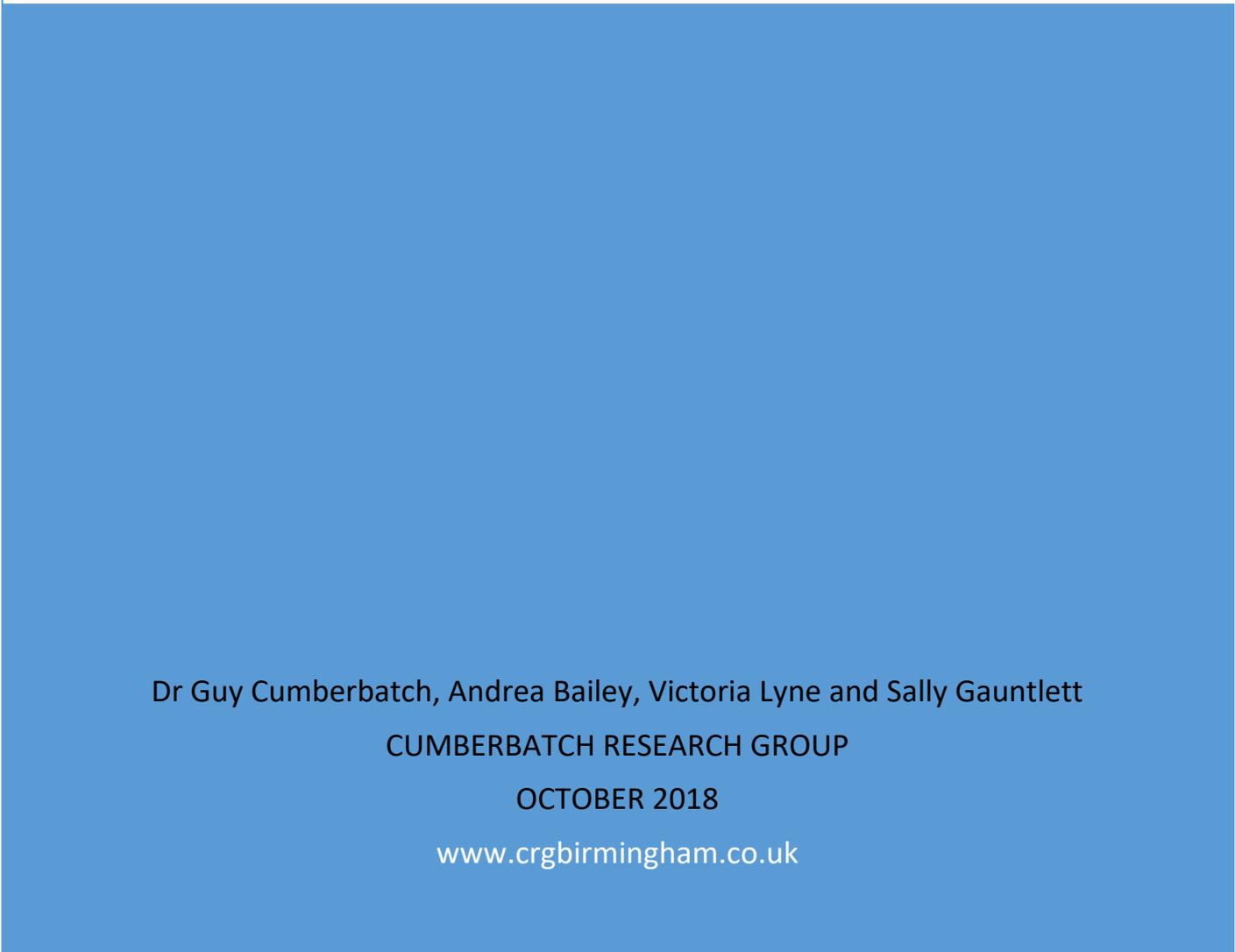




ON-SCREEN DIVERSITY MONITORING:
BBC THREE
2018



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1. Overview and summary of key findings

Introduction

This report details the findings from a content analysis of BBC Three online programmes. The primary aim was to measure the on-screen representation of people who, under the Equality Act 2010, have protected characteristics. These are often referred to as minority groups for ease of communication.

