

# *Diversity Acceleration Plan*

itv  
**DIVERSITY**  
**EQUITY &**  
**INCLUSION**



## REPORT 2024

# Welcome

## CONTENTS

Welcome	2
Diversity Commissioning Spend: Impact	3
How it All Works	4
Diversity Commissioning Spend: What's Next?	5
Case Study: Romesh Ranganathan's Parents' Evening	6
Case Study: Returning Shows	7
Mainstream Content	8
Audience Insights	9
Creating Opportunities	10
Inclusive Culture	11
Inclusive Culture: Colleague Networks	12
Accessibility & Disability Equity	13
What's Next?	14
Our Data	15-17

## NEW NAME!

Following an evaluation, we've renamed the Diversity Commissioning Fund to Diversity Commissioning Spend, so that's how we refer to it in this report. This new name clarifies that it's **ring-fenced existing spend** from ITV's content budget, whereas the Diversity Development Fund is a **new investment**.

## EXECUTIVE SUMMARY

At ITV, we strive to create and showcase content by, with and for everyone, connecting and reflecting modern audiences.

Our Diversity, Equity and Inclusion (DEI) strategy champions diversity through our mainstream content, creates equitable opportunities for people at ITV and across the industry, and ensures we each play our part in creating an inclusive culture. We ensure that accessibility and disability equity are built into everything we do at ITV, including our programmes, processes and places.

There was much to celebrate in 2024:

- **Mainstream Content:** Over three years, our Diversity Commissioning Spend (DCS) invested over £83 million in commissioning diverse creatives, companies and content. We're telling a broader range of stories, reaching new audiences and championing diverse talent on and off-screen. We're bringing the DCS back with another £80 million investment for 2025-27.
- **Creating Opportunities:** Our Diversity Development Fund (DDF) supported a thriving pipeline of ideas and creatives. We've developed over 30 projects, resulting in several commissions, and empowered upcoming writers and directors. We're doubling our investment to £1 million over 2025-27, and expanding how it can be used.
- **Inclusive Culture:** Thanks to an enhanced training and development offer and our growing colleague networks, ITV staff have been more empowered than ever to play their part in fostering an inclusive culture where everyone feels valued and DEI is celebrated.
- **Accessibility & Disability Equity:** We've made our productions and on-screen content more accessible for staff and audiences. This includes exploring innovative audio description and adopting tailored innovations to make the sets of upcoming shows more accessible for diverse casts and crew.

We're proud of ITV's industry-leading impact in these areas, but we're not doing this alone. We will continue to collaborate closely with our fellow broadcasters and industry partners.

We're maintaining momentum in 2025 – there's still a lot to do to drive change for our audiences, colleagues and industry, and we're excited about what we can achieve next.



# Diversity Commissioning Spend: IMPACT

Over the last three years, our £80 million Diversity Commissioning Spend (DCS) has enabled us to shape culture for good, driving racial and disability equity across the TV industry.

Our data-driven approach means we have focused on addressing the areas of greatest underrepresentation – People of Colour (POC) and Deaf, Disabled or Neurodivergent (DDN) people.

The first phase of the DCS (2022-24) has concluded. As a result, we've successfully commissioned more diverse creatives, companies and content. We're telling a broader range of stories, reaching new audiences and championing diverse talent on and off-screen.

<sup>1</sup> Further breakdown of DCS spend: £32.9 million with POC-led production companies (including £14.6 million with Black-led companies and £7.9 million with Asian-led companies), £38.2 million with DDN-led production companies, and £8.2 million with DDN POC-led production companies. Some production companies meet the diverse ownership/leadership criteria in multiple ways, e.g. if the Managing Director is Deaf and South Asian, so the spend may be counted across multiple groups and figures may differ from the overall total.

<sup>2</sup> Off-screen diversity data is measured via Diamond, an industry-wide data collection system for monitoring and reporting diversity in broadcasting.

<sup>3</sup> Ratings Source: BARB. Based on Consolidated Viewing (7 Days – TV Set only). Profile based on Inds 4+. Unless otherwise stated the Benchmark (average), is based on a comparison to a -52w slot average for that programme.



Three Little Birds

## HIGHLIGHTS



**Invested £83.3 million** across 43 commissions including new shows, formats, and returning favourites, with £64.1 million invested across 13 diverse-led production companies<sup>1</sup>



Across 2022-24, **doubled our average spend** with diverse-led production companies (compared to 2021)



**First-time commissions from diverse-led companies** including Big Productions, Douglas Road Productions, Ranga Bee Productions, Postcard Productions and Gold Wala



**Inspired real social change**, including a surge in people looking to learn British Sign Language after **John & Joe Bishop: Life After Deaf**



**Awards and nominations**, including from BAFTA, the Royal Television Society and the National Television Awards



From 2022-24, **DCS shows had greater diversity off-screen** compared to other ITV shows – DDN off-screen contributions were **63% higher**, and contributions from POC overall and in key creative roles were **more than twice as high**<sup>2</sup>



**Reached new diverse audiences:** 9 in 10 shows delivered either a higher proportion of POC or Disabled viewers than other ITV shows and 4 in 10 a higher proportion of both<sup>3</sup>

# How it ALL WORKS

There are different ways shows and ideas can qualify for our Diversity Commissioning Spend and Diversity Development Fund.

