largely out of reach.

*"If opportunities in TV were genuinely based on merit then my career would have been very different. But the subjective opinions that dominate the decision-making processes in TV mean your career progress is purely subjective. You can't prove or contest anything because there's nothing to push against."*

**In context**

In the 2014 Creative Media Workforce survey<sup>10</sup> 56% of all respondents found jobs through informal recruitment methods. Of these informal methods the most common was being approached by an employer (24%) or through a former colleague (16%). Informal recruitment methods were most common in independent TV production where 38% of respondents said they were most likely to be approached by an employer for a job.

Informal recruitment processes and a lack of transparency reinforce the existing bias of a television industry that is overwhelmingly white. Interviewees believed that the lack of BAME individuals in key decision-making roles such as commissioner, executive producer and producer only propped up further the status quo and a tendency to hire in their own likeness. *In-group favouritism*<sup>11</sup> which concerns the hiring, promoting and rewarding of those in the “in” group has been proven to constrain diversity, working against women and in particular BAME groups.

**“There was a sense that these meetings were box-ticking and not going to lead to anything useful.”**

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**Networks and contacts**

The television industry is centred around informal recruitment practices that rely heavily on word-of-mouth and/or a very strong contact network to get work. Projects are often put together based on preconceived notions of what and who will work based largely on what has gone before; a situation that only strengthens existing stereotypes.

**“The pinnacle of Drama and Factual is dominated by white, male Oxbridge-types who just follow a straight line to the top, a well-trodden path. And this really matters because programme-making is an important way of bringing different visions about humanity.”**

BAME directors we interviewed were aware that they were not getting the same informal mentoring and advocacy that many of their white counterparts receive as a matter of course. Independent research confirms this type of behaviour is an outcome of *affinity bias*<sup>12</sup>.

**“I had no idea what ‘good’ looked like as I didn’t have any experienced counsel to call on and get constructive feedback.”**

A couple of interviewees said that whenever a cohort of ‘new talent’ emerged it was noticeably harder for the BAME directors to build their profile in comparison to their white peers. The interviewees referred to examples where they had entered the industry at the same time as white peers (also personal friends) with the same level of experience and technical ability but their career paths soon looked notably different.

The BAME directors were being repeatedly told to get more experience while only their white counterparts were getting the chance to build up their experience as well as gain the visibility and contacts needed to move on to the next stage in their career.

**“So much of getting work and advancing your career is about who you know, networks and being part of the circle ... and this support network helps when work was proving hard to find.”**

Networking plays a crucial part in a director’s career and needs to be actively encouraged by the broadcasters and supported by production companies. Too often interviewees felt BAME networking events were box-ticking exercises that didn’t result in anything constructive.

**“Really understanding the art of networking effectively is so important, as your work alone is not enough to get you ‘seen’.”**

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**Being a freelancer**

As the vast majority of directors working in UK television are freelance, directing is a precarious profession for everyone, but BAME directors are faced with additional obstacles when trying to sustain a career. With little or no monitoring of freelancers’ work patterns the severity of BAME under-representation within directing work has remained hidden until now.

<sup>10</sup> Creative Media Workforce Survey 2014

<sup>11</sup> Bell, M. P. (2012), *Diversity in Organisations*, South Western Cengage Learning

<sup>12</sup> *Unconscious Bias: Business Impact*, Employers Network and Inclusion (ENI)

Many BAME directors are not able to pursue 'linear' careers in their preferred genre as opportunities are so limited and the need to stay in work takes priority. Our research confirms the majority of BAME directors are pursuing each and every opportunity in order to gain experience and move their careers on. The general expectation within the industry is that directors quickly identify with a genre or specialism which they pursue and hone over time — a situation that puts BAME directors at a disadvantage. In pursuing the limited opportunities available in order to keep directing and earn a living, many BAME directors' CVs can appear relatively unfocused and go against them when compared to more linear, predictable career paths.

"At the end of the day it's about getting paid so you can keep doing it [directing], so you have to be totally flexible and open to what's out there, and I am. But even then, a lot of the time nothing comes back and there's a real sense they [potential employers] are just going through the process."

Our research leads us to believe the industry is losing disproportionately high numbers of BAME directors, from an already minute talent pool, as well as putting off BAME directors in the making. Directors UK will be carrying out further research in this area by mapping the careers of the existing BAME director community.

"Whatever [racial bias] might be going on, it is difficult for any director as their only currency is the working relationships they build and use to move their careers on."

Amongst the interviewees there was a strong desire to receive feedback and gain a better understanding of how they as individuals and their work were being perceived. Many of the interviewees had put significant time and energy into pursuing potential sources of feedback and advice, and many of them reported it did not result in anything either constructive or specific.

### **BAME initiatives and schemes**

A high proportion of interviewees mentioned specific schemes and initiatives in the past that they had found beneficial and/or could see had brought forward BAME colleagues. While many expressed some reticence about having to have such targeted support in the first place, all who mentioned it at interview agreed such measures were absolutely necessary to improve BAME directors' visibility.

