

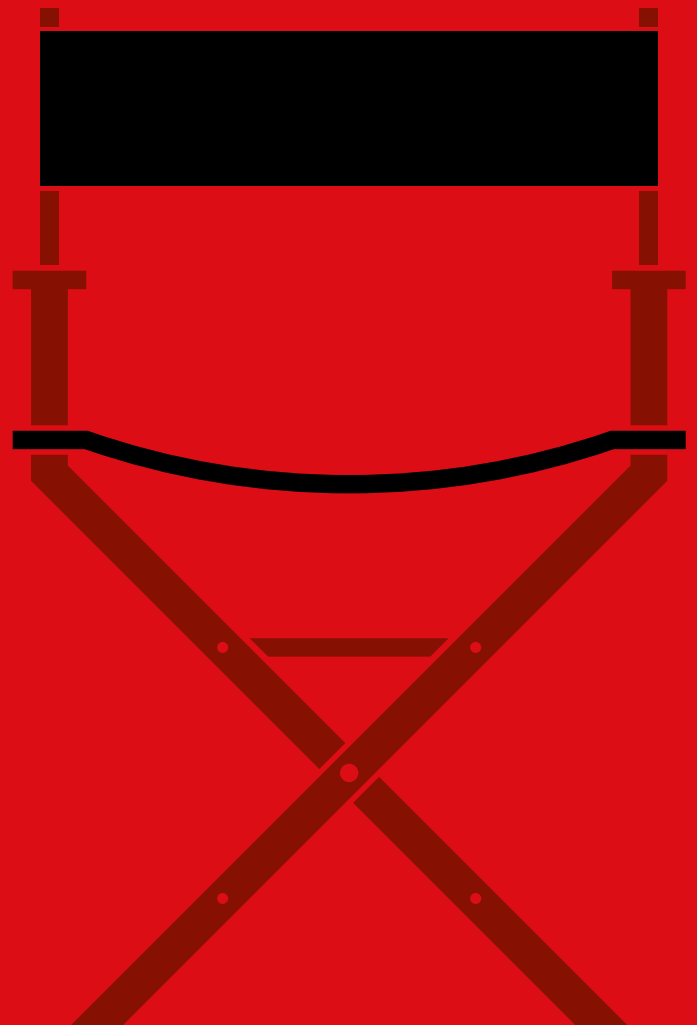
DIRECTORS UK

Campaigning

Who's Calling the Shots?

**Gender inequality
among screen
directors working
in UK television**

A report by Directors UK



August 2018

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Executive summary

In 2014, Directors UK issued its first ever report on female directorial representation in UK television production: *Women Directors – Who’s Calling the Shots?* It highlighted that:

- On average, just 25% of the programming examined was directed by women.
- Between 2011 and 2013, the percentage of drama and serial episodes directed by women fell from 15% to 11%.
- Within factual programme strands and series, women were more likely to be directing programmes with ‘domestic’ subject matter: parenting, body image, retail and the domestic terrain.

Four years on and a number of industry equality and inclusion initiatives later, Directors UK wants to understand whether women are directing more TV and whether the nature of the work they are doing has changed to better represent the views, tastes and interests of the 51% female audience our broadcasters serve. This report analyses the proportions of TV programmes directed by women (credited as a principal director) on British mainstream TV (BBC, ITV, Channel 4 and Channel 5), between 1 January 2013 and 31 December 2016. It uses data manually collected by the Directors UK Team from the credits of television programmes which has been cross-checked against data reports submitted to us from broadcasters and the data directors have given us about the shows they have made.

Key statistics

The 2013–16 period saw the percentage of television **episodes directed by women decline from 27.29% to 24.31%** (down by **2.98 percentage points**). While in the same period the percentage of **episodes directed by men increased from 72.67% to 75.53%** (up by **2.86 percentage points**).

Television episodes directed

Women

27.29%		2013
24.31%	–2.98%	2016

Men

72.67%		2013
75.53%	+2.86%	2016

Women make up a third of the workforce in the dataset, but only direct a quarter of the work

33.1%	Women in the workforce
25.03%	Episodes directed by women

Change in percentage of episodes directed by women between 2013–16 (by genre)

Factual	–9.8 percentage points
Children’s	–4.5 percentage points
Multi-camera & Entertainment	+2.8 percentage points
Drama & Comedy	+4.4 percentage points

The most significant areas of decline for women directors are in the genres of Factual (down by **9.8 percentage points**) and Children’s (down by **4.5 percentage points**). The Drama & Comedy and Multi-camera & Entertainment genres both show growth in the percentages of women directing programmes from 2013 to 2016 (**4.4 percentage points** growth and **2.8 percentage points** respectively).

The percentage of episodes of lifestyle, entertainment and reality programming directed by women declined by **13.5 percentage points** in this period, but this sub-genre still has the highest percentage of episodes directed by women; on average **35.7%**.

Continuing Drama (soaps) saw a noticeable growth in the percentage of episodes directed by women following the creation of a series of on-set career development placements. (It increased by **7.3 percentage points**) as did single drama (**11.4 percentage points**).

Of the individual directors working across the four television channels in this period, **66.5%** were men and **33.1%** were women and **0.4%** are undetermined.

No broadcaster managed to improve their percentage of episodes directed by women over the four-year period despite the publication of goals, interventions and diversity and inclusion strategies.

Interventions to place women into specific shows and within specific genres appear to boost the numbers within a given category, but have not yet brought systemic change to overall programme-making.