Our Diversity Commissioning Spend (DCS) was ring-fenced from ITV's existing content budget over 2022-24. We used additional funding to establish a £500k Diversity Development Fund (DDF) to develop people and ideas that could qualify for DCS commissions.

To qualify for funding, producers follow ITV's standard commissioning process and confirm they meet the relevant criteria.

## DIVERSITY COMMISSIONING SPEND CRITERIA

EITHER:

**A. Diverse company ownership or leadership** – the production company has senior People of Colour (POC) and/or Deaf, Disabled or Neurodivergent (DDN) individuals in company ownership or leadership roles involved in shaping creative or operational strategy (e.g. Managing Director, Creative Director)<sup>1</sup>

OR at least two of:

**B. Diverse creative leadership** – at least two senior creatives off-screen involved in shaping and making programme decisions (e.g. writer, director) are POC and/or DDN

**C. Diverse stories and portrayal on-screen** – subject matter is from a POC and/or DDN perspective, and/or starring these groups in leading on-screen roles

**D. Diverse salary spend** – at least 20% of total salary/fee spend off-screen is on POC and/or DDN creatives



“We wanted to prove that a diverse-led company could make great, entertaining TV for the biggest audiences, without compromise. Joining Amplify didn't just open doors for us, it gave us a seat at the table and creative opportunity.”

**Faraz Osman – Managing Director, Gold Wala**

## DIVERSITY DEVELOPMENT FUND

To qualify for the DDF, producers must demonstrate either of the first two criteria: diverse company ownership/leadership or diverse creative leadership.

So far the DDF has supported a range of ideas and creatives:

- Developed over 30 projects, which led to commissioning DCS programmes such as **Big Zuu's 12 Dishes In 12 Hours** and **TikTok: Murder Gone Viral**.
- Three rounds of **Fresh Cuts**, which expanded in 2024 with Black and Disabled filmmakers producing short-form content for Black History Month and Disability History Month.
- Launched **Amplify: The Companies**, championing 11 POC-led and/or DDN-led production companies

<sup>1</sup> For co-productions where only one of the companies is diverse-led, the production will also need to meet another criteria. For more information on our DCS criteria, [visit our website](#).



# Diversity Commissioning Spend: WHAT'S NEXT?



The Diversity Commissioning Spend (DCS) is returning with a further £80 million and the Diversity Development Fund (DDF) is doubling to £1 million over 2025-27. Before bringing them back, we evaluated both, interviewing producers and commissioners.

## WHAT WE'VE LEARNED

- The DCS has been a great success, championing diverse talent on-screen, ensuring greater diversity of production staff and creatives off-screen, and delivering more authentic storytelling to our increasingly diverse audiences.
- Greater diversity has become a key consideration during production and commissioning decisions.
- By investing in diverse-led production companies, writers and creatives, through the DCS and DDF, we've grown a talent pipeline benefiting the whole industry.
- There have been challenges too. Although DCS shows bring more diverse audiences, some don't yet deliver the same mass reach audience as other ITV shows, which can be a challenge for a commercial broadcaster. There's also been some confusion differentiating between the DCS and the DDF, whether companies can apply for both, and what they can be used for.

Diversity Commissioning Spend to clarify that the DCS is ring-fenced existing spend from ITV's content budget, whereas the DDF is a new investment from 2022 onwards.

- We've doubled the DDF to £1 million split over 2025-27 and expanded how it can be used, e.g. making sets more accessible, or developing underrepresented trainees.

## WHAT YOU'LL SEE

The DCS is bringing more new shows your way... Crime drama **Code of Silence**, starring Deaf actor Rose Ayling-Ellis as the lead, delivers a gripping story supported by a largely Deaf, Disabled and Neurodivergent cast and crew. It's joined by a reimagining of the crime genre in **Saviour**, produced by South Asian-led Parti Productions alongside production partners Drama Republic. Elsewhere, **The Assembly** sees celebrities questioned by inquisitive interviewers who are autistic, neurodivergent and/or learning disabled.

This is just a flavour. We'll ensure that our investment continues to drive change across our content and the industry.