"Working on *Coming Up* where I got to pair up with a writer really moved my experience and confidence on."

Tailored initiatives supported by dedicated funding came up repeatedly as did the need to ensure that such measures are not short-term fixes but represent a lasting commitment to developing careers.

"... the dedicated multi-cultural departments and schemes you used to get in the BBC gave BAME directors and other professionals real opportunities... and a nurturing environment that really paid off. I remember Pebble Mill in the '80s and others in the 1990s that made a visible impact. Those small clusters of BAME directors — most of them are still around today."





### Lack of visibility

Every director interviewed noted that a very small number of BAME directors are working in television and our analysis has confirmed this. This reinforces the perception that it is not easy to find BAME directors and helps to perpetuate the myth that many BAME directors lack the breadth of experience and body of work.

Both broadcasters and production companies say that widening their talent pool remains a challenge. There is still work to be done in improving the visibility of BAME directors. To be part of the talent pool that commissioners, producers and agents first think of requires that a director is working or has very recently directed. Frequent reference was made to the immediacy of the industry where you were viewed as “only being as good as your last job”: a situation that only serves to keep BAME directors invisible and unable to create the momentum needed to move to the next job.

A high number of interviewees highlighted the effect that the general lack of BAME directors in the industry was having on the ability to create role models. This was linked to the observation that BAME directors are not able to access work on award-winning programmes.

### Risk aversion

The independent production sector cites broadcasters’ refusal to take risks on new directors and production staff in general as one of the key reasons behind the failure of the industry to make significant progress on diversity.

“It [a broadcaster] didn’t feel like an organisation that was open to new people and the crews weren’t ready to give support to new directors.”

Many BAME directors report that broadcasters frequently use training formats like shadowing or mentoring as a way of avoiding more directing work going to lesser-known BAME directors. One example of this was an experienced director who had made short films and directed dozens of episodes of continuing drama who was then invited to shadow on another continuing drama for a week, unpaid.

“I made sure that I made myself familiar to the senior team involved in the programme so I was seen as less of a ‘risk’. It seemed to pay off as eventually I was offered a block to direct, but when a more technical scene was added, rather than let me work through it alongside an experienced director and direct the remainder of the block, I was removed from the entire block.”

“Broadcasters have the power to make a real difference but the way the system works now means there is no confidence to step away from the norm — it’s the same names again and again ... the safe way of doing things.”

### Unconscious bias and stereotyping

A general inability to put a finger on what was actually taking place was a common theme throughout the interviews. While there was general agreement that whatever was going on was not necessarily a conscious thing it was still having a very direct impact on BAME directors’ careers.





### Industry culture

All the interviewees said that invariably they were the only BAME person on set working with an all-white crew. This was also the case with the corporate executives overseeing productions.

“Crews themselves are very much closed networks, predominantly white working class men. Executives are largely white upper middle class university educated men who get to know the tried and tested routes in and up the industry. BAME kids are put off pursuing careers in film and TV as they don’t see BAME role models and they don’t have the family background to equip them with working knowledge of the industry.”

“I’ve been in my career for over 25 years and I’m good at it but I can’t stay and still be scrabbling around. Working in any other industry that long you’d feel more valued.”

Over half of those interviewed admitted that they frequently considered how viable a career in directing was longer term.

“The industry is dominated by class and the recession only helped to exaggerate this, with BAME and women being hit harder.”

One director reported he had been referred to as ‘an ethnic’ by a crew member, while a quarter of the interviewees had experienced situations where they had to explain they were the director rather than the assumed taxi driver, cast member or trainee.

“I’d like to go into somewhere that’s not all white and middle class, with a real mixture of people good at their jobs and bringing different things with them, reflecting the nation. Not the usual situation of feeling I’m the only one in there. It’s class, it’s gender and it’s race that need tackling. God help you if you’re all three!”

“It feels as though you’re battling invisible forces all the time... is it my race? my gender?... as you get passed by for others who don’t have as much training or experience.”

“You can’t prove or contest anything [relating to race] because the process isn’t open. Bias — unconscious or otherwise — can’t be pointed at.”

“I’ve definitely experienced discrimination over my 30-year career. TV is far worse than film... I think that TV can at times be institutionally... well, racist. It’s rarely conscious but the outcome is just the same.”

“There was a sense of going through the process but seeing that nothing would come out of it, with little to no feedback — the stock answer was to ‘get some more experience’.”

“In interviews they often want to explore the ‘exotic’; ten years ago it was the fact I am Bangladeshi but now it’s that fact I’m a Muslim... they’re not interested in what I want to say about the aesthetics or the story or the characters, they [interviewers] would want to focus on me being Muslim or Asian. It brings this added pressure of being seen as some form of ambassador for all Muslims and Bangladeshis.”

Interviewees talked about the need for BAME directors to have the ability to talk from their own perspective and not just be dropped into a ‘cultural’ category. But at the same time there was recognition that with limited opportunities it was generally best to take work when you could and build up your experience so you could pursue your own interests once you got inside the system.