Change in percentage of episodes directed by women between 2013–16 (by broadcaster)

BBC	–1.8 percentage points
ITV	–1.5 percentage points
Channel 4	–5.4 percentage points
Channel 5	–2.9 percentage points

Our work in identifying who the programme makers are is key to understanding how well UK programming really reflects the make-up of modern Britain. It is important to know this as our national broadcasters have an obligation under their operating licences to represent society both on and off screen. In September 2017 Ofcom, the UK television regulator, released their report, *Diversity and Equal Opportunities in Television*. In the foreword, Chief Executive Sharon White, states:

“Television has the power to shape and represent our identities and values. To achieve that, broadcasters must reflect the society we live in ... research suggests they are falling short ... the whole industry needs to do much more.”¹

This report’s findings support this view, as does the recent report issued by our colleagues at the Writers Guild of Great Britain (WGGB) who report² that only “... 30% of all writers credited on at least one UK TV episode, between 2001 and 2016, were female” (p.48). Clearly, the level of women working in key programme authorship roles is not high enough for television to properly reflect the gender breakdown of the nation. This report, *Who’s Calling the Shots?*, provides robust evidence to Ofcom and the broadcasters of the significant work that still needs to be done redress inequality.

In conclusion, our report recommends a sustainable route to generate positive change:

- We call on Ofcom to make it mandatory for all UK broadcasters to monitor and publicly report on the diversity characteristics of all those making programmes for them, both permanent staff and freelancers.
- We propose that broadcasters be set targets to ensure their workforce mirrors the gender, ethnic and disability makeup of the UK population by 2020.
- We call on broadcasters to use fairer recruitment practices in line with other industries and provide everyone in hiring positions with unconscious bias training.
- We urge that all broadcasters commit 0.25% of their commissioning spend across all programme-making as a levy to fund industry access and career development schemes for under-represented groups.



About Directors UK

Directors UK is the professional association of UK screen directors. It is a membership organisation representing the creative, economic and contractual interests of over 6,700 members — the majority of working TV and film directors in the UK. Directors UK collects and distributes royalty payments and provides a range of services to members including campaigning, commercial negotiations, legal advice, events, training and career development. Directors UK champions change to the current landscape to create an equal opportunity industry for all.

The dataset

The dataset covers 47,444 episodes directed by 4,388 directors broadcast by the four principal UK terrestrial broadcasters — BBC, ITV, Channel 4 and Channel 5 — between 1 January 2013 and 31 December 2016. An episode represents a single programme, for instance a documentary, or a single episode within a television series or serial. The dataset is broken down into five genres:

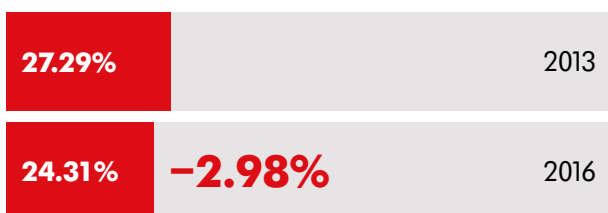
Genre	% of total dataset	No. of episodes
Factual	46.9%	22,280
Multi-camera & Entertainment	26.1%	12,423
Drama & Comedy	18.2%	8,667
Children's	8.2%	3,906
Animation	0.3%	168

Key findings

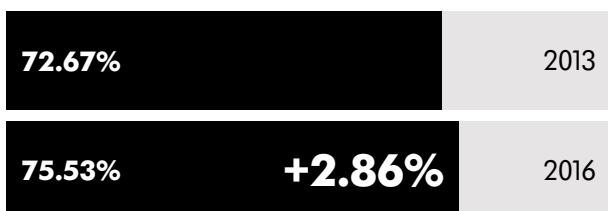
The 2013–16 period saw the percentage of television **episodes directed by women decline from 27.29% to 24.31%** (down by **2.98 percentage points**). While in the same period the percentage of **episodes directed by men increased from 72.67% to 75.53%** (up by **2.86 percentage points**).

Television episodes directed

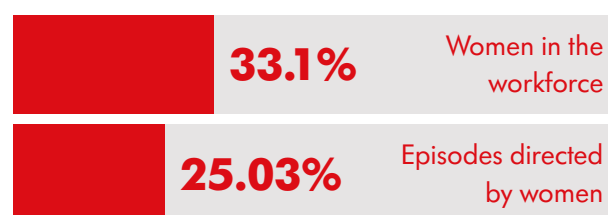
Women



Men



Women make up a third of the workforce in the dataset, but only direct a quarter of the work



Of episodes broadcast across the four television channels between 2013 and 2016, on average only **25.03%** were directed by women.

In terms of quantities of working individuals in the dataset, **66.5%** (2,916) were men and **33.1%** (1,452) were women. The gender of **0.4%** (20) could not be determined.

Table 1: Percentage of television episodes directed by women across all broadcasters (2013–16)

Year	Male	Female	Unknown
2013	72.67%	27.29%	0.05%
2014	75.24%	24.66%	0.10%
2015	76.10%	23.86%	0.04%
2016	75.53%	24.31%	0.16%
Percentage shift from 2013–16	+2.86%	-2.98%	



Table 2

Percentage of television episodes directed by women by broadcaster (2013–16)

- Comparing 2013 to 2016, all broadcasters saw an overall decline in the number of television episodes directed by women, with Channel 4 seeing the biggest decrease, **–5.4 percentage points**.

Broadcaster	Year	Episodes	% episodes directed by women		
BBC	2013	5,754	30.7%	Mean average	Overall percentage point decline -1.8%
	2014	5,313	28.1%	28.5%	
	2015	6,163	26.4%		
	2016	5,683	28.9%		
ITV	2013	2,853	24.5%	Mean average	Overall percentage point decline -1.3%
	2014	2,764	23.2%	23.7%	
	2015	2,613	23.6%		
	2016	2,756	23.2%		
Channel 4	2013	2,643	25.2%	Mean average	Overall percentage point decline -5.4%
	2014	2,633	23.7%	22.2%	
	2015	2,183	20.1%		
	2016	2,580	19.8%		
Channel 5	2013	628	17.5%	Mean average	Overall percentage point decline -2.9%
	2014	780	9.5%	14.4%	
	2015	930	16.2%		
	2016	1,168	14.6%		

Which genres* saw the biggest change in the percentage of episodes directed by women?