## HOW WE'RE EVOLVING

- Starting with how we reference it in this report, we've renamed the Diversity Commissioning Fund to

# Case Study:

# ROMESH RANGANATHAN'S PARENTS' EVENING

Over the past year, we were proud to support a brand new primetime celebrity gameshow for ITV1 and ITVX, **Romesh Ranganathan's Parents' Evening**, through our Diversity Development Fund and Diversity Commissioning Spend.

Over three episodes, celebrities teamed up with their nearest and dearest in the show where it doesn't matter what you know, it's what your mother and father think you know...

Conceived by the diverse-led Ranga Bee Productions with Romesh at the helm, funding provided by ITV's Diversity Development Fund proved crucial in developing a pilot show and enabling a first time ITV commission from the company. Ranga Bee's commitment to championing diversity through mainstream content and ensuring a diverse line-up of both contestants and crew on the show made them a perfect partner for the Development Fund.

Discussing their commitment to diversity, Ruth Emerson, Head of Production at Ranga Bee Productions, said: "It's second nature now in everything we do because we want our shows to have the widest possible appeal."

The show boasted a star-studded line-up with diverse on-screen talent including Alison Hammond, Mel B and Carol Vorderman – along with their children. It was well received, with almost 80% of viewers claiming it felt new and fresh. It averaged 1.8 million viewers across its run and successfully brought unique Audiences of Colour to ITV1. It has recently been recommissioned for an extended second series.

"Without the Diversity Development Fund, we wouldn't have been able to showcase the potential of Parents' Evening and take a leap of faith on a brand new format."

**Joe Mace, ITV Commissioning Editor, Entertainment**



Romesh Ranganathan's Parents' Evening



# Case Study:

## RETURNING SHOWS



Ellie Simmonds: Finding My Secret Family

“This was an incredibly personal project and something I never thought I’d do publicly. Its warm reception and BAFTA recognition means everything to me. I’m so grateful for ITV’s unwavering support and for shining a light on topics rarely seen on primetime TV.”

**Ellie Simmonds – Finding My Secret Family**

As well as creating exciting new content, the Diversity Commissioning Spend also enabled the return of several popular shows and presenters.

This is a testament to our audiences’ continued appetite to explore diverse stories, and to ITV’s ongoing commitment to deliver them.

Flicker Productions’ BAFTA award-winning documentary **Ellie Simmonds: Finding My Secret Family**, released in 2023, saw retired British Paralympian swimmer Ellie Simmonds set out on an emotional journey to find her birth mother. The show’s success enabled Ellie’s return to front **Ellie Simmonds: Should I Have Children?**, which will air in 2025.

Triforce Productions’ Black History comedy panel show **Sorry, I Didn’t Know** returned for a fifth series – setting a record as ITV’s longest-running show from a Black-led production company. Hosted by Jimmy Akingbola with a line-up of stellar celebrity guests, it has become a fan favourite whilst promoting diverse talent both on and off-screen. Its crew have grown with the show, with junior staff progressing their roles on the series and creating a successful diverse talent pipeline.

Acclaimed police thriller **DI Ray** returned following a successful first series. Created by Maya Sondhi, who has championed the importance of making people feel seen, it is set in Birmingham and once again stars Parminder Nagra in the lead role. The series showcases a diverse cast who have the lived experience to deliver authentic storytelling on-screen.

# Mainstream CONTENT

"The more we learn, the more we accept and the more we find love in our hearts for each other."

**Adam Lambert**

Alongside dedicated funding through our Diversity Commissioning Spend, ITV champions diversity across all our programming.

We want everyone to enjoy content that reflects their own experiences, celebrating both what makes us different and what connects us. Our programmes reflect the lives of different individuals, communities and cultures.

## LOVE ISLAND

As one of ITV's most iconic shows, **Love Island** is at the forefront of inclusive mainstream broadcasting. 2024's summer series started on a high, opening with 3.3 million viewers, and ended with Mimii Ngulube and Josh Oyinsan winning the series – the first Black couple to do so.

The team at ITV Studios' Lifted Entertainment worked to make the series more accessible for Disabled people both on and off-screen by hiring an Access Coordinator. This represented the latest accessibility drive on the show,



Response to Love Island winners



Adam Lambert: Out, Loud & Proud

"I am really excited about this, although I can't do autocue and I don't know where the cameras are – what can possibly go wrong?"

**Chris McCausland on hosting his own show**

building on innovations in 2023 when Love Islanders provided self descriptions for blind and partially sighted audiences for the first time, alongside an audio described tour of the Villa.

## ADAM LAMBERT: OUT, LOUD & PROUD

Produced by ITV Studios' Lifted Entertainment, this documentary saw the pop star explore the impact of LGBTQ+ artists on the music industry. Viewers were taken on a cultural journey showcasing groundbreaking work by LGBTQ+ artists from the last 50 years.