# Conclusion

Directors UK's research provides further confirmation of the scale and depth of BAME under-representation within television production and the wider Creative Industries. Our findings reveal for the first time the acute levels of **under-employment** and **under-representation** for BAME directors working in UK television.

## For change to happen

Our research has identified a clear and distinct need within the directing profession to support BAME talent now and in the future. Directors UK welcomes the work already taking place across the industry that begins to address the issue of diversity at a strategic level, including more effective monitoring with the introduction of Project Diamond<sup>13</sup>.

Directors UK is pleased to be working in partnership with the industry through initiatives such as:

- BBC's continuing drama mentoring scheme
- ITV's continuing drama multi-camera directors' training
- Channel 4 Diversity Charter commitments
- Directors UK's high-end mentoring programmes.

Tackling the lack of diversity in UK television's directing community requires long-term, co-ordinated, industry commitment. Broadcasters are uniquely positioned to lead a culture change and bring in a new way of working. By making the commissioning system more open and transparent broadcasters have the ability to positively impact the production process at every level, across all genres.

Directors UK has set out a series of recommendations that can be seen, measured and above all experienced.



<sup>13</sup> [creativitydiversitynetwork.com/news/diamond-news-update](https://creativitydiversitynetwork.com/news/diamond-news-update)

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# Recommendations

## Recommendation 1

### **Broadcasters and commissioners:**

- set specific diversity targets to secure a commission as part of their commitment to tackling under-employment
- support transparency with monitoring and reporting of BAME representation across all commissions
- provide clear guidance on what is expected of productions in terms of diversifying directing talent and specifically how 'above the line talent' (named roles such as the director) should be searched for and recruited.

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## Recommendation 2

### **Broadcasters, production companies and training providers:**

- work with Directors UK to provide dedicated funded BAME career development initiatives and programme platforms at all career levels.

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## Recommendation 3

### **Production companies and producers:**

- provide unconscious bias training as standard for those members of staff involved in hiring freelance creative talent such as directors
- work with Directors UK to open up the access to employment opportunities across all genres and specifically address areas where there are no BAME directors working
- apply permanent staff recruitment and hiring practices to freelance BAME directors, to support fairer entry and career progression through equal access to employment.

## Recommendation 4

### **Directors UK to work with commissioners, production companies, agents and talent managers to increase BAME directors' visibility and access to work opportunities through:**

- information sharing, including talent databases
- focused networking tied to work in specific genre areas and/or projects
- the creation of more BAME role models to challenge the norm and inspire others.

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## Recommendation 5

### **Directors UK to carry out further research to:**

- map out the current careers of existing BAME directors to identify entry points, key barriers to progression and career development activity
- work with industry partners, education and training providers, schools and communities to foster the perception that a career as a television director is accessible and sustainable if you are from a BAME background.

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Directors UK calls on all parts of the industry to reflect our recommendations within their own strategic commitments to improving diversity in television production.



# Research Methodology

## Quantitative research

Directors UK's research into the levels of employment for BAME directors working in UK television production is based on analysis of a sample of UK television productions in order to build a detailed picture of the type of work BAME directors are undertaking.

Our analysis sample covered 55,675 individual episodes extending across 546 programme titles (see programme list, p.22).

The programmes we looked at were selected from in-house productions made by the BBC and ITV, as well as the output of the top nine consolidated independent production companies based on UK turnover (according to the *Broadcast Indie Survey 2014*): All3Media, Endemol, Shine, Fremantle, Zodiak, NBCU, Shed, Tinopolis and Boom.

The data is drawn from programme credits for UK-commissioned television programmes, matched with our comprehensive database of directors working on those programmes. Our data is gathered on a post-broadcast basis as part of our royalties system. The analysis in this report covers programmes monitored up to and including 2013 with analysis carried out in 2015<sup>14</sup>.

Our research sample included any significant programme made by those production companies and broadcast in the period 2011–13<sup>15</sup>. We defined 'significant' as anything that had been either:

1. Broadcast 20 times or more (including repeats)
2. Been nominated for a BAFTA Television Award
3. Was what we judged to have been a popular, well-known or highly talked about programme within that period.

Or any combination of the three. These criteria are expressed in the diagram opposite.

## Method

The method we have used to analyse the data is fractional weighting: this gives us a better picture of TV output than we would get from just looking at the number of directors. Under this method, each production is weighted by how many directors worked on it. So the sole director on a drama "counts" for more (100%) than the five individual directors on a factual entertainment show (who would each count for 20% each). Each episode in the data is allocated a percentage breakdown, so if a drama has one BAME director, that episode will be designated 100% BAME, whereas if a BAME and a white director co-directed an episode of something, that episode would be considered 50% BAME and 50% white.

This is a truer representation of how much work directors are actually doing. If we were to measure the workforce of BAME and white directors purely as a percentage of all the directors who appear in the data, it would mean that a director who produced one of ten five-minute segments on *Coast* would be deemed as significant as the sole director of an episode of *EastEnders* — skewing the overall data.