From 2013 to 2016, the most significant decreases in the percentage of episodes directed by women has been in Factual programmes, down by 9.8% percentage points, and Children's programmes which saw a reduction of 4.5 percentage points.

Other genres saw an improvement. Multi-camera & Entertainment was up by 2.8 percentage points while Drama & Comedy saw a 4.4 percentage point increase.

* Full genre and sub-genre definitions can be found on page 23.

Table 3

Percentage of television episodes directed by women, by genre across all broadcasters (2013–16)

- Drama & Comedy saw a growth in the share of episodes directed by women between 2013 and 2016, from 14.1% to 18.5%.

Genre	Year	Episodes	% episodes directed by women		
Factual	2013	5,356	36.5%	Mean average	Overall percentage point decline -9.8%
	2014	5,343	30.5%	30.7%	
	2015	5,684	29.2%		
	2016	5,897	26.7%		
Children’s	2013	1,067	26.8%	Mean average	Overall percentage point decline -4.5%
	2014	894	19.6%	22.8%	
	2015	1,075	22.6%		
	2016	870	22.3%		
Multi-camera & Entertainment	2013	3,093	21.5%	Mean average	Overall percentage point increase +2.8%
	2014	3,136	20.7%	21.3%	
	2015	2,862	18.6%		
	2016	3,332	24.3%		
Drama & Comedy	2013	2,361	14.1%	Mean average	Overall percentage point increase +4.4%
	2014	2,083	18.1%	17.4%	
	2015	2,150	18.7%		
	2016	2,073	18.5%		
Animation	2013	1	–		Insufficient data [†]
	2014	34	0.0%		
	2015	118	0.0%		
	2016	15	3.3%		

[†] The number of animation episodes included in our sample is too small to be statistically illustrative.

Looking at the sub-genres in more detail, where has the percentage of episodes directed by women changed?

Factual programmes



Table 4: Percentage of Factual television episodes directed by women by the sub-genres across all broadcasters (2013–16)

- The area of greatest decline within the Factual genre is in Lifestyle, Entertainment & Reality programming, which fell by **13.5 percentage points**.
- Only Constructed Factual (e.g. *Made in Chelsea*, *The Apprentice*) showed any growth (by 3.1 percentage points).

Sub-genre	Year	Episodes	% episodes directed by women		
Lifestyle entertainment and reality TV	2013	2,645	44.1%	Mean average	Overall percentage point decline -13.5%
	2014	2,692	34.7%	35.7%	
	2015	2,832	33.2%		
	2016	2,994	30.6%		
Episode in documentary series	2013	1,314	29.8%	Mean average	Overall percentage point decline -7.0%
	2014	1,450	27.1%	26.3%	
	2015	1,681	25.6%		
	2016	1,797	22.8%		
Factual entertainment	2013	916	29.4%	Mean average	Overall percentage point decline -5.8%
	2014	733	26.2%	26.5%	
	2015	625	26.6%		
	2016	686	23.6%		
Single documentary	2013	385	29.4%	Mean average	Overall percentage point decline -5.5%
	2014	336	25.9%	26.0%	
	2015	376	24.8%		
	2016	331	23.9%		
Constructed factual	2013	59	6.8%	Mean average	Overall percentage point increase +3.1%
	2014	82	7.7%	9.5%	
	2015	110	13.5%		
	2016	37	9.9%		

Children's programmes



The author's voice is key to shaping children and young people's perception and understanding of the world around them during their formative years. This is why it is of particular concern that the overall percentage of women directors has declined in this genre.

Table 5: Percentage of television episodes directed by women broken down by the sub-genre within Children's across all broadcasters (2013–16)

- Reflecting similar losses as the adult equivalent, the percentage of Children's factual programmes directed by women fell by 10.9 percentage points, although the totals fluctuated greatly during this period. The data does not reveal why this is the case but it does illustrate that Factual programmes across the board need positive intervention to address the gender imbalance.

Sub-genre	Year	Episodes	% episodes directed by women		
Children's factual/entertainment	2013	283	27.3%	Mean average	Overall percentage point decline -10.9%
	2014	143	39.2%	30.4%	
	2015	226	38.6%		
	2016	209	16.4%		
Children's episode in drama series	2013	287	29.1%	Mean average	Overall percentage point decline -7.2%
	2014	239	17.9%	21.0%	
	2015	350	14.9%		
	2016	302	21.9%		
Pre-school	2013	492	25.0%	Mean average	Overall percentage point increase +1.2%
	2014	511	14.9%	21.7%	
	2015	498	20.6%		
	2016	358	26.2%		

Multi-camera & Entertainment



Table 6: Percentage of television episodes directed by women by the sub-genre within Multi-camera & Entertainment across all broadcasters (2013–16)

- Percentage of episodes directed by women in the Entertainment sub-genre, grew significantly between 2013 and 2016, from **20.5%** to **29.6%**.
- Only game shows, which have the highest number of episodes across this genre, revealed a **decline of 3.7 percentage points**. All the other sub-genres increased.

Sub-genre	Year	Episodes	% episodes directed by women		
Game show	2013	1,455	22.6%	Mean average	Overall percentage point decline -3.7%
	2014	1,659	19.3%	18.2%	
	2015	1,426	11.9%		
	2016	1,562	18.9%		
Debate	2013	88	2.3%	Mean average	Overall percentage point increase +3.4%
	2014	28	0.0%	2.0%	
	2015	24	0.0%		
	2016	105	5.7%		
Report/ magazine	2013	540	24.5%	Mean average	Overall percentage point increase +6.5%
	2014	415	31.1%	26.4%	
	2015	535	18.8%		
	2016	698	31.0%		
Entertainment	2013	883	20.5%	Mean average	Overall percentage point increase +9.1%
	2014	926	19.6%	25.1%	
	2015	802	30.8%		
	2016	876	29.6%		
Recording of a cultural event (concert, ballet)	2013	108	13.0%	Mean average	Overall percentage point increase +23.7%
	2014	75	23.1%	23.6%	
	2015	45	22.2%		
	2016	60	36.7%		

Drama & Comedy



Table 7: Percentage of television episodes directed by women by sub-genres within Drama & Comedy across all broadcasters (2013–16)

- Drama & Comedy is the only genre in the whole study that shows growth across all sub-genres.