## THE CHRIS MCCAUSLAND SHOW

The summer of 2024 presented another accessibility breakthrough with the first blind host of an ITV show, as comedian Chris McCausland took the helm of his Saturday morning breakfast show.

Produced by Cactus TV, and supported through additional ITV accessibility funding, the team embedded adjustments into the production to ensure Chris' access requirements were met, including adapting the autocue system to Chris receiving his script via an earpiece from the producer.



# Audience INSIGHTS

Whether via our Diversity Commissioning Spend (DCS) or our efforts to embed diversity across all our mainstream programming, we are committed to creating content by, with and for everyone.

We take a data-led approach so have focused on addressing areas of greatest underrepresentation, particularly People of Colour (POC) and Deaf, Disabled or Neurodivergent people (DDN).

These efforts to connect and reflect modern audiences are having a visible impact. Since the launch of our DCS in 2022, we've driven significant progress in on-screen representation both in ITV shows and across the wider industry.

"In recent seasons, Love Island has increased ethnic diversity by including Black, South Asian, and mixed-race contestants, sparking important conversations about race and beauty standards."

**Survey respondent**

"Sorry I Didn't Know - I LOVE the concept of this show, and it was really entertaining and refreshing to watch! I love learning about history - especially lesser known parts - in a fun, engaging way... it's certainly different from anything I've seen before."

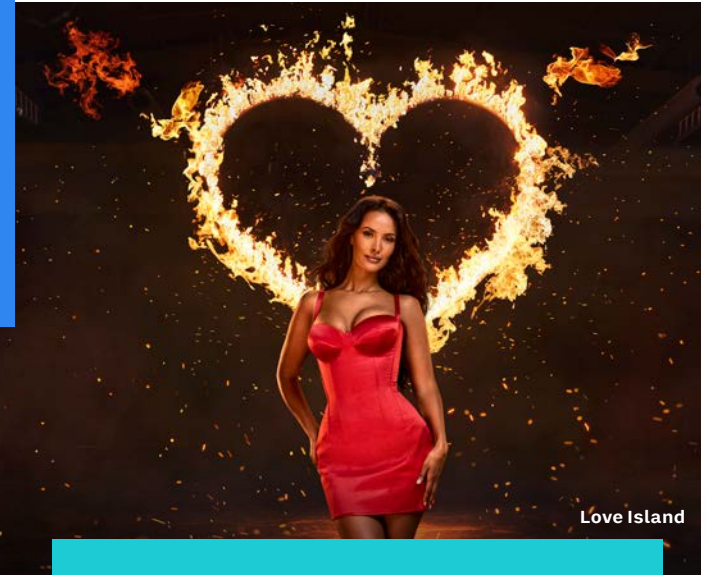
**Survey respondent**

## A RECENT YOUNG GOV SURVEY<sup>1</sup> FOUND THAT:

Viewers agree that **ITV has significantly improved** the portrayal of diverse audiences on-screen across all genres over the last 5 years, particularly in Reality shows, Game Shows or Quizzes and Daytime programming

**4 in 10 People of Colour** agree that ITV creates programmes and content that represent POC – **a 17% increase** compared to 2021

**4 in 10 Deaf, Disabled or Neurodivergent people** agree that ITV creates programmes and content that represent Disabled people – **a 47% increase** compared to 2021



"Coronation Street always feels contemporary and boundary pushing... it challenges views and preconceived ideas in a progressive way that actually shifts perspectives... They have done a great job at inclusivity and diversity for many years."

**Survey respondent**

## BETTER REPRESENTATION IS DELIVERING MORE DIVERSE AUDIENCES

Our analysis of DCS-supported shows in 2024 found that 83% attracted a higher proportion of Disabled viewers, and two thirds attracted a higher proportion of POC viewers, than the average ITV show.<sup>2</sup>

<sup>1</sup> Source: ITV commissioned YouGov survey (fieldwork conducted Dec 2024 - Jan 2025)

<sup>2</sup> Ratings Source: BARB. Based on Consolidated Viewing (7 Days - TV Set only).

Profile based on Inds 4+. Unless otherwise stated the Benchmark (average), is based on a comparison to a -52w slot average for that programme.

# Creating OPPORTUNITIES

## FRESH CUTS

In its third year and with an expanded format, Fresh Cuts gave Black and Disabled directors the opportunity to produce and direct a short-form series aired across ITV1, ITVX and ITV's digital channels to mark Black History Month and Disability History Month.

## ITV STUDIOS DISABLED WRITERS IN DEVELOPMENT INITIATIVE

Funded by ITV's £500k Diversity Development Fund (DDF), the ITV Studios Disabled Writers in Development initiative launched in 2023 to expand and develop the pool of Disabled writers.