It is worth noting that our database only contains information relating to the work of 'principal directors' and therefore this analysis does not take into account other director positions. Further information about our credit hierarchy and a full definition of 'principal director' can be found at [directors.uk.com/distribution/credit-hierarchy](http://directors.uk.com/distribution/credit-hierarchy).

## Origins software

Directors UK worked with Richard Webber and Trevor Phillips in order to identify and cross reference the BAME directors found within our data sample. The analysis

<sup>14</sup> Results were accurate at the time that the data was collected

<sup>15</sup> Where programmes began broadcasting prior to 2011, their earlier episodes have also been included in the analysis.



## Selection criteria

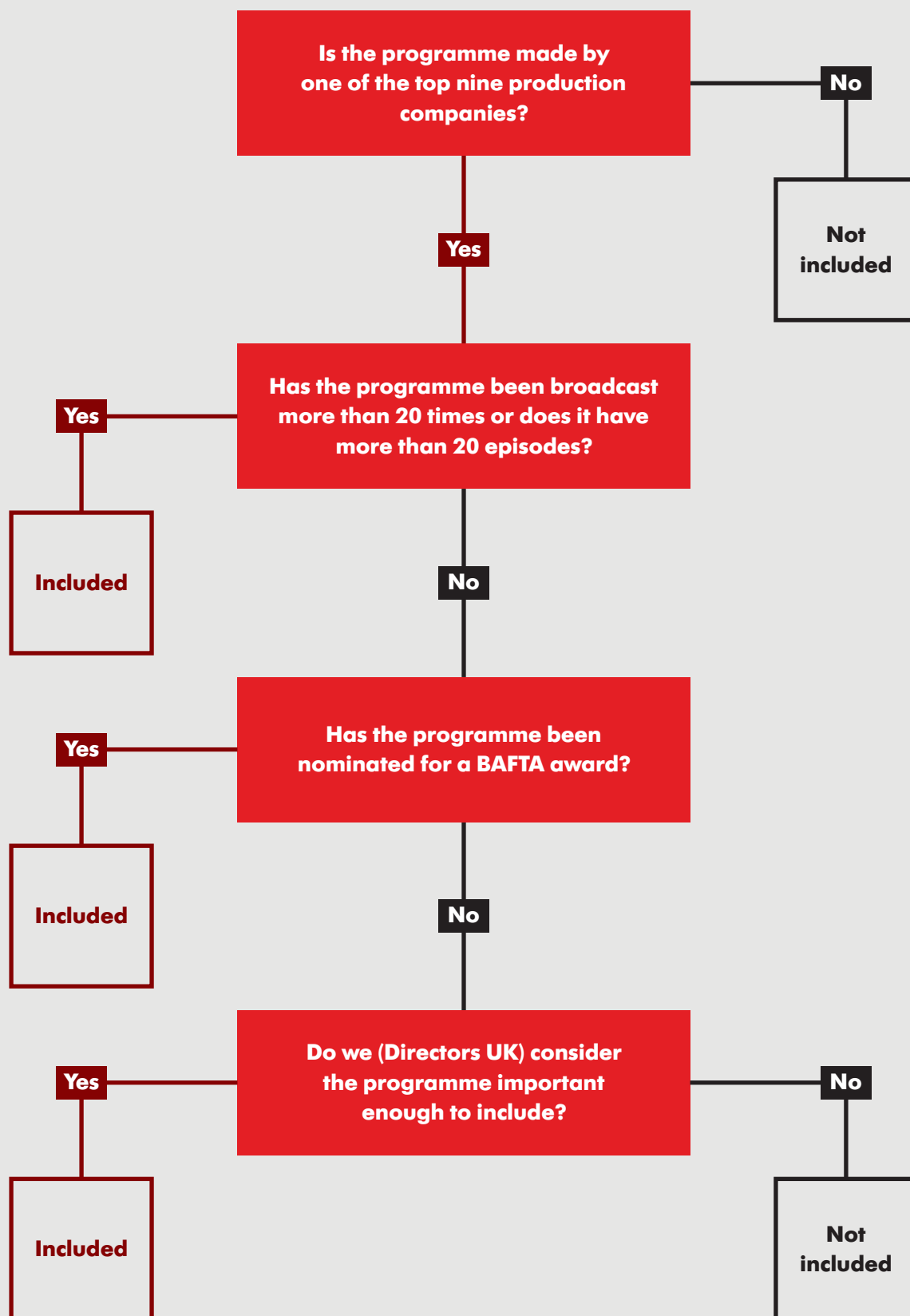
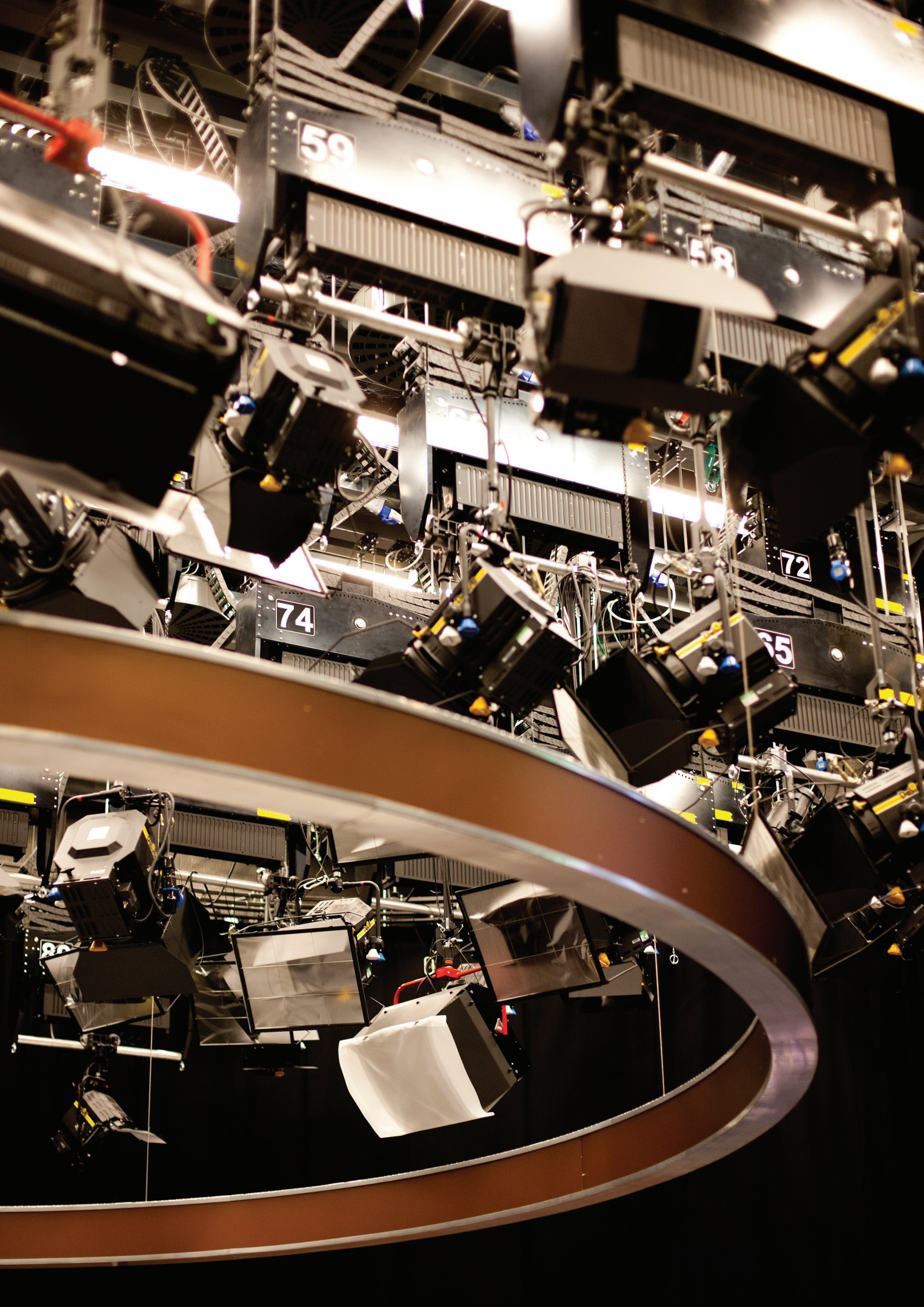