Sub-genre	Year	Episodes	% episodes directed by women		
Drama series and scripted comedy	2013	797	13.5%	Mean average	Overall percentage point increase
	2014	734	14.2%	13.7%	+0.2%
	2015	738	13.3%		
	2016	780	13.7%		
Continuing Drama (soaps)	2013	1,479	13.8%	Mean average	Overall percentage point increase
	2014	1,302	20.9%	19.3%	+7.3%
	2015	1,354	21.5%		
	2016	1,238	21.1%		
Single drama	2013	44	13.6%	Mean average	Overall percentage point increase
	2014	39	6.4%	16.4%	+11.4%
	2015	58	20.7%		
	2016	34	25.0%		



Continuing Drama



Continuing Drama (soaps) has seen a significant rise in the number of episodes directed by women over the past four years. In the aftermath of our previous report, this genre saw a number of partnership initiatives designed to provide career development for women directors. Our dataset suggests that this type of intervention activity has had a positive effect.

Casualty, *Holby City* and *Doctors* (and *River City* which is not measured here) developed partnership initiatives with Directors UK and Creative Skillset, the industry skills body for the screen-based creative industries, to create directorial opportunities through the BBC Continuing Drama Directors' Scheme³. In 2016, the scheme reported that of the 24 directors it had worked with, 54% (13) were female.

Channel 4 and production company Lime Pictures have been working on a mentoring scheme for *Hollyoaks* which is open to women, disabled and BAME directors. It has been running for two years and so far, six women directors have secured work on the show through the scheme.

In 2015 ITV Studios ran a two-week multi-camera training programme on *Coronation Street* and *Emmerdale*, open to women and BAME directors. Noticeably the number of women directors working on these two soaps spiked in that year. Those who go on to be offered more work following such activity tend to be given a 'block' of episodes to direct. These blocks can bolster the overall percentages of episodes directed by women.

Our dataset reveals that running equality interventions on particular shows does produce positive results. This intervention activity needs to be implemented across other programmes in other genres, to replicate progress towards greater gender equality.

Table 8: Percentage of television episodes directed by women within the Continuing Drama sub-genre across all broadcasters (2013–16)

- *Doctors* has seen the greatest growth in the percentage of episodes directed by women (up by **16.2 percentage points**) and *Emmerdale* has seen the least (up by **1.8 percentage points**).

Continuing Drama	Year	Episodes	% episodes directed by women		
Casualty (BBC)	2013	48	8.3%	Mean average	Overall percentage point increase +14.8%
	2014	40	10%	17.5%	
	2015	49	28.6%		
	2016	39	23.1%		
Doctors (BBC)	2013	268	13.4%	Mean average	Overall percentage point increase +16.2%
	2014	175	18.9%	22.2%	
	2015	225	26.7%		
	2016	179	29.6%		
Coronation Street (ITV)	2013	271	18.5%	Mean average	Overall percentage point increase +10.1%
	2014	238	22.7%	24.8%	
	2015	251	29.5%		
	2016	241	28.6%		
EastEnders (BBC)	2013	266	11.5%	Mean average	Overall percentage point increase +7.4%
	2014	250	32%	19.4%	
	2015	225	15.1%		
	2016	209	18.9%		
Emmerdale (ITV)	2013	300	15.7%	Mean average	Overall percentage point increase +1.8%
	2014	287	12.5%	16.2%	
	2015	282	19%		
	2016	286	17.5%		
Holby City (BBC)	2013	56	14.3%	Mean average	Overall percentage point increase +14.4%
	2014	48	20.8%	19.2%	
	2015	54	13%		
	2016	54	28.7%		
Hollyoaks (Channel 4)	2013	311	10.3%	Mean average	Overall percentage point increase +5.3%
	2014	312	19.4%	16.3%	
	2015	306	19.9%		
	2016	294	15.6%		



Spotlight on the broadcasters

Broadcasters report that they are now taking steps to comprehensively monitor their diversity through the Project Diamond initiative run by the Creative Diversity Network (CDN). This not-for-profit organisation was founded and funded by the major UK broadcasters, including the BBC, ITV, Channel 4, Channel 5 / Viacom and Sky.

The four broadcasters we are exploring in this report have also created diversity commissioning guidelines which are publicly available to view and as such, they can be held to account for delivering them. These will be referred to later in our report.

With significant decreases in the percentage of episodes directed by women in both the Factual and Children's genres, we wanted to understand whether positive interventions, such as work placements and career development schemes, have helped women directors in other genres like Continuing Drama.

Table 9: Percentage of television episodes directed by women across the four genres for all broadcasters (2013–16)

- By comparing the dataset across all broadcasters, we can see that the significant decline in the percentage of factual episodes directed by women (down 9.8 percentage points) between 2013 and 2016 is not restricted to a single broadcaster (BBC: down 7.5 percentage points; ITV: down 8.9 percentage points; Channel 4: down 9.7 percentage points; Channel 5: down 12.1 percentage points).
- Being the predominant broadcaster of Children's programmes, the BBC have the greatest opportunity to effect changes in the levels of children's TV directed by women. (The BBC showed 3,322 episodes over the four years; ITV: 121; Channel 4: 0; and Channel 5: 463).

The results show that there is no consistent pattern to the increase and decline of percentages when comparing all genres and broadcasters. However, improvement can be seen in Drama & Comedy so we must consider how this upward trend can be replicated across all genres.