The selected writers, Bridget Deane, Lorna King, Lizzie Watson and Katie Schofield, were each paid a script commission fee and supported by Tall Story Pictures to develop an ITV-focused idea. They also attended monthly masterclass sessions, including with Maya Sondhi, creator of **DI Ray**.

## STEP UP 60

Our Step Up 60 initiative to elevate underrepresented ITV talent, in front of and behind the camera, has delivered 208 opportunities over four years, falling slightly short of our 240 target. Despite industry-wide challenges, we remain committed to creating opportunities for diverse creatives.

“Platforming first-time directors through Fresh Cuts says that we are serious and committed about helping build a future for underrepresented talent in our industry. Investment in growing talent takes years, but it must start somewhere.”

**Natalie Rose, Executive Producer – MultiStory Media**



Fresh Cuts screening event

“Supporting talent from underrepresented groups is hugely important to everyone at Tall Story Pictures. We’re so proud of Bridget, Lorna, Lizzie and Katie’s positivity and brilliant ideas, which have been shared with agents and broadcasters, building representation of disabled writing talent that the industry needs.”

**Catherine Oldfield, Creative Director, and Amy Thurgood, Development Producer – Tall Story Pictures**

# Inclusive CULTURE

“What I love about ITV is not just the continued drive for DEI but that we’re brave enough to tackle the really hard conversations. It’s a very unsettled world right now and Muslims around the globe face Islamophobia daily in life and on-screen. So when ITV chose to openly discuss how best to remove these stereotypes, it was a huge step in believing change is possible. ITV shows willingness to support necessary changes and be the leading media company to make them.”

**Nadia El Kholti – feedback  
on the Islamophobia session**

“What a thought provoking and insightful talk Rob Rinder gave at the DEI lunch and learn. You couldn’t help but be moved. Thank you for organising such a brilliant talk. I definitely came away a lot more knowledgeable and a little more hopeful about the future for the Jewish people.”

**Sadie Nathanson-Regan – feedback  
on the antisemitism session**



At ITV, we provide the tools, training and guidance to empower colleagues to foster an inclusive culture where everyone feels valued and respected.

## TRAINING

In 2024 we continued to evolve our offer, launching Diversity, Equity and Inclusion (DEI) mandatory training globally for all our colleagues. This equipped them with the knowledge and tools to champion inclusion in their own roles. Delivered in local languages, this training ensures ITV's Diversity Acceleration Plan is a shared responsibility across all seniorities and geographies of ITV. We also introduced new live training for all colleagues, plus bespoke manager discussion groups, to empower them to confidently host diversity discussions within their teams.

## SUPPORT

Responding to the conflict in the Middle East, the DEI team hosted impactful 'Lunch and Learn' sessions on Islamophobia and antisemitism. The sessions featured expert speakers, personal stories, and actionable insights to challenge stereotypes and address underrepresentation. Both events were accessible via live streaming, with British Sign Language interpreters and subtitles.



# *Inclusive Culture:* **COLLEAGUE NETWORKS**

Our colleague networks continue to be at the forefront of delivering a workplace where diversity, equity and inclusion are celebrated and embedded.

Our first colleague network launched in 2012, and we now have five: ITV Able, ITV Balance, ITV Embrace, ITV Pride and ITV's Women's Network. We're committed to creating an organisation where everyone is included and feels like they belong. For that reason we also launched a new Social Class Working Group in 2024 to explore issues around working class representation and inclusion at ITV.

**itv  
ABLE**  
The Disability Network

"Our network empowered Deaf, Disabled or Neurodivergent colleagues and allies; hosting in-person and virtual events, dedicating November to Able Month, and establishing Able Sparks - a new community group celebrating neurodiversity."

**Lisa Thompson,  
Able Co-Chair**

**itv  
BALANCE**  
The Work-life Network

"2024 was all about supporting our people; we put on several sessions including 'No Phones at Home' and 'The 9 Day working fortnight' and ended the year with some really productive listening groups."

**Rachel Jovanovic,  
Balance Co-Chair**

**itv  
EMBRACE**  
The Cultural Diversity Network

"With rising Islamophobia and antisemitism in society, this year we focused on holding listening circles and creating safe spaces for members to come together, as well as celebrating events in the cultural calendar."

**Modupe Aluko,  
Embrace Co-Chair**

**itv  
PRIDE**  
The LGBTQ+ Network

"We connected with our members, from newsletters to monthly discussions. Our Pride Month VT with Alan Carr in 'Make Your Living Room a Proud One' featured on This Morning, and we earned Stonewall Top-100 recognition."

