

## **BBC End of Production Form questions**

To complete this end of production report form, we need to ask you whether your production met the 20% target for commissions between April 2021 and February 2025 or the 25% target for commissions from March 2025 and about your senior off-screen decision makers involved in shaping and making the programme, to help inform if your programme counts towards our £80m per year creative diversity commitment, and to understand if they meet the production leadership criteria.

We ask companies to request all individuals on the production complete an anonymous equal opportunities form to record the diverse profile of their workforce, including Socio-Economic Diversity. A template for BBC commissions provided by Pact can be found on the [Pact website](#).

**When you have completed the form you can save or print a copy of your submission. For data protection reasons you should hold this information securely.**

### **Programme Details**

Q: Programme Title (including series number, if applicable) [FREE TEXT]

Q: Number of episodes (including series specials, if applicable) [NUMBER]

Q: Programme UID (for 1st Episode) [FREE TEXT]

Q: Commissioning Area [Comedy / Daytime / Drama / Entertainment / Factual] or [Children's] or [Sport] or [BBC English Regions / BBC Northern Ireland / BBC Scotland / BBC Wales]

Please note: Factual includes Arts and Classical Music, Current Affairs, Documentaries, History, Popular Music, Religion and Ethics, Science and Natural History

### **Supplier Details**

Q: Please provide the name of your organisation? [FREE TEXT]

Q: Please provide the name of who is completing this form [FREE TEXT]

Q: Please provide the job title of the person completing the form? [FREE TEXT]

Q: Please provide the email address of who is completing this form [FREE TEXT]

This will be used to send you a confirmation of receipt of your submission (with the relevant unique ID reference number), so please ensure you provide a correct email address, otherwise you will not receive a response.

### **Diversity and Inclusion**

Diversity and Inclusion is a creative imperative for the BBC. To help us understand and report progress on our diversity and inclusion commitments\* we ask all producers to complete an End of Production form to confirm delivery of requirements agreed in the BBC's Commissioning specification.

Our commitments include:

- [The BBC Commissioning Diversity Code of Practice](#).
- All BBC programmes to employ at least [25% of their production team from the following under-represented groups](#): Black, Asian and minority ethnic, deaf, disabled and/or neurodivergent, and working class backgrounds.

A commitment to spend at least [£80m per year of our existing TV and Radio commissioning budget on content qualifying under the creative diversity criteria.](#)

### **Off-Screen Measures**

Q: Were any measures agreed to increase off-air diversity in the commissioning specification?  
[Yes / No]

Q: If yes, what action was taken and what were the outcomes for the individuals? [FREE TEXT]

### **Off-Screen Opportunities - Returning Brands**

Q: How many positions were accepted by underrepresented off-screen talent who have not worked on the production before? [NUMBER]

**This question is relevant to returning brands only. Please mark as N/A if it is not applicable.**

### **Off-Screen Training/Development Opportunities**

Q: Were there any paid development opportunities for junior, underrepresented talent hosted by the production? e.g. paid internship, paid training, development placement [Yes / No]

### **Inclusive Production Principles**

**Productions have been asked to outline their plans on how they will apply the inclusive production principles as part of the commissioning process.**

#### **Inclusive casting and crewing**

Productions to ensure processes are in place for inclusive casting and crewing.

#### **Hair and make up**

Productions will provide specialist hair and makeup stylists to work with afro textured hair and a variety of skin tones.

#### **Accessible productions**

Embedding guidelines from the industry-wide [TV Access Project](#) on all productions including access coordinators, accessibility of set locations and post-production houses.

#### **Diversity, equity and inclusion education and insights**

Access to diversity, equity and inclusion (DEI) education training and resources on all productions to foster a culture of inclusion and transparency.

#### **Community engagement**

Collaboration and engagement with local communities when telling their stories.

Q: Did you meet the following inclusive production principles?:

**Inclusive casting and crewing** [Yes / No or N/A]

**Hair and make-up** [Yes / No or N/A]

**Accessible productions** [Yes / No or N/A]

**Diversity, equity and inclusion education and insights** [Yes / No or N/A]

**Community engagement** [Yes / No or N/A]

Q: If you answered NO to any of the inclusive production principles, please identify any challenges to meeting the principles. [FREE TEXT]

### **Accessibility**

Our commitments to achieve deaf, disabled and/or neurodivergent inclusion and representation across the industry are set out here in line with the [TV Access Project](#).