Genre	Broadcaster	2013	2014	2015	2016	Variant from 2013 to 2016
Factual	BBC	36.00%	29.75%	29.60%	28.46%	-7.5%
	ITV	44.27%	36.59%	32.95%	35.34%	-8.9%
	Channel 4	34.38%	32.38%	29.20%	24.67%	-9.7%
	Channel 5	26.92%	14.75%	20.71%	14.78%	-12.1%
Multi-camera & Entertainment	BBC	35.34%	32.83%	28.87%	37.24%	+1.9%
	ITV	10.76%	15.20%	13.60%	9.69%	-1.1%
	Channel 4	13.88%	11.95%	4.83%	10.93%	-3.0%
	Channel 5	0%	2.28%	3.36%	5.37%	+5.4%
Drama & Comedy	BBC	13.41%	21.21%	16.98%	20.11%	+6.7%
	ITV	16.09%	14.80%	21.14%	19.75%	+3.7%
	Channel 4	12.90%	15.42%	18.43%	13.39%	+0.5%
	Channel 5	0%	10%	40%	0%	0%
Children's	BBC	31.64%	24.25%	25.28%	21.57%	-10.1%
	ITV	3.06%	0%	0%	–	–
	Channel 4	No episodes	No episodes	No episodes	No episodes	–
	Channel 5	0%	0%	5.64%	28.72%	+28.7%

Project Diamond

The first diversity and inclusion report issued in 2017 and updated in May 2018⁴ by Project Diamond, the diversity monitoring system used by BBC, ITV, Channel 4, Channel 5 and Sky, was called *Diamond: The First Cut*.

“Currently, we are also unable to ascertain the extent to which our data sample is representative of the workforce it is trying to capture. Although we are reporting on 80,804 contributions from 5,904 contributors, the response rate is relatively low (24.3 percent of those invited to submit data).”⁵

Accepting this data relates to a quarter of those asked to take part in Diamond, it reported that 54.6% of off-screen contributions were from women⁶. Until the CDN, who deliver Diamond, and the broadcasters can provide further data and analysis and the response rate improves, it is difficult to draw any significant conclusions.



CDN states that the report is the result of the first year of data gathering and it is working with broadcasters and production companies to increase response rates across the industry. It also said that it hopes to provide further analysis in the future to help us better understand whether women are in decision-making positions where they can shape content. In May 2018, the CDN released an updated version called [*Diamond: The First Cut Update*](#) which stated:

“This update is a continuation of the commitment made by CDN and all the Diamond broadcasters to publish data from the system. The intention is to ensure that any interventions are informed by evidence.”⁷

If credible evidence is required to catalyse change, independent findings from professional bodies such as the WGGB and Directors UK should act as a stimulant for broadcasters, programme makers and Ofcom to take immediate and decisive action, particularly in light of Ofcom Chief Executive Sharon White’s speech at the Westminster Media Forum⁸:

“Progress ... will be made on the screen, behind the camera, inside the editing suite, around the commissioning table, out on location and across the newsroom floor. These are the places where passionate, talented women and men ... deserve the opportunity to contribute ... But how wide is the circle of commissioning editors who determine what gets made? How deep is the pool of senior writers and directors who develop those stories? Commissioners may be turning repeatedly to tried and trusted writers and editors. That’s an understandable instinct, but it risks forming a closed circle of talent.”

Broadcasters' work towards equality of opportunity off-screen

Each broadcaster has issued updated diversity commissioning guidelines in response to an industry-wide call to improve diversity and gender equality.

BBC

The BBC's Content Diversity and Inclusion Commissioning Guidelines⁹ state that a production company must have a diversity and inclusion strategy in place when they submit an 'editorial specification'. The BBC also highlights the development of a new talent database and a Diversity and Inclusion Development Fund to support early stage projects. Most notably, they set out their equality and diversity targets:

"Set your own proportionate goals that address any under-representation you have identified and that will help us meet our aspirations; we aim to have 50% women and at least 15% BAME, 8% LGBT and 8% disabled people working behind the camera by 2020. Your own ethnicity staffing targets should be appropriate to your geography." (p.16)

In March 2018, the BBC also published the BBC Diversity Commissioning Code of Practice¹⁰.

"We expect content makers to set out for each production what measures will be taken to increase off air diversity (as set out in the commissioning specification), including those in senior production roles to include: Executive Producer, Series Producer/Editor, Producer/Director, Production Executive, Head of Production, Writer, Director, Producer [as relevant by production]" (p.13)

ITV

In ITV's Commissioning Commitments Overview¹¹, the broadcaster lays out its commitment to diversity and inclusion and sets out expectations for production partners.

"We want our production partners to think about how diversity and inclusion can be achieved when crewing up a programme for us to commission. We understand and share the need to have the best people for the roles, and we expect our production partners to be proactive in their search for the best and make sure working environments, practices and policies are inclusive... Make sure early and ongoing suggestions around lead editorial roles including

writers, exec producers, producers, directors and other HoDs will form a senior team that endeavours to represent modern working Britain. This could be linked to a person's experience, networks and contacts — not specifically their own ethnicity, gender, disability, age or sexuality." (p.8–9)

Channel 4

In 2017, Channel 4 issued an update on their 360° Diversity Charter¹², highlighting plans to deliver an initiative to support 40 directors from under-represented groups (p.8). They have also updated their commissioning guidelines for 'off screen' roles (p.38).

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

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

Channel 5 (Viacom)

Viacom has an Office of Global Inclusion and produced a set of key targets and guidelines within its Viacom in the UK Diversity and Inclusion Strategy¹³.

"The measurable goal of Viacom's diversity and inclusion strategy is to broadly reflect the make-up of modern British society in our programmes and in the people we employ both directly and indirectly through the independent production companies we work with."

On their website¹⁴ they also stress:

"We expect all production companies with which we work to have in place policies aimed at furthering the diversity of their workforce. We expect such policies to cover recruitment and promotion policies for permanent staff, freelance staff and Interns; and to provide opportunities for underrepresented groups. In addition, we will seek a series of specific commitments from the people who make programmes for us. In respect of each programme or series we commission, we will require production companies to ... Provide details of senior production staff who will work on the commission; how they were chosen for those roles; and what steps were taken to ensure people from underrepresented groups were included."