**Sophie Scott,  
Pride Co-Chair**

**itv  
WOMEN'S  
NETWORK**  
Inspire, Develop and Connect

"Women's health and wellbeing was a focus for TWN in 2024. We supported our members by running informative events about different menstrual conditions and successfully launched our Endometriosis lean-in circle."

**Kim Bond,  
The Women's Network  
Project Manager**

# Accessibility & DISABILITY EQUITY

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

This is crucial to our goal of delivering content by, with and for everyone, connecting and reflecting modern audiences.

## ON-SCREEN CONTENT

Over the year we strived to make our on-screen content more accessible for all our audiences. In a first for UK streaming, ITVX now has subtitles on adverts across all platforms and devices. In our sports coverage, ITV's Access Services team worked on our **Six Nations** programming with our sponsor, Guinness, to provide an alternative descriptive commentary for blind and partially-sighted viewers. Elsewhere, ITV Cymru Wales News presenters recorded self-descriptions, along with the casts of **Love Island**, **I'm A Celebrity** and **Big Brother**.



"I am so proud of the work ITV Studios has produced this year, we have improved our inclusive practices and seen more Deaf, Disabled and Neurodivergent talent coming through our productions."

**Bethany Matthews, Access Coordinator –  
ITV Studios Scripted**

## TV ACCESS PROJECT AND PRODUCTION PRINCIPLES

ITV continues to be an active member of the TV Access Project (TAP), striving to deliver full inclusion for Disabled people across the industry by 2030. We have embedded TAP's 5 A's - outlining required standards for disability inclusion in the industry - into ITV's Production Principles. Created in 2021, and refreshed in 2023, these seek to embed inclusive practices in every programme ITV commissions.

## ITV STUDIOS' ACCESS COORDINATOR

ITV Studios' in-house Access Coordinator worked across 9 scripted productions in 2024. A key focus was working with Mammoth Screen to deliver access on ITV drama **Code of Silence**. This required several access adjustments including multiple British Sign Language interpreters for the largely Deaf, Disabled and Neurodivergent cast and crew. Additionally, the production was a pioneering adopter of some of the first wheelchair-accessible catering and production trucks. **Code of Silence** was also part of a TAP pilot exploring how we can simplify the process and support Disabled freelancers when applying for Access to Work, with results expected in 2025.

# What's NEXT?

In 2025, we will protect and build on our success to date in creating content by, with and for everyone, which connects and reflects modern audiences.

ITV turns 70 in 2025 and, although it's important to reflect on the big successes we've delivered so far, we know there's still a lot to do to drive change for our audiences, colleagues, and the wider industry.

## HOW YOU CAN GET INVOLVED

**Got a show idea?** Check out our [commissioning process](#) and watch our current content on [ITVX](#)

**Want to work for us?** Browse ITV career opportunities at our [jobs page](#)

**Starting your career in TV?** Explore development opportunities, traineeships and entry-level pathways into ITV via the [ITV Academy](#)

## MAINSTREAM CONTENT

We believe that diverse, authentic storytelling should also have broad appeal and we will continue to champion diversity throughout our mainstream programming. We're committing a further £80 million of Diversity Commissioning Spend for 2025-27 and doubling our Diversity Development Fund (DDF) to £1 million. We'll ensure that even more voices are heard both on and off-screen, across all our shows, and that we further grow a diverse talent pipeline for the industry.

## CREATING OPPORTUNITIES

We're proud of our role as an industry leader in driving change so that everyone has the opportunity to thrive. Using our expanded DDF, and by collaborating with others across the industry including the Creative Diversity Network, we'll keep working to create more equitable opportunities for people from underrepresented groups.

## INCLUSIVE CULTURE

We'll continue to ensure that everyone at ITV can be themselves, receive the support they need to thrive, and is empowered to foster an inclusive culture where everyone feels valued and respected. As well as upskilling our colleagues through development programs like Rise, discussion groups and enhanced training, our colleague networks will be at the forefront of delivering a workplace where diversity, equity and inclusion are celebrated and embedded.

## ACCESSIBILITY & DISABILITY EQUITY

We'll keep pushing to ensure that accessibility and disability equity are built into everything we do at ITV. This will include developing an Accessibility Maturity Model to assess our current progress and improve further. As an active member of the TV Access Project, we'll strive to achieve full inclusion for Disabled people across the TV industry by 2030, starting by ensuring TAP's 5 A's Standards for Disability Inclusion are embraced across all of our productions.





# Our DATA

At ITV we take a data-driven approach to our Diversity, Equity and Inclusion work to identify barriers and underrepresentation, focus our efforts, and enable accountability. We measure progress towards our targets to improve representation in ITV's workforce, on and off-screen. This helps create a culture where everyone can be themselves and thrive.