The key measures covered are age, gender, ethnicity, disability and sexual orientation. Also recorded were levels of appearance, channel, production type, and any identifiable UK regional location.

A list was drawn up of all the programmes available on BBC Three iPlayer between January and March 2018. From this, a sample was taken in proportion to the production types available, generating 206 programmes with a running time of 5,616 minutes (93.6 hours).

An overview of on-screen representation

[Table 1](#) below summarises the prevalence of people with the main protected characteristics on BBC Three online.

Table 1: Proportion of BBC Three TV population

	Females	Minority ethnic	Disabled	Lesbian, gay & bisexual	
Channel	% of TV population	% of TV population	% of TV population	% of TV population	% of all sexuality portrayed
BBC Three	42.7	21.5	2.5	2.6	10.1

Base: Total TV population N = 3,344 participants.

Gender and age

Note: the TV population within the programme sample represented people from a wide range of ages from the young to the old. The analysis therefore distinguishes between woman (adult females aged 16+) and females (all age ranges including children) where relevant throughout.

- Females made up 43% of the overall BBC Three population. This compares to 38% in the BBC One and BBC Two sample.
- Men and women aged 16-34 appear on screen in far greater proportions than their UK population profile – in line with the target audience profile for the BBC Three.
- The ratio of males to females on screen were broadly equal up until the age of 24. From age 25 onwards the balance of on-screen presence tips towards men.
- Drama is the only production type in which females achieved equal representation to males (50% overall). This proportion remained stable across all age bands.

- In Factual, Light Entertainment and Comedy Fiction females accounted for around four in ten participants overall with proportions decreasing for females the older the age band.
- In Factual (all documentaries), women contributed three quarters (76%) of all major presenters. They appeared less frequently as key contributors (46%) and as vox pops (40%).
- In Drama, one half (50%) of all participants were female but while they contributed 62% of major roles, they made up only 36% of incidental characters.

People from minority ethnic backgrounds

- People from minority ethnic backgrounds¹ made up 21.5% of the population on BBC Three. This comprised people from the following minority ethnic groups: 10.1% Black, 4.4% South Asian, 2.7% from mixed ethnic backgrounds and 4.3% from other minority ethnic groups.
- In UK productions the proportion of people from Black ethnic backgrounds was more than double that of people from South Asian backgrounds (at 10.6% and 4.7% respectively). This is the reverse of real world UK figures (3.1% Black and 7.1% South Asian).
- Four in ten (40%) of those from minority ethnic groups were female. This is slightly less than in the overall BBC Three population (43%). Female representation was lowest for participants from South Asian ethnic backgrounds (at 27%).
- The age profile of people from minority ethnic backgrounds on screen is skewed towards the younger age bands. They accounted for almost one third (30.6%) of all those under 16 and one quarter (26.0%) of those aged 16-34 years. Their on-screen prevalence then dropped to 22.9% of those aged 35-54 and just 13.2% of the over 55s.
- Minority ethnic representation was slightly higher in fiction (at 23.1%) than in non-fiction (19.9%).
- In Drama, one in three (35.4%) participants were from a minority ethnic background compared with one in five (21.0%) for Comedy FictionW.
- In fiction, minority ethnic representation was well above 20% across all levels of appearance. They achieved their highest representation as factual (real) people at the level of key contributors (at 23.1%) with lower rates as major presenters (17.5%) and vox pops (16.3%).

Disabled people

- Disability prevalence was logged at one in forty (2.5%) in the BBC Three TV population.
- In the UK population, disability is far more prevalent at one in five people. However, in a population with a youthful age profile like that of BBC Three, a lower prevalence of around 16% might be expected.