Broadcasters' response to this report

Prior to the publication of this report, we shared our findings with the BBC, ITV, Channel 4 and Channel 5. The broadcasters requested that the Creative Diversity Network (CDN)¹⁵ respond on their behalf. CDN provided us with the following statements:

CDN: Thank you to Directors UK for publishing the data that they hold on their members who worked on and collected fees for UK productions 2013–16. At CDN we believe that long term, comprehensive and consistent monitoring, data collection and evidence gathering, is an essential tool for driving equality of opportunity.

When Diamond launched in 2016, it signalled a fresh intent by the main UK broadcasters to provide consistent and transparent data about the diversity of the production community in its entirety, including directors. The single system approach also facilitates sharing of good practice and will enable us to provide far reaching insights into UK television production. Diamond also catalysed a commitment by UK broadcasters to take a change-focused approach to diversity and equality. Since the launch of Diamond in 2016, the UK broadcasters have reviewed their targets and ways of working, implementing programmes and protocols to find and develop the best talent.

As these programmes take flight, it is more important than ever that we gather robust and comprehensive data over the long term to monitor the impact they are having on the wider industry, as well as their own businesses and practice.

Deborah Williams, Executive Director of CDN says “Directors UK’s report is a good start and will, we hope, over time demonstrate how long-term data can provide rich insights. We look forward to the next three years of data being published by Directors UK which we hope will provide additional insights into our own data, which is growing steadily.”

Channel 4’s Head of Creative Diversity and Special Projects Angela Chan, sent a comment via CDN: “In 2017 Channel 4 gave opportunities to 46 emerging diverse directors, exceeding our target of 40. Directors worked across a wide range of genres and titles, including *Hollyoaks*, *Unreported World* and *The Undateables*. Half of the directors were introduced to indies by Channel 4, who then hired them on merit. We also provided direct funding to directors, enabling them to spend more time in edit and to receive bespoke training. We also launched 4Stories, our new drama strand for emerging diverse directors. Our ambition is to keep progressing the careers of these directors, working with them to broaden their contacts among indies and commissioning editors. Channel 4 is committed to nurturing new and diverse talent.”

ITV sent a comment via CDN: “The commissioning team’s Social Partnership Commissioning Commitments are our main tool for driving change in our production supply chain. We strengthened and simplified these Commissioning Commitments in 2018. ITV are pleased to have talented female directors working on a variety of big, primetime projects, including *The X Factor*, *The Voice UK*, *Cheat*, *Beecham House*, *Deep Water*, *Vera* and *Victoria*. ITV Studios Continuing Drama, in conjunction with Directors UK, have run a series of Multi Camera Drama Directing Workshops which give non ITV directors from under-represented groups training in the hardest part of soap directing. Initiatives like this will furnish us with a much more diverse pool of Continuing Drama directors to draw on in the coming years. As well as helping to shift the BAME representation of our regular director caucus, the training is also targeted at changing the current gender balance of the directors we work with.”

Tunde Ogungbesan, the **BBC’s** Head of Diversity and Inclusion commented via CND: “The BBC is committed

to improving the representation of female directors and those from BAME backgrounds on BBC programmes and services. The Documentary Directors' Initiative and Continuing Drama Directors' Scheme are just two of the BBC's schemes designed to support the careers of directors, providing opportunities, training and mentoring to help directors at different stages of their careers. Both programmes work with a number of directors including a mix of ethnicity and gender."

Channel 5 / Viacom responded via CDN: "Last year, Viacom announced a diversity and inclusion strategy which seeks to broadly reflect the make-up of modern British society across our programmes and in the people it employs both directly and indirectly through our independent production companies at all levels. Promoting and supporting diversity is part of Viacom's DNA, whether through our long-established Office of Global Inclusion or the investment in employee resource groups focused

on increasing inclusion and cultural awareness in the workplace. Whilst we strive to make strides with on and off-screen diversity, we know there's much more work to do.

"In early 2017, Channel 5 published Diversity Commissioning Guidelines for our independent production partners, setting out the contribution we expect from individual programmes and production teams to help us achieve our goal. We are actively seeking directors from under-represented groups to work across all of our genres and later this summer we are holding an event in Camden to support and nurture female directors. Shows such as *Bad Habits: Holy Orders* and *Circus Kids* featured all-female production teams and our talented female directors work on shows ranging *Gypsy Kids* to *Great British Cathedrals with Tony Robinson*, *The Hotel Inspector* to *The Highland Midwife*. We have most recently worked with talented BAME directors from Stellify Media, ITN Productions and Maroon Productions and remain committed to reflecting society, both on and off screen."



Why do the percentages of episodes made by women directors remain so low?

Research from other bodies, such as CAMEo (2018)¹⁶ and the WGGB (Kreager & Follows (2018)¹⁷) and anecdotal feedback from our director members suggest a number of possible causes:

Unconscious bias: Deep seated unconscious perceptions may be influencing hiring decisions even if we are not aware of them. For example, misconceptions that women cannot properly manage both motherhood and work obligations may still linger making them less attractive to hire. Or women might be still be viewed by some as the 'gentler sex' and lacking the authority or experience to control an often male dominated set.

Similarly, we know from our previous report that there has been historic and likely unconscious marginalisation of women directors into creating 'domestic' content — because there has been a lingering perception that these issues are 'women viewers' core area of interest and that is where their expertise lay. Challenging such perceptions, so the industry understands that women can direct content on any topic, is essential to create directorial gender equality.

Casual hiring practices: Where recruitment processes are predominantly informal, the majority of work is secured by 'word of mouth'. Women directors work on fewer programmes and have a smaller network from which to garner 'referrals' for new opportunities.