Figure 13







by gender and ethno-cultural background is derived from unique software (Origins) created by Professor Richard Webber, best known as the lead developer of two of the most commonly used consumer classification systems in the UK, Mosaic and Acorn. The technology is used extensively by public authorities, including police and health services, as well as leading retailers to gain detailed insight into performance and customer experience.

This software employs a database of 1.2 billion individual records globally. It uses 3 million family names and 0.8 million personal names to generate algorithms that can associate individual names with their gender, ethnic or cultural identity.

Results derived from Origins have been tested against several samples where the ethnic and/or gender composition is known through other methods and achieved accuracy in excess of 95%. For example, against a file of 40 million British adults, the software used produces a population breakdown directly comparable to that of the 2011 census.

The Origins software uses data derived from hundreds of possible ethno-cultural groups to carry out the analysis and provide indicative output. We subsequently grouped the numerous ethno-cultural groups under a few broad groupings, making analysis more practical when working with such a small number of individuals. In our research the term **Black, Asian & Minority Ethnic (BAME)** relates to the broad groupings of South Asian, Black and East & South-East Asian (including South Asian Muslim communities).

Where possible the Origins software outputs are checked either by further sampling or by direct inquiry. In this case Directors UK was able to verify the Origins output by direct inquiry focused on a sample of known individuals. Both WebberPhillips and Directors UK are satisfied that the output is robust and represents a true picture of the composition of the database.

## Qualitative research

To provide vitally important context to the statistical analysis we carried out qualitative research to gain insight into some of the causes behind the under-employment of BAME directors and under-representation of those from a BAME background within the directing profession.