Q: Was an access coordinator employed on the production [YES/NO/NA]

Q: Were any other access adjustments required on the production [YES/NO/NA]

If yes, please specify from the list below. Please select all that apply

- Specialist training
- Human support
- Additional travel & transport
- Additional accommodation
- Additional hours filming and/or editing
- Specialist equipment or technology – hiring or buying
- Accessible formatting of content or documents
- Additional costs for hiring accessible production spaces and facilities
- Costs for adapting production spaces and facilities

Q: Were additional access costs applied for, beyond those anticipated in the original production budget? [YES/NO/NA]

### **Diamond Compliance**

Q: Please supply the percentage of the email addresses entered into Silvermouse for off-screen contributors employed on the production. [NUMBER]

The BBC compares the number of contributions on the Silvermouse Contributor form with the number of email addresses entered on the Silvermouse Diamond form for this purpose and to measure engagement with Diamond.

You only need to enter the number value and not the % sign for this question.

Q: Was everyone on the production actively encouraged to complete their self-declaration form via Diamond? [Yes / No]

### **Diversity Fund**

Q: Were any roles funded by the Diversity Development Fund/Children's and Education Diversity Fund? [Yes / No]

Please refer to our website for more information:

[The Diversity Development Fund](#)

[The Children's and Education Diversity Fund](#)

Q: If yes, please identify the roles, along with the nature of the funded activity.

Please include the number of roles and duration of support for the roles. E.g. acting up, shadowing, training placement **and outcomes** e.g. promoted during production, contract at same level on next production, secured contract on another production. [FREE TEXT]

### **Off-Screen Diversity Monitoring - £80m Criteria**

#### **Production leadership (criteria 2):**

To help inform if your programme counts towards our £80m commitment, we need to ask you for anonymous details about your senior off-screen decision makers involved in shaping and making the programme – to understand if they meet the production leadership criteria. Your response will not impact on the production or future commissioning decisions.

To qualify against this criteria at least two individuals in senior decision-making roles on the production must be from one of three under-represented groups:

- **Black, Asian or minority ethnic**
- **Deaf, disabled and/or neurodivergent**
- **Working class backgrounds to achieve socio-economic diversity**

We ask companies to request individuals complete an anonymous equal opportunities form to record the diverse profile of their workforce, including socio-economic diversity.

For **scripted** productions the **7 qualifying roles** are:

- Executive Producer
- Director
- Writer
- Script Editor
- Story Producer
- Line Producer
- Head of Development

For **unscripted** productions the **8 qualifying roles** are:

- Executive Producer
- Series Producer
- Head of Development
- Production Executive
- Line Producer
- Production Manager
- Director
- Producer

Q: Please confirm the type of your programme? [Scripted / Unscripted]

Q: Depending on the type of your production, of the production leadership roles listed above, how many individuals do you have **overall from the defined under-represented backgrounds** who self-declared on the equal opportunities form? [NUMBER]

Q: Depending on the type of your production, of the production leadership roles listed above, how many of those people are **Black, Asian or minority ethnic** who self-declared on the equal opportunities form? [NUMBER]

**Definition:**

- **Black, Asian or minority ethnic is defined as:** Black/African/Caribbean/Black British. Selection: **Black African, Black British, Black Other, Black Caribbean, Other Black background.**
- Asian/Asian British. Selection: **Asian British, Bangladeshi, Chinese, Indian, Other Asian background, Pakistani.**
- Mixed/Multiple Ethnic Groups. Selection: **Mixed Ethnicity.**
- Other Ethnic Groups. Selection: **Middle/Near Eastern/Arab, any other Ethnic Group.**

Q: Depending on the type of your production, of the production leadership roles listed above, how many are **deaf, disabled and/or neurodivergent** who self-declared on the equal opportunities form? [NUMBER]

**Definition:**

- **Under the Equality Act 2010 a person is disabled if they have a physical or mental impairment that has a 'substantial' and 'long-term' negative effect on their ability to do normal daily activities.**
- **A person may not identify as disabled but as deaf and/or neurodivergent.**

Q: Depending on the type of your production, of the production leadership roles listed above, how many are from a **working class background** who self-declared on the equal opportunities form? [NUMBER]

**Definition:**

- **Working class background is defined as:** parents were in 'routine and manual occupations' at the age of 14 (defined as: Semi-routine manual and service occupations such as: postal worker, machine operative, security guard, caretaker, farm worker, catering assistant, sales assistant. Routine manual and service occupations such as: HGV driver, cleaner, porter, packer, labourer, waiter/waitress, bar staff.)