Hiring decisions are not skills based:

As hiring decisions tend to be made from referrals and recommendations, the focus can be on a familiarity of a director's credits and not on their actual skills. Working on a well-known programme becomes more influential than working on a lesser known but more technically challenging show. To compound the issue references are usually made verbally. They are not recorded or archived, so cannot be checked or queried, and the discussions often cover perceived personality rather than skills. As Directors UK CEO Andrew Chowns highlighted in an article in Broadcast in April 2018¹⁸, this informal system uses an employer's own network which makes it closed to external or independent opinions, and is likely to result in a lack of hiring diversity.



The pool of trusted directors is not widening: Broadcasters often have the final say on which directors to hire to make a commissioned programme. Many consider a lesser known director to be a hiring 'risk' resulting in the same pool of directors getting the majority of jobs.

A shift in output: Arguably a boom in cheaper to make Lifestyle, Entertainment and Reality programming (2,994 episodes for 2016 — more than any other sub-genre across all four years) indicates a trend towards greater commercialisation of programme-making where lower costs and faster production times take precedence. There is less time to nurture and support new directors to grow skills and experience.

While broadcasters clearly recognise the need to take positive action to address a lack of equality behind the camera, our findings show these actions have yet to make an impact on the percentages.

Small-scale diversity initiatives have not so far led to systemic change:

Establishing placements and mentoring for women directors is important. It builds trust with commissioners and production companies and showcases the capabilities of women directors to help change perceptions and overcome unconscious bias. But small-scale deployment of this activity is not enough. It needs to be part of a wider, more strategic plan by broadcasters that includes multiple titles in all genres.

Until interventions become common practice instead of genre-based exceptions, positive change towards equality will be impeded.

Loss of focus: The ever broadening 'diversity and inclusion' conversation in the industry has lost focus as the categories rightly expand to include social mobility and neuro-diversity as well as gender, race, disability and LGBT. While this is a good thing, it does mean that no group is getting the full support it deserves to ensure meaningful, far-reaching and sustainable change.

Directors UK recommendations

The purpose of this report is not only to raise awareness of inequality behind the camera but to also suggest a sustainable route for positive change. Our recommendations cross all diversity and inclusion categories in order to support all directors working in the creative industry.

Recommendation 1

Existing diversity information collected by Ofcom does not contain comprehensive data surrounding freelance programme makers. We are calling for Ofcom to make it a mandatory annual requirement for all UK broadcasters to monitor and publicly report on the diversity characteristics of all those making programmes for them. This reporting must include both permanent staff and freelancers.

In particular, we would like to see broadcasters monitor and publish the equality data of senior production roles such as producers, writers and directors as well as the heads of departments.

This transparency will make broadcasters accountable for the effectiveness of their equality, diversity and inclusion actions and commissioning goals and identify areas of concern that can be positively addressed.

Recommendation 2

We call for Ofcom to set broadcasters targets to use production crews whose gender, ethnic and disability makeup mirrors that of the UK population, both in front of and behind the camera, by 2020.

Broadcasters should be required to show evidence of initiatives undertaken year on year to improve diversity and inclusion as well as presenting statistical results.

Recommendation 3

We call on broadcasters to take practical measures to improve the diversity of their programme makers and to build the following provisions into their commissioning contracts:

- Unconscious bias training for everyone in hiring or hiring approval positions in broadcasters and production companies.
- A commitment to regularly bring commissioners, production companies and freelancers together to network to improve job mobility within the industry.
- A commitment to fairer recruitment practices in line with other industries to improve equal access to opportunities for all, including gender and BAME workers; in particular, externally advertising roles and the introduction of written references for freelance production staff. Hirers should also commit to women making up 50% of those being interviewed for senior production roles.

Recommendation 4

For all broadcasters to commit 0.25% of their commissioning spend across all programme-making as a levy to fund industry access and career development schemes for under-represented groups. Currently only high-end drama and children's programmes are part of industry training levies.

Methodology

The data used to produce this report comes from the programme credits for UK-commissioned television programmes broadcast across the BBC, ITV, Channel 4 and Channel 5 terrestrial channels between 1 January 2013 and 31 December 2016. Also included are UK-commissioned programmes shown more than once on those broadcasters' digital channels during the same period. Each individual episode appears in the data only once; upon its first transmission if that was on a terrestrial channel, or its first repeat if on a digital channel.

Our data is gathered on a post-broadcast basis as part of the Directors UK scheme for distributing royalty payments and has been cross referenced with transmission reports submitted by the broadcasters themselves. The data excludes news and sports programmes which are not typically repeated and are therefore not a part of our royalty scheme.

The broadcast data has been matched with our comprehensive database of directors working in UK television. Information about those directors' gender is based on the data we have collected as part of our membership scheme. We were unable to assign the gender of the director for 0.09% of episodes featured in this data.

Due to the nature of the production environment we had to be mindful that not every programme title appears in every year in the dataset, nor does every director. So we used the common factors in the data between years to draw our conclusions; for instance, the same genres and sub-genres in programme production and the same broadcasters. These provided consistent points for comparison.

The figures produced in this report are an accurate depiction of our database as of 8 February 2018, which is when the data was extracted for analysis.

Fractional weighting

Fractional weighting was used in the analysis. Each production was weighted by the number of employed directors. A sole director on an episode counts for a 100% share of an episode while five directors working on the same programme would count for 20% each. This weighting is also applied to the gender of the directors. For instance, if one male and one female co-directed a programme, that episode would be considered 50% male and 50% female directed.

Independent analysis

The National Centre for Social Research (NatCen) was selected as the analytical partner to quality assure the analysis of our datasets (<http://natcen.ac.uk>). NatCen is the UK's largest independent social research agency with data handling protocols that are compliant with the General Data Protection Regulation. The data was anonymised and securely delivered to NatCen who analysed it during the spring of 2018. The analysis and validation process included significance testing of data, validation of charted findings and scrutiny of episodes and directors' working patterns.