¹ Defined as 1) Not White and 2) resident in a predominantly White culture and 3) portrayed as such on-screen.

- A further 18 participants in the programme sample were *known* to have a disability but this was not portrayed in the programme and so not included in the disabled count.
- One half of disabled people (51%) on screen were female which compares well with the overall BBC Three population where they comprise 43%.
- Two thirds of disabled people (66%) on BBC Three were under the age of 35 in line with the target audience. In the real world, disability increases with age.
- Overall, three in ten (29%) programmes included at least one person with disability - 38% of non-fiction and 23% of fiction.
- Disabled representation was slightly higher in factually based production types at 2.8% of the population than in fictionally based ones (2.1%).
- Within individual production types, rates of appearance were much higher in Drama (6.1%) than in Factual (2.8%) and Comedy Fiction (1.4%).
- Factual (real) people with disabilities were relatively prominent as major presenters where they contributed 12.5% of all appearances. They made up 4.4% of key contributors, but only three were found in over 700 vox pops (just 0.4%).

Lesbian, gay and bisexual people (LGB)

- A total of 87 participants in the programme sample were portrayed as lesbian, gay or bisexual, representing 10.1% of all those who portrayed any sexual orientation and 2.3% of the total BBC Three population. The numbers are very small for analysis.
- Gay and bisexual males contributed 11% of all male sexualities portrayed, while lesbian and bisexual females accounted for 9% of female sexualities. Four in ten (41%) LGB participants were female and 59% were male. In the heterosexual population, 46% were female and 54% were male.
- LGB participants were younger than the heterosexual population – 84% were aged 16-34 compared with 58% of heterosexuals.
- Overall 18% of programmes included some LGB representation - 21% of all non-fiction programmes and 16% of fiction.
- The prevalence was four times higher in non-fiction than in fiction (at 22.0% of all participants in non-fiction versus 4.8% in fiction). This is largely due to LGB clustering in issue-based documentaries such as *Queer Britain*.
- In fictional programming, LGB characters were seen more often in Drama (at 9.8% of the population) than in Comedy Fiction (at 4.3%).
- The largest number of LGB participants was found in the role of key contributor where they accounted for 18.3% of all those with a portrayed sexual orientation.

Programme location

- Over half (53%) of UK programmes on BBC Three did not have an identifiable location. Either the location was not in the UK (such as *Love and Hate Crime: Murder in Mississippi*), or were based in anonymous studios (*3 Kids on Three*) or in unidentifiable settings (e.g. *Eating with My Ex*).
- Nearly half (47%) of UK programmes portrayed an identifiable UK location. Of these, primary locations could be identified for eight in ten (80%) and for just under one half (47%) a secondary location could be determined.
- London & South East predominated, contributing 39% of all primary locations identified. This was followed by West & South West (14%) and Wales (13%) partly due to a number of programmes from the same series. Nine of the eleven West & South West locations were from five episodes of *This Country* and four of *Witless*. Six of the ten Welsh locations were due to *Gavin & Stacey* and three to *Young, Welsh & Pretty Minted*.
- Regions least likely to be portrayed as primary locations were the North East England (1%), the Isle of Man & Channel Islands and the East Midlands (neither appeared).
- London & South East was also by far the most frequently represented in secondary locations (at 52%), followed by South (11%) and Wales (8%).
- Regions that were portrayed rarely or not at all in secondary locations were Isle of Man & Channel Islands (no cases), East Midlands (1%), Yorkshire & Lincolnshire (1%), North East (1%) and Northern Ireland (1%).

2. Introduction to the content analysis

This report specifically details the findings of this new content analysis of programmes available on BBC Three online. A similar analysis of BBC One and BBC Two is reported separately. The primary aim was to measure the on-screen representation of people who, under the Equality Act 2010, have protected characteristics. These are often referred to as minority groups for ease of communication.

The key measures covered are age, gender, ethnicity, disability and sexual orientation. Also recorded were levels of appearance, channel, production type, and any identifiable UK regional location.