Characteristic	2027 Target	ITV UK workforce <sup>1</sup>				On-screen <sup>4</sup>		Off-screen	
		2021 Profile (all colleagues)	All colleagues (2024)	Managers (2024)	Senior Leaders <sup>2</sup> (2024)	2020-2021 (Diamond Fifth Cut)	2022-2023 (Diamond Seventh Cut)	2020-2021 (Diamond Fifth Cut)	2022-2023 (Diamond Seventh Cut)
Deaf, Disabled or Neurodivergent	12%	10.4%	12.6%	10.3%	7.5%	9.6%	8.6%	4.5%	6.5%
People of Colour (POC)	20% All colleagues 15% Senior levels	14.3%	14.5%	11.3%	13.5%	17.5%	27.4%	14.2%	16.1%
Lesbian, Gay, Bisexual, Trans or Queer (LGBTQ+) <sup>3</sup>	7%	8.5%	9.7%	9.3%	6.3%	18.3%	23.8%	21.3%	21.0%
Women	50%	52.6%	52.7%	48.7%	49.3%	49.6%	51.7%	46.9%	47.7%
Working class background	33%	– <sup>5</sup>	28.7%	30.8%	20.8%	– <sup>5</sup>	– <sup>5</sup>	– <sup>5</sup>	– <sup>5</sup>

We recognise that systemic change takes time. Across ITV's UK workforce, we have made tangible progress since 2021 towards several of our representation targets at the 'All colleagues' level, currently outperforming those for Disabled staff, LGBTQ+ colleagues and women. The data for 2024 reflects a challenging year for ITV as a whole, as a result of industry-wide pressures and an organisational restructure. In some areas, at the 'All colleagues' level, our ongoing progress has been affected, but we are still exceeding our targets. For others, we have not yet reached those targets, and progress is not a straight line (e.g. despite growth since 2021, POC decreased by 0.7% since 2023). There continues to be more work to do to improve the representation of all target groups amongst Managers and Senior Leaders, where progress has been slower. We have

introduced refreshed training and development for leaders and managers. In 2025, we will run ITV's Rise development programme for People of Colour, to help improve retention and promotion.

The latest Diamond data (Seventh Cut) shows that we have broadly made improvements on-screen and off-screen, particularly in on-screen representation of POC and LGBTQ+ people, but that we have further to go with Disabled representation.

As we are continuing our Diversity Commissioning Spend (DCS) and global DEI strategy from 2025-27, we are also aligning and updating the timeframe to meet our existing targets to the end of 2027. As we achieve more of our targets we may continue to update them in line with UK benchmarks.

<sup>1</sup> Our workforce figures include UK permanent and PAYE fixed-term employees only as of 31 December 2024 (it does not include freelance, contingent or agency workers) and are based on the number of employees who chose to share diversity data, including those who select 'prefer not to say'. Due to rounding, figures do not always total 100%.

<sup>2</sup> Our Senior Leader population is approximately 200 colleagues who report to an Executive Committee member and/or are in the list of top FTE salaries (excluding on-screen talent). Our Manager population is approximately 800 colleagues distinct from our Senior Leaders. We updated these categories in 2023 following guidance from Ofcom – while there is some overlap with our previous categories, these figures are not directly comparable to earlier reports.

<sup>3</sup> Our LGBTQ+ target combines sexual orientation and gender identity. In some previous years, we had separated these categories so there are some differences in reporting methods, but the figures here are broadly comparable.

<sup>4</sup> Our on-screen and off-screen data is collected via Diamond, an industry-wide data collection system for monitoring and reporting diversity in broadcasting. Diamond collects diversity data from cast, contributors, crew and production companies.

<sup>5</sup> We started publishing ITV's class data from 2022 onwards. Diamond does not currently measure class, but we have ensured this will be updated and collected soon.

# Our DATA

## DIVERSITY OF ITV COLLEAGUES IN 2024: FURTHER BREAKDOWNS

### PEOPLE OF COLOUR

Ethnic group	%
Asian	6.3%
Black	3.1%
Mixed/multiple ethnic groups	4.2%
Other minority ethnic group	0.9%
<b>People of Colour</b>	<b>14.5%</b>

### LGBTQ+ COLLEAGUES

LGBTQ+ group	%
Bisexual	2.7%
Lesbian or Gay	6.3%
Queer	0.1%
Any other sexual orientation	0.4%
Trans or Non-Binary	0.6%
<b>LGBTQ+</b>	<b>9.7%</b>

## CLASS DIVERSITY OF ITV COLLEAGUES<sup>1</sup>

### SOCIO-ECONOMIC BACKGROUND BASED ON OCCUPATION OF MAIN HOUSEHOLD EARNER AT AGE 14

Background	All colleagues	Manager	Senior leader
Professional background	61.0%	60.4%	66.9%
Intermediate background	10.3%	8.7%	12.3%
Working class background	28.7%	30.8%	20.8%