A series of unstructured, non-directive, in-depth interviews were carried out. This allowed interviewees to lead the conversation and determine what they regarded as relevant. The informal, free-form structure was an open opportunity to share unique insight into their careers, experiences and views in a way that was natural to them.

Unstructured interviews were chosen for a number of reasons:

- They are particularly useful when asking about personal experiences
- They reveal information in a more neutral environment, minimising attached bias from the interviewer/standardised questions
- The nature of conversation allows for spontaneity and for questions to develop during the course of the interview, which are based on the interviewees' responses
- The interviewer is able to discover important information which did not seem relevant before the interview
- Structured interviews can sometimes lead to a tendency for the interviewee to answer questions inaccurately — responding in a way they believe may be viewed more favourably by others.

Unstructured interviews can make it more difficult to identify patterns among interviewees' responses in comparison to structured interviews, but we have found the responses we recorded displayed a high degree of consistency.

# Programme List

## Children's

### Children's Comedy

Big Babies  
Chucklevision  
Diddy Movies  
Hacker Time  
Horrible Histories  
Hotel Trubble  
Hounded  
The Legend Of Dick And Dom  
Ministry Of Curious Stuff  
My Almost Famous Family  
Pixelface  
Sorry I've Got No Head

### Children's Drama

4 O'Clock Club  
Dani's Castle  
Dani's House  
The Dumping Ground  
Half Moon Investigations  
M.I. High  
Paradise Cafe  
Postcode  
Roman Mysteries  
Sadie J  
The Sarah Jane Adventures  
Scoop  
Strange Hill High  
Tracy Beaker Returns  
Wizards vs Aliens  
Wolfblood  
Young Dracula

### Children's Entertainment

Alesha's Street Dance Stars  
The Big Performance  
Da Dick And Dom Dairies  
Help! My Supply Teacher Is Magic  
Sam And Mark's Big Friday Wind-Up  
The Slammer

### Children's Factual

Absolute Genius With Dick And Dom  
All Over The Place  
Deadly 60  
Deadly Art  
Driving Academy  
Ed And Oucho's Excellent Inventions  
Gastronuts  
Hero Squad  
I Want My Own Room  
Incredible Edibles  
Jedward's Big Adventure  
Little Howard's Big Question  
My Genius Idea  
Naomi's Nightmares Of Nature  
Operation Ouch!

Roar!  
Show Me What You're Made Of

### Children's Game Show

Copycats  
Escape From Scorpion Island  
Mission: 2110  
School Of Silence  
Trapped  
Ultimate Sports Day  
Who Let The Dogs Out?

## Comedy

### Sitcom/Scripted Comedy

Ambassadors  
Beaver Falls  
Benidorm  
Bluestone 42  
Citizen Khan  
Drifters  
Family Tree  
Fresh Meat  
Him And Her  
The Inbetweeners  
The IT Crowd  
The Job Lot  
Lemon La Vida Loca  
Little Crackers  
Miranda  
Mrs Brown's Boys  
Peep Show  
Phoneshop  
Rev  
Roger And Val Have Just Got In  
Sirens  
The Thick Of It  
Toast Of London  
A Touch Of Cloth  
Twenty Twelve  
Two Pints Of Lager And A Packet Of Crisps  
Vicious  
White Van Man  
Youngers

### Sketch Show

Come Fly With Me  
Fool Britannia  
Stewart Lee's Comedy Vehicle

## Drama

### Detective/Police

Agatha Christie's Marple  
Agatha Christie's Poirot  
Broadchurch  
Inspector George Gently  
Law And Order: UK

Lewis  
Luther  
Martina Cole's The Runaway  
Midsomer Murders  
Murder On The Home Front  
New Tricks  
Ripper Street  
Rosemary And Thyme  
Shetland  
Silent Witness  
Spooks  
The Tunnel  
Vera  
Whitechapel

### Historical/Period

Downton Abbey  
Great Expectations  
The Hour  
Land Girls  
The Mill  
Mr Selfridge  
The Paradise  
Peaky Blinders  
Privates  
The Village  
The White Queen  
A Young Doctor's Notebook

### Sci-Fi/Fantasy

Being Human  
Black Mirror  
Doctor Who  
The Fades  
In The Flesh  
Merlin  
Switch  
Utopia

### Series & Serials

Any Human Heart  
Breathless  
Father Brown  
The Hollow Crown  
Hotel Babylon  
Hustle  
Inside Men  
The Jury  
The Last Weekend  
Lip Service  
Love And Marriage  
Mayday  
Monroe  
Mount Pleasant  
Mrs Biggs  
My Mad Fat Diary  
Our Girl  
The Politician's Husband

Prisoners' Wives  
 The Promise  
 Secret Diary Of A Call Girl  
 Secret State  
 Shameless  
 Silk  
 Skins  
 The Street  
 The Town  
 Truckers  
 Waterloo Road  
 Wild At Heart