This content analysis of programming output is essentially the same as a population census survey. Rather than sampling households to identify who is in the population, this study takes programmes as the sampling unit and all participants making an individual contribution to them are logged to provide a count of the television population.

All participants² who spoke or made a significant individual contribution to a programme were coded according to their gender, age, level of appearance, sexual orientation and whether they were members of any minority ethnic group. For practical reasons, crowd scenes, sports participants who did not speak and background figures were not included. In addition, each participant from the minority groups of interest was profiled in detail.

Level of appearance in the case of real people covered *major presenters* (such as anchors and presenters), *minor presenters* (such as outside journalists, judges, pundits and resident panellists), *key contributors* (such as prominent interviewees) and *vox pop*.

In the case of fiction, three levels of appearance were distinguished: characters who played a *major role* (i.e. were central to the narrative, appearing in numerous scenes), a *minor role* (with a more subsidiary part), or were *incidental* (having limited dialogue and impact on the storyline).

The log for each programme included production type and any identifiable location which was categorised according to BBC TV regions.

Details of the BBC Three programme sample

A list was drawn up of all the available BBC Three output on iPlayer between January and March 2018. From this, a sample was taken in proportion to the production types available. This generated 206 programmes with a running time of 5,616 minutes (93.6 hours).

The sample, cut by production type, is shown below. Note that the sample did not contain any News, Sport, Soap or Film.

² The nature of television is such that some individuals may appear in more than one programme - perhaps in different roles and with different portrayals. Thus, we usually talk of 'participants' or 'participant appearances' rather than 'people' or 'individuals'. Where the term 'people' is used it must be remembered that these are not necessarily unique individuals.

Table 2: Percentage and length of programmes by production type

Production type	Programmes		Minutes	
	N	%	N	%
Factual	78	38	2599	46
Light Entertainment	4	2	67	1
Comedy Fiction	101	49	2503	45
Drama	23	11	447	8
Total	206	100	5616	100

3. Gender and age

This section presents the detailed findings of the content analysis on the prevalence and prominence of females on screen.

Note: the TV population within the programme sample represented people from a wide range of ages from the young to the old. The analysis therefore distinguishes between woman (adult females aged 16 +) and females (all age ranges including children) where relevant throughout.

The gender log

The BBC Three on screen population was logged at 1,915 males and 1,428 females, representing a gender balance of 57% male to 43% female.³

Demographics

Overall, one in five (20.2%) females were from a minority ethnic background, 2.9% had a disability and, of all those females whose sexuality was portrayed, 9.3% were lesbian or bisexual.

Wherever possible an approximate age was assigned for each participant. This could not be ascertained for 15% of males and 11% of females.⁴ These were voiceovers, sports commentaries, people with faces obscured by hoods, helmets and so forth.

Table 3 shows the gender balance in each of the age bands. Females are broadly in proportion to males on screen up until the age of 25. From then onwards, the female proportion reduces in each age band up to 75. From 44% of those aged 25-34, it fell to just 28% of those aged 65-74.

Table 3: Gender balance by age group

	Males	Females
Age	%	%
Under 16	49	51
16-24	49	51
25-34	56	44
35-44	57	43
45-54	63	37
55-64	66	34
65-74	72	28
75+	46	54
Total %	56	44

Base: Total BBC Three population minus cannot code N = 2,906 (1,636 males and 1,270 females).

³ One participant, classified as non-binary, does not appear in the following data examining gender.

⁴ The gender differential in cannot code for age results in a slight boost to female representation in the age tables where the proportion female rises from 43% to 44%.

Table 4 highlights the different age profiles shown by males and females on BBC Three, comparing the TV population with UK demographics. On-screen appearances of both men and women aged 16-34 are far more prevalent than in the UK – in line with BBC Three’s target audience.