Glossary of terms

Director: The creative lead who is responsible for:

- interpreting and planning the realisation of the creative content, style and structure of a work
- capturing and gathering the creative content through directing the production crew, performers, presenters and contributors in a work
- directing the editing of the creative content to form it into a cohesive whole.

Episode: A one-off programme such as a single documentary or a single episode within a series or serial.

Title: The name of a one-off programme or series, e.g. *Casualty*.

Factual (genre): An episode generally focused on one topic, typically one presenter or narrator. Has an emphasis on information.

- **Lifestyle, entertainment and reality TV (sub-genre):** A show typically centred around domestic topics, where members of the public are sometime featured. The emphasis is on entertainment. Includes Reality TV, e.g. *Location, Location, Location*.
- **Episode in documentary series (sub-genre):** A show exploring a single factual topic as part of a wider portfolio of topics, e.g. *Dispatches*.
- **Factual entertainment (sub-genre):** Provides a mix of factual information and entertainment, typically covering a handful of topics presented by more than one presenter, e.g. *The Gadget Show*.
- **Single documentary (sub-genre):** A long or short film, covering one topic in a factual context, e.g. *The Spy Who Brought Down Mary Queen of Scots*.
- **Constructed factual (sub-genre):** Has the look and feel of a reality show, but the broad narrative is prepared in advance, e.g. *The Only Way is Essex*.

Multi-camera & Entertainment (genre): A studio-based show, created using multiple cameras to capture different perspectives and action.

- **Game show (sub-genre):** Usually features members of the public as contestants and contains an element of gaming and the winning of prizes, e.g. *Deal or No Deal*.



- **Debate (sub-genre):** A studio-based show where two or more parties, often accompanied by an audience exchange views and pose questions, e.g. *Question Time*.
- **Report/magazine (sub-genre):** Shows that report on a variety of topical subjects. Often with hosts that introduce different segments, e.g. *Watchdog*.
- **Entertainment (sub-genre):** Typically light entertainment programme filmed in front of a studio audience, e.g. *Ant & Dec's Saturday Night Takeaway*.
- **Recording of a cultural event (concert, ballet, or award ceremony):** a broadcast based around an event of wide popular interest, e.g. a royal wedding.

Drama & Comedy (genre): Scripted shows based around comedic sketches, or story narratives.

- **Drama series and scripted comedy (sub-genre):** A scripted show. Typically with recurring characters, story threads or aspects that appear in multiple episodes, e.g. *Doc Martin*.
- **Continuing Drama (soaps) (sub-genre):** Daily or weekly scripted drama shows, typically broadcast in a 30-minute broadcast slot. Often set in a single locale, e.g. *EastEnders*.
- **Single drama:** Includes miniseries that have one director, one-off dramas and feature films, e.g. *Murder on the Home Front*.

Children's (genre): Programming aimed at audiences under 16 years of age.

- **Children's factual/entertainment (sub-genre):** Shows for 6+ focused on providing information and entertainment, e.g. *Officially Amazing*.
- **Children's episode in series (sub-genre):** Shows for ages 6+ broadly entertainment focused, e.g. *The Dumping Ground*.
- **Pre-school (sub-genre):** Children's shows for ages 0–6, e.g. *Igam Ogam*.

Summary tables: BBC, ITV, Channel 4 and Channel 5

Table 10: Number of episodes and programme titles and directors by year for all four broadcasters combined (2013–16)

Year	No. of episodes	No. of programme titles	No. of directors
Total	47,444	4,262	4,388
2013	11,878	1,395	2,241
2014	11,490	1,320	2,177
2015	11,889	1,355	2,342
2016	12,187	1,337	2,313

Table 11: Number of episodes, programme titles and directors by broadcaster and year (2013–16)

Year	Broadcaster	No. of episodes	No. of programme titles	No. of directors
2013	BBC	5,754	781	1,324
	ITV	2,853	214	368
	Channel 4	2,643	285	715
	Channel 5	628	115	223
2014	BBC	5,313	718	1,297
	ITV	2,764	206	377
	Channel 4	2,633	255	653
	Channel 5	780	141	265
2015	BBC	6,163	761	1,389
	ITV	2,613	212	227
	Channel 4	2,183	253	658
	Channel 5	930	129	322
2016	BBC	5,683	705	1,266
	ITV	2,756	227	448
	Channel 4	2,580	283	717
	Channel 5	1,168	122	318

Table 12: Number of episodes, programme titles and directors by genre for each broadcaster (2013–16)

Broadcaster	Genre	No. of episodes	No. of programme titles	No. of directors
BBC	Factual	9,720	1,567	2,016
	Multi-camera & Entertainment	5,721	303	489
	Drama & Comedy	4,107	278	435
	Children's	3,322	210	335
	Animation	43	9	12
ITV	Factual	4,476	401	628
	Multi-camera & Entertainment	3,452	132	205
	Drama & Comedy	2,813	89	209
	Children's	121	7	7
	Animation	124	4	9
Channel 4	Factual	5,640	670	1,387
	Multi-camera & Entertainment	2,689	99	101
	Drama & Comedy	1,709	69	213
	Children's	No shows	No shows	No shows
	Animation	1	1	2
Channel 5	Factual	2,444	390	702
	Multi-camera & Entertainment	561	24	54
	Drama & Comedy	38	5	11
	Children's	463	11	20
	Animation	No shows	No shows	No shows



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Directors UK is the professional association of UK screen directors. It is a membership organisation representing the creative, economic and contractual interests of over 6,700 members — the majority of working TV and film directors in the UK. Directors UK collects and distributes royalty payments and provides a range of services to members including campaigning, commercial negotiations, legal advice, events, training and career development. Directors UK works closely with fellow organisations around the world to represent directors' rights and concerns, promotes excellence in the craft of direction and champions change to the current landscape to create an equal opportunity industry for all.

Registered Number

02685120

Registered Office

3rd and 4th Floor
22 Stukeley Street
London WC2B 5LR

020 7240 0009

directors.uk.com