### Single Drama

An Adventure In Space And Time  
 Appropriate Adult  
 Burton And Taylor  
 Coming Up  
 The Crash  
 The Cricklewood Greats  
 Enid  
 Lawless  
 Moonfleet  
 A Mother's Son  
 Mr Stink  
 Murder: Joint Enterprise  
 Page Eight

### Soap

Casualty  
 Coronation Street  
 Doctors  
 EastEnders  
 Emmerdale  
 Holby City  
 Hollyoaks

## Factual

### Constructed

Amazon With Bruce Parry  
 Arctic With Bruce Parry  
 Benefits Britain 1949  
 The Chef's Protégé  
 The Choir  
 Extreme A&E  
 First Dates

### Daytime

60 Minute Makeover  
 Bargain Hunt  
 Beat My Build  
 Britain's Empty Homes  
 Build A New Life In The Country  
 Coach Trip  
 Country House Sunday  
 Dickinson's Real Deal  
 Escape To The Country

Flog It! / Flog It! Trade Secrets  
 Holiday Home Sweet Home  
 Homes Under The Hammer  
 House Doctor  
 May The Best House Win  
 Plan It, Build It  
 The Renovation Game  
 Secret Dealers  
 Star Treatment  
 Storage Hoarders  
 Wanted Down Under /  
 Wanted Down Under Revisited

### Factual Entertainment

Ade In Britain  
 The Apprentice  
 Ashley Banjo's Secret Street Crew  
 The Audience  
 Barely Legal Drivers  
 Bear's Wild Weekend  
 The Big Reunion  
 Brendan's Magical Mystery Tour  
 Britain's Biggest Hoarders  
 Child Genius / Child Genius: Five Years On  
 Come Dine With Me  
 Cornwall With Caroline Quentin  
 The Dales  
 Derren Brown (Various Titles)  
 Don't Tell The Bride  
 Extreme Fishing With Robson Green  
 Fame In The Frame  
 Fifth Gear  
 Food Glorious Food  
 Four In A Bed  
 Gadget Geeks  
 Gadget Man  
 The Gadget Show  
 Gino's Italian Escape  
 Gogglebox  
 Harry's Arctic Heroes  
 Harry's Mountain Heroes  
 Heston's Feasts  
 The Hoarder Next Door  
 Hotel Of Mum And Dad  
 An Idiot Abroad  
 Idris Elba: King Of Speed  
 James Martin's Food Map Of Britain  
 James Nesbitt's Ireland  
 Joanna Lumley's Nile  
 Junior Masterchef  
 Kung Foolery  
 Long Lost Family  
 The Many Faces Of...  
 Mary Queen Of Shops  
 Mary Queen Of The High Street  
 Masterchef  
 My Pet Shame

My Tasty Travels With Lynda Bellingham  
 Paul Merton In China  
 Paul Merton In Europe  
 Paul Merton In India  
 Paul O'Grady: For The Love Of Dogs  
 Piers Morgan's Life Stories  
 Ramsay's Kitchen Nightmares  
 The Real Hustle  
 Richard Hammond's Secret Service  
 Robson's Extreme Fishing Challenge  
 Rory McGrath's Pub Dig  
 Saturday Cookbook  
 The Secret Millionaire  
 The Secret Millions  
 The Secret Supper Club  
 Snakemaster: Austin Stevens Adventures  
 Snog Marry Avoid?  
 Sun, Sex And Suspicious Parents  
 Supersize vs Superskinny /  
 Supersize vs Superskinny Kids  
 Thelma's Gypsy Girls  
 Three In A Bed  
 Through The Keyhole  
 Top Gear  
 Undercover Boss  
 What Happens In Kavos  
 Who Do You Think You Are?  
 Wife Swap  
 World's Most Dangerous Roads  
 World's Toughest Trucker  
 Young Apprentice  
 Young, Dumb And Living Off Mum

### Features

The A To Z Of TV Cooking  
 The A To Z Of TV Gardening  
 Alex Polizzi – The Fixer  
 Antiques Roadshow  
 Big Body Squad  
 Chinese Food Made Easy  
 Countryfile  
 Countrywise  
 Cowboy Builders  
 Cowboy Traders  
 Cowboy Trap  
 DIY SOS  
 Double Your House For Half The Money  
 Embarrassing Bodies (Various Titles)  
 Food And Drink  
 Food Unwrapped  
 Four Rooms  
 Gardeners' World  
 Gok's Clothes Roadshow  
 Gok's Style Secrets  
 Gordon Ramsay's Home Cooking  
 Gordon Ramsay's Ultimate Cooking Course  
 Grand Designs

# Programme List

Great British Menu  
Hairy Bikers' Best Of British  
Hairy Bikers' Meals On Wheels  
Help! My House Is Falling Down  
Holiday Hit Squad  
Hollywood Me  
The Hotel Inspector /  
The Hotel Inspector Returns  
How Not To Get Old  
How To Look Good Naked  
Location Location Location  
Restoration Home /  
Restoration Home – One Year On  
Restoration Man  
Saturday Farm  
Secret Eaters  
Superscrimbers (Various Titles)