Table 4: Age distribution by gender – UK productions versus UK population

	Male		Female	
	BBC Three population	UK population	BBC Three population	UK population*
Age ↓	%	%	%	%
Under 16	4.6	19.7	6.6	18.3
16-24	17.0	11.3	23.6	10.4
25-34	28.5	13.9	29.5	13.4
35-44	17.5	12.7	17.3	12.6
45-54	20.2	14.0	14.7	14.0
55-64	7.6	11.7	4.7	11.8
65-74	3.5	9.7	1.8	10.2
75+	1.2	7.0	1.8	9.3
Total	(100)	100	100	100

Base: Total BBC Three population minus cannot code N = 2,699. *UK population: ONS (2017) *Table K2-1 Young age structure variant – UK population in age groups*. Percentages may not add to 100% due to rounding in the cells. (100) = the true figure.

Type of production

Table 5 shows male to female representation across the production types in this BBC Three sample.⁵ For the most part, females accounted for around four in ten participants. Drama is the only category in which they achieved equal on-screen representation with males (at 50%).

Table 5: Gender by production type: Proportions of male vs female

	Males	Females
Production type (N programmes)	%	%
Factual (78)	56	44
Light Entertainment (4)	59	41
All non-fiction (82)	56	44
Comedy Fiction (101)	60	40
Drama (23)	50	50
All fiction (124)	59	41
Total population %	57	43
Total population N	1915	1428

Base: Total BBC Three population N = 3,343.

⁵ The BBC Three sample did not contain any News, Sport, Soap or Film.

Level of appearance

Table 6 gives the level of appearance in non-fiction. In the production type Factual (all documentaries), women contributed three quarters (76%) of all major presenters – notably Stacey Dooley, Annie Price, Ellie Flynn, Annie Mac, Hayley Pearce and Alys Harte. They appeared less frequently as key contributors (46%) and as vox pops (40%).

There are too few programmes in Light Entertainment (N=4) for confidence but the results are presented here for completeness. There were only two major presenters, both of whom were male (comprising two appearances of Romesh Ranganathan). However, females approached parity (48%) at the level of key contributor.

Table 6: Gender by production type: Non-fiction

Production type	Total population	Males	Females
	N	%	%
Factual			
Major presenter	38	24	76
Minor presenter	2	--	*
Key contributor	848	54	46
Vox pop	738	60	40
Minor role*	1	--	---
Total Factual	1627	56	44
Light Entertainment			
Major presenter	2	--	--
Minor presenter	--	--	--
Key contributor	33	52	48
Vox pop	4	--	--
Major role*	4	--	--
Incidental role*	1	--	--
Total Light Entertainment	44	59	41
All non-fiction	1671	56	44

Base: Population in non-fiction N = 1,671 (932 males and 739 females). -- means base is less than 5. *Shows fictional characters in non-fiction.

Table 7 shows level of appearance logged in fiction. In Comedy Fiction female representation was around 40% at each level of appearance. In Drama, one half (50%) of all participants were female but while they contributed more than six in ten (62%) major roles, they made up just over one third (36%) of incidental characters.

Table 7: Gender by production type: Fiction

	Total population	Males	Females
Production type	N	%	%
Comedy Fiction			
Major role	467	58	42
Minor role	508	61	39
Incidental role	436	61	39
Key contributor*	10	80	20
Vox pop*	5	--	--
Total Comedy Fiction	1426	60	40
Drama			
Major role	73	38	62
Minor role	98	47	53
Incidental role	75	64	36
Total Drama	246	50	50
All fiction	983	59	41

Base: Population in fiction N = 1,672 (983 males and 689 females). -- means base is less than 5. *Shows non-fictional participants in fiction.

4. People from minority ethnic backgrounds

This section presents the detailed findings of the content analysis on the prevalence and prominence of people from minority ethnic backgrounds on screen.⁶

The ethnicity groupings used in this study are based on those introduced in the 2011 UK census and included 28 categories. As with ONS reporting practice, these have been combined to form five broader ethnic groups for this report.⁷

Demographics

People from a minority ethnic background made up 21.5% of the population on BBC Three. This compares with 12.5% on BBC One and BBC Two combined.