### **Off Screen Diversity Monitoring - 20% and 25% Targets**

For all new commissions from April 2021 to February 2025 we are asked production companies to commit to at least 20% of their production teams being from the following under-represented groups, and for commissions from March 2025 we are asking production companies to commit to at least 25%:

- Black, Asian or minority ethnic backgrounds
- Deaf, disabled and/or neurodivergent
- Working class backgrounds - to achieve Socio-Economic Diversity

Q: Were all production team individuals asked to complete an equal opportunities form? [Yes / No]

Q: If no, please tell us any extenuating reason(s). [FREE TEXT]

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Q: If less than 100% of individuals have completed an equal opportunities form, please state the reason(s) why. [FREE TEXT]

Please enter "n/a" if 100% of individuals have completed the form.

Q: What % of the **total production team individuals** completed an equal opportunities form? [%]

The % you provide below should be calculated as follows:

A/B x 100 where:

A = Total number individuals who have completed an equal opportunities (EO) form

B = Total number individuals on the production.

Q: Please confirm overall total % of the off-screen production team that were from **ALL** underrepresented groups? [%]

The % you provide below should be calculated as follows:

C/B x 100 where:

B = Total number of individuals on the production

C = Total number of production team individuals who completed an equal opportunities (EO) form **and** reported as **any** of the **underrepresented groups** on the EO form.

Q: Please confirm overall total % of the off-screen production team individuals who **preferred not to say**? [%]

The % you provide below should be calculated as follows:

C/B x 100 where:

B = Total number of individuals on the production

C = Total number of production team individuals who completed an equal opportunities (EO) form **and** who preferred not to say **to at least one question on the equal opportunities form**.

Q: Please confirm total % of the off-screen production team that were **Black, Asian or minority ethnic**? [%]

The % you provide below should be calculated as follows:

C/B x 100 where:

B = Total number of individuals on the production

C = Total number of production team individuals who completed an equal opportunities (EO) form **and** who reported as **Black, Asian or minority ethnic** on the EO form.

Definition: **Black, Asian or minority ethnic is defined as:**

- Black/African/Caribbean/Black British. Selection: **Black African, Black British, Black Other, Black Caribbean, Other Black background.**
- Asian/Asian British. Selection: **Asian British, Bangladeshi, Chinese, Indian, Other Asian background, Pakistani.**
- Mixed/Multiple Ethnic Groups. Selection: **Mixed Ethnicity.**
- Other Ethnic Groups. Selection: **Middle/Near Eastern/Arab, any other Ethnic Group.**

Q: Please confirm total % of the off-screen production team that were deaf, disabled and/or neurodivergent?

? [%]

The % you provide below should be calculated as follows:

C/B x 100 where:

B = Total number of individuals on the production

C = Total number of production team individuals who completed an equal opportunities (EO) form **and** who reported as deaf, disabled and/or neurodivergent?

on the EO form.

Definition:

- **Under the Equality Act 2010 a person is disabled if they have a physical or mental impairment that has a 'substantial' and 'long-term' negative effect on their ability to do normal daily activities.**
- **A person may not identify as disabled but as deaf and/or neurodivergent.**

Q. Please confirm total % of the off-screen production team that were from **low income backgrounds**? [%]

The % you provide below should be calculated as follows:

$C/B \times 100$  where:

B = Total number of individuals on the production

C = Total number of production team individuals who completed an equal

opportunities (EO) form **and** who reported as from **working class backgrounds** on the EO form.

Definition: **Working class background is defined as:** We use 'parental occupation' as the key factor to determine this group ie anyone whose parents were in 'routine and manual occupations' at the age of 14. For example:

- Semi-routine manual and service occupations such as: postal worker, machine operative, security guard, caretaker, farm worker, catering assistant, sales assistant.
- Routine manual and service occupations such as: HGV driver, cleaner, porter, packer, labourer, waiter/waitress, bar staff.