## Natural History

Africa  
David Attenborough's Galapagos  
Meerkat Manor  
Natural World  
Nature Shock  
Nature's Newborns

## Current Affairs

Panorama  
Real Crime  
Tonight / Tonight With Trevor McDonald

## Observational Documentary

Animal Heroes  
Bedlam  
Big Fat Gypsy Weddings  
Born To Be Different  
The Call Centre  
Countryside 999  
Eddie Izzard's Mandela Marathons  
Eddie Stobart: Trucks And Trailers  
Emergency Bikers  
Everest ER  
First Time Farmers  
Fish Town  
The Fried Chicken Shop  
Happy Families  
Helicopter Heroes  
Hello Goodbye  
Highland Emergency  
The Hotel  
Inside Claridge's  
Junior Doctors  
Keeping Britain Alive: The NHS In A Day  
The Lakes  
The Midwives  
Motorway Cops  
Night Cops  
Nursing The Nation

Our War  
People Like Us  
Posh Pawn  
Sixteen Kids And Counting  
Soho Blues  
Traffic Cops

## Popular Documentary

Born To Kill  
Britain's Killer Storms  
Cherry Goes ...  
Great British Railway Journeys  
Great Continental Railways  
Katie: My Beautiful Friends  
Martina Cole: Girls In Gangs Los Angeles  
Ross Kemp On Gangs  
Ross Kemp: Extreme World  
Secret Life Of ...  
The Story Of Light Entertainment  
World's Scariest ...  
The World's Weirdest Weather

## Rig Show

Educating Essex  
Educating Yorkshire  
One Born Every Minute

## Single Documentary

Body Matters  
Crazy About One Direction  
Date My Pornstar  
Dying For Clear Skin  
The Fight Of Their Lives  
A Great British Air Disaster  
Horsemeat Banquet  
How To Build A Bionic Man  
Imagine ...  
Murder On The Victorian Railway  
Neil Armstrong – First Man On The Moon  
The Plane Crash  
Richard III: The King In The Car Park  
Sex Lies And Rinsing Guys  
Stephen Fry: Out There  
Stephen Hawking: A Brief History Of Mine

## Specialist Factual

Ancient Egypt: Life And Death In The Valley  
Of The Kings  
The Bible: A History  
Britain's Secret Homes  
Britain's Secret Treasures  
British Masters  
Coast  
Horizon  
Howard Goodall's Story Of Music  
Lost Kingdoms Of Africa

## Structured Reality

Made In Chelsea  
The Magaluf Weekender  
The Only Way Is Essex

## Multi-camera & Entertainment

### Chat/Talk Show

The Graham Norton Show  
The Jeremy Kyle Show  
Let's Do Lunch ... With Gino And Mel  
Live With Gabby  
Loose Women  
Something For The Weekend  
Sunday Brunch  
This Morning  
The Wright Stuff

### Game Show

1001 Things You Should Know  
Are You Smarter Than A Ten Year Old? /  
Are You Smarter Than Your Ten Year Old?  
Big Star's Little Star  
Britain's Brightest  
The Chase  
The Common Denominator  
Countdown  
The Cube  
Deal Or No Deal  
Eggheads  
Face The Clock  
Mastermind / Mastermind Celebrity Special  
The Million Pound Drop  
Only Connect  
Perfection  
Pointless / Pointless Celebrities  
Pressure Pad  
Prize Island  
Show Me The Telly  
Take On The Twisters  
Tipping Point  
Total Wipeout  
University Challenge

### Panel Show

8 Out Of 10 Cats  
Celebrity Juice  
Never Mind The Buzzcocks  
Q!  
A Question Of Sport  
Sweat The Small Stuff  
Was It Something I Said?  
Would I Lie To You?

### Performance

Diversity Live: The Diversitoys Tour, 3D  
iTunes Festival  
Later ... With Jools Holland

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## **Reality**

Biggest Loser UK  
Chris And Wes: Let's Do This  
Famous And Fearless  
Football's Next Star  
I'm A Celebrity Get Me Out Of Here  
Show Me The Monet

## **Shiny Floor**

All Star Family Fortunes  
Ant And Dec's Saturday Night Takeaway  
Britain's Got Talent  
Dancing On Ice  
Got To Dance  
Must Be The Music  
Splash!  
Strictly Come Dancing  
Surprise Surprise  
Take Me Out  
The Voice  
The X Factor  
Your Face Sounds Familiar

## **Studio/Magazine**

10 O'Clock Live  
Animal Antics  
The Apprentice: You're Fired  
Big Brother's Bit On The Side  
Charlie Brooker's 2013 Wipe  
Charlie Brooker's How Videogames  
Changed The World  
Charlie Brooker's Screenwipe  
The Culture Show  
Dara O'Briain's Science Club  
Film... With Barry Norman /  
Jonathan Ross / Claudia Winkleman  
Liza And Huey's Pet Nation  
My Life In Books  
The Review Show  
Rip Off Britain  
Stargazing Live  
Strictly Come Dancing: It Takes Two  
Watchdog  
The Xtra Factor



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