The composition of the BBC Three population is shown in [Table 8](#) below.

Table 8: Composition of the BBC Three population

	N	%
Not minority ethnic	2625	78.5
Black*	338	10.1
South Asian	148	4.4
Mixed	89	2.7
Other ethnicity	144	4.3
Total population	3344	100.0
Total ethnic minority	719	21.5

*NB: Black comprised 214 Black African Caribbean and 124 Black/African American.

People from Black ethnic backgrounds formed the largest minority ethnic group on screen (10.1%), followed by people from South Asian ethnic backgrounds (4.4%). *Other ethnicity* (N=144) comprised 31 people from East/South East Asian ethnic backgrounds; 25 people from Central/South American backgrounds; 22 people from the Middle East; 19 Aboriginal; 18 Roma; 16 First Nation Canadian; 11 Tongan; 2 Armenian.

The category *Mixed ethnic background* (N=89) comprised 78 people who were Black/White, one who was South Asian/White and 10 who were classified as Other mixed ethnic background.

[Table 9](#) shows the age composition of the various minority ethnic groups.⁸ Overall, people from minority ethnic backgrounds were relatively young. Three in ten (30.6%) of those under 16 years of age were from minority ethnic backgrounds, as were one quarter (26.0%) of those aged 16-34 years. The rate then dropped to 22.9% among 35-54 year-olds and to 13.2% of all those aged over 55.

⁶ Those who were 1) not White and 2) resident in a predominantly White culture and 3) portrayed as such on screen.

⁷ Gov.UK (2018) *Ethnicity facts and figures*.

⁸ Note that 13% of the overall BBC Three population could not be assigned an age (due to factors such as unseen voiceover commentary and obscured faces), compared with only three percent of people from minority ethnic backgrounds.

Table 9: Composition by age and proportion of BBC Three population

	Total Three population	Black	South Asian	Mixed	Other ethnicity	All minority ethnic	% of Three population
Age	%	%	%	%	%	%	%
Under 16	7	7	6	10	15	9	→ 30.6
16-34	48	49	46	78	48	52	→ 26.0
35-54	35	38	42	9	30	33	→ 22.9
55+	10	6	6	2	6	6	→ 13.2
Total	100	100	100	(100)	(100)	100	→ 23.9
All ages N	2907	321	145	88	142	696	

Base: TV population minus cannot code N = 2,907. Cells are rounded and may not total 100%. (100) shows the true figure.

This youthfulness is most pronounced among participants from mixed ethnic backgrounds where 88% were under 35 years of age compared with 55% of the overall BBC Three population.

Table 10 shows the breakdown by gender and minority ethnic group. Overall, females contributed 40% of on-screen appearances of people from minority ethnic backgrounds and were the least well represented in the South Asian group (27%). However, gender parity was achieved in the category Other ethnicity at 50%.

Table 10: Minority ethnic groups by gender

	Total population	Male	Female
Minority ethnic group	N	%	%
Black	238	59	41
South Asian	148	73	27
Mixed	88	57	43
Other ethnicity	144	50	50
Total	718	60	40

One participant was non-binary and so does not appear in the male/female analysis.

Table 11 compares the composition of males and females in the various age groups.

Table 11: Composition of ethnic minority groups by gender and age band

	Black		South Asian		Mixed		Other ethnicity		Total	
	M	F	M	F	M	F	M	F	M	F
Age	%	%	%	%	%	%	%	%	%	%
Under 16	4	12	2	15	4	18	15	15	6	14
16-34	51	45	48	43	82	74	49	46	54	49
35-54	39	36	44	38	12	5	27	34	35	31
55+	5	8	7	5	2	3	8	4	6	6
All ages %	(100)	(100)	(100)	(100)	100	100	(100)	(100)	(100)	100
All ages N	189	132	105	40	49	38	71	71	414	281

Base N = 695 (719 minus 23 cannot code for age and 1 non-binary participant). Cells are rounded and so may not add to 100%. (100) shows the true figure.