Q. If you didn't achieve the 20 or 25% target (as described in our description above), was the approach agreed with commissioning? [Yes / No or N/A - met or exceeded 20 or 25% target]

Q. If yes, what was agreed and with whom? [FREE TEXT]

Q. If no, please tell us any extenuating reason(s). [FREE TEXT]

## Respect at Work

The BBC is committed to providing a safe working environment where people are treated with respect and extends that requirement to our Producers. This is what we expect on BBC productions:

- All producers to have a respect at work policy and to ensure that that all cast and crew undertake anti-bullying and anti-harassment training.
- An intimacy coach should be employed wherever intimate scenes are being recorded.
- The BBC is informed about any serious concerns about behaviour on productions.
- Guidance on BBC best practice, reporting lines, policy templates and links to resources for production companies and individuals can be found on the BBC [Production and delivery website](#).
- This link as well as contact details for support helplines, safeguarding contacts, and whistle-blowing lines should be included on all call sheets and production information and displayed in communal areas so the BBC's expectations and reporting procedures are visible for teams.

## Commitments

Anti Bullying and Harassment training

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Everyone on the production (cast and crew) must complete anti-bullying and harassment training before production starts. If your company does not already provide this – see the [useful resources section](#).

Q. Please provide the % of production team individuals who have completed Anti-Bullying and Harassment Training? (which are supported by training records\*) [NUMBER]

\*Please keep training records (e.g. ScreenSkills receipt/passport)

Q. If less than 100% of individuals have completed the training, please state the reason(s) why? [FREE TEXT]

### **Intimacy Scenes** (excluding Children's and Sport)

Q. Were there intimate scenes in the production? [Yes / No]

Q. If yes, please confirm if an intimacy coach was hired? [Yes / No]

Q. If yes, please provide the name of the intimacy coach that was hired? [FREE TEXT]  
(if different from commissioning specification)

Q. If no, please tell us why an intimacy coach was not hired? [FREE TEXT]

### **Production Behaviour Concerns**

Support on call sheets

Contact details for support helplines, safeguarding contacts, and whistle-blowing lines should be put on all call sheets, production information and displayed in communal areas. This should also include a link to our [Complaints, bullying and harassment: guidance for production companies and individuals](#) information, which outlines the BBC's expectations.

Q. Was the BBC Respect at Work guidance and resources reference link included on Call Sheets? [Yes / No]

Q: If no, please state the reason(s) why. [FREE TEXT]

If a company has any serious concerns\* about behaviour on a production for the BBC, they should contact their BBC commissioning editor or genre director as soon as possible.

Q. Were any serious concerns\* raised about behaviour on the production? [Yes / No]

*\* Defined as: causing considerable distress for an individual; was reported to senior management within the company; criminal allegations; inappropriate behaviours such as bullying or harassment including sexual harassment; victimisation; sexual, verbal or physical abuse; abuse of power; discrimination or safeguarding issues; likely to cause reputational risk for the production and/or the BBC. Please speak to your BBC Commissioning Editor if unsure whether behaviour can be classified as a serious concern.*

Q: If yes, how many incidents in total? [NUMBER]

Q: For each serious concern raised please provide the following information.

NB: Please do **NOT** include confidential or sensitive information regarding the nature of the incident other than the category of 'serious concern' that it falls under.

[FREE TEXT]

- The date the serious concern was reported [dd/mm/yyyy]
- The date the incident was alleged to have taken place [dd/mm/yyyy, please state NOT KNOWN if not known]

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- The category relating to the serious concern – please select multiple if relevant to the serious concern(s)
  - Bullying and harassment
  - Sexual misconduct
  - Abuse of power
  - Discrimination
  - Victimisation
  - Safeguarding (Under 18s and/or vulnerable adults)
  - Criminal (if not captured by any of the other categories already)
  
- If applicable: the name of the BBC Commissioner or Genre Director who was informed
- If applicable: the date the BBC was informed [dd/mm/yyyy]
- Confirm if the outcome was reported to the BBC

ENDS