### TYPE OF SCHOOL ATTENDED

School Type	%
Attended school outside the UK	5.9%
Independent or fee-paying school – bursary	4.4%
Independent or fee-paying school – no bursary	6.7%
State-run or state-funded school – non-selective	58.7%
State-run or state-funded school – selective on academic, faith or other grounds	17.6%

### WHETHER PARENT/GUARDIAN HAD A DEGREE OR EQUIVALENT AT AGE 18

Answer	%
Parent(s)/guardian(s) did not have a degree (or equivalent)	55.9%
Parent(s)/guardian(s) had a degree (or equivalent)	32.7%

We launched ITV's Social Class Working Group in 2024, getting input from colleagues from working class and intermediate backgrounds, to help improve the experiences of colleagues and applicants and increase representation. This led to actions including ITV piloting work experience for under 18s. In 2025, ITV will publish its class pay gap for the first time. ITV is also represented on the Edinburgh TV Foundation's Impact Unit focused on class and social equality, working to improve socio-economic diversity within the TV industry.

<sup>1</sup> We ask three questions about class or socio-economic background. Due to rounding, figures do not always total 100%. We follow the Social Mobility Commission's approach to report our class data and for our main question (which we base our 33% target on) we categorised responses based on the NS-SEC category of the main household earner's occupation when the respondent was 14. When analysing our class data, we excluded responses from people who answered 'don't know', 'not applicable', 'prefer not to say', etc. This enables us to compare our main question with national benchmarks. This method is slightly different to how we analyse other diversity characteristics (based on all colleagues who share data, including those who respond 'prefer not to say') as those questions do not have a 'don't know' option. We followed expert advice on how to analyse and interpret this information. Our 33% working class target only applies to ITV colleagues as this data is not currently collected by Diamond (the system for monitoring diversity in broadcasting), but we have ensured Diamond will be updated to collect this soon.

# Our DATA

## INTERSECTIONAL DATA

We have led the industry by publishing our intersectional diversity data for the past three years. This intersectional approach to inclusion means that our interventions to improve experiences for some colleagues will also benefit many others. We consider how people face specific barriers when they experience multiple forms of discrimination like racism, sexism and ableism. For example, Black women experience barriers linked to both their ethnicity and their gender, and Deaf, Disabled and Neurodivergent People of Colour experience ableism as well as racism.

We continue to encourage and support our colleague networks to collaborate and consider intersectionality in their events and activities. In 2024, this included Paralympian Stef Reid MBE speaking at a joint event by ITV Able and The Women's Network, a collaboration between ITV Pride and ITV Embrace for National Coming Out Day, and an ITV Pride discussion group on 'Life as a Disabled LGBTQ+ Person'. We also consider intersectionality in our talent development initiatives, e.g. ensuring a diverse and intersectional cohort in our Amplify senior leadership programmes.

	Women of Colour		Men of Colour		Deaf, Disabled or Neurodivergent People of Colour	
Ethnic group	National average <sup>1</sup>	ITV 2024 <sup>2</sup>	National average	ITV 2024	National average	ITV 2024
People of Colour (total)	9.3%	8.5%	8.9%	5.8%	2.0%	1.6%
Asian	4.7%	3.8%	4.5%	2.4%	0.9%	0.5%
Black	2.1%	1.7%	1.9%	1.3%	0.4%	0.3%
Mixed ethnic group	1.5%	2.5%	1.4%	1.6%	0.4%	0.7%
Other minority ethnic group	1.0%	0.4%	1.1%	0.4%	0.3%	0.0%

## CLASS, ETHNICITY AND DISABILITY

Our population of People of Colour has a higher proportion of colleagues from working class and intermediate backgrounds compared to our White population. Our Deaf, Disabled and Neurodivergent

population has a similar breakdown by class compared to our non-Disabled population. When establishing our Social Class Working Group in 2024, we ensured we had a diverse mix of colleagues participating, including by location and seniority.

Background	People of Colour by class	White colleagues by class	Deaf, Disabled or Neurodivergent colleagues by class	Non-disabled colleagues by class
Professional background	54.9%	62.0%	61.6%	61.5%
Intermediate background	14.4%	9.6%	9.7%	9.7%
Working class background	30.8%	28.4%	28.8%	28.9%

<sup>1</sup> National averages are based on the 2021 Census data from England and Wales; it was not possible to access Census intersectional data for Scotland and Northern Ireland.

<sup>2</sup> Figures may differ from other totals in this report as colleagues who do not share data for either variable measured are not included; non-binary and genderfluid colleagues are not included here to preserve anonymity; and due to rounding, figures do not always total 100%.

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