There is no notable gender bias overall for those under 35 years old (60% of minority ethnic males: 63% of females). However, females from Black, South Asian, and mixed ethnicity backgrounds were more often under 16 than their male counterparts, who were more frequently in the 16-34 age band.

People from minority ethnic backgrounds in UK productions

A total of 195 programmes (94%) were UK productions where the level of representation of people from minority ethnic backgrounds at 21.3% was virtually the same as for the whole sample. This compares to the 13.7% given by ONS for the UK wide population.

Examining each minority ethnic group, the proportion of people from Black ethnic backgrounds on BBC Three is more than double that of people from South Asian backgrounds (at 10.6% and 4.7% respectively). In the UK population, the figures are the reverse of this at 3.1% and 7.1% respectively.

Table 12: Minority ethnic group representation in UK productions versus UK population

Ethnic composition	BBC Three		UK 2017**
	N	%	%
Not minority ethnic	2466	78.7	86.3
Black	333	10.6	3.1
South Asian	147	4.7	7.1
Other/Mixed	186	5.9	3.5
Total minority ethnic	666	21.3	13.7
Total population	3132	(100)	100

Base: Total population in UK programmes N = 3,132. Cells are rounded and so may not add to 100%. (100) shows the true figure. ** ONS (2018) *Proportion of total population by ethnicity. England and UK APS Jan-Dec 2017*.

Type of production

Table 13 shows minority ethnic representation by production type. Note that the BBC Three sample did not contain any News, Sports, Soaps or Films.

Table 13: Proportion of people from minority ethnic backgrounds by production type

Production type	Total progs in sample	Progs with minority ethnic participants		Number of minority ethnic participants		Proportion minority ethnic in production types	
	N	N	%	N	%	%	
Factual	78	55	71	321	45	19.7	of 1628
Light Entertainment	4	3	75	12	2	27.2	of 44
All non-fiction	82	58	71	333	46	19.9	*of 1672
Comedy Fiction	101	77	76	299	42	21.0	of 1426
Drama	23	21	91	87	12	35.4	of 246
All fiction	124	98	79	386	54	23.1	*of 1672
All programmes	206	156	76	719	100	21.5	of 3344

Base: Total TV population N = 3,344. * It is a coincidence that these two figures are identical.

The large majority (76%) of programmes contained at least one person from a minority ethnic background indicating a good reach in representation. This was true of fiction (79%) as well as non-fiction (71%).

Turning to the population prevalence within production types, the rates are consistently high across the board – somewhat higher in fiction (23.1%) than in non-fiction (19.9%).

Minority ethnic representation in the production type Factual (all documentaries) averaged one in five of the population (19.7%). Programmes where people from minority ethnic backgrounds were the majority included *R Kelly: Sex, Girls and Videotapes* (77% minority ethnic representation), *The Insider: Reggie Yates US Jailguard* (58%), *Stacey Dooley Investigates: Canada's Lost Girls* (57%) and *Stacey Dooley Investigates: Gypsy Kids Taken from Home* (53%). In addition, *Life and Death Row: In Cold Blood* and *Free CeCe* both achieved 42%.

Light Entertainment appears high at 27.2%, but this figure is based on just four programmes with an overall population of just 44 participants. Results should be viewed with caution.

Representation of people from minority ethnic backgrounds in Drama was particularly high at 35.4% with notable contributions from five episodes of *Five by Five* (71% ethnic minority representation), two episodes of the Australian production *Cleverman* (48%) and three episodes of *Class* (35%).

Comedy Fiction, at 21.0%, included a number of programmes or series in which minority ethnic participants formed the majority: four episodes of *Man Like Mobeen* (74%), eight of *Coconut* (67%), one of *Enterprice* (63%) and one of *Chinese Burn* (52%).

Level of appearance

Table 14a shows the rates of representation by level of appearance of real people. Minority ethnic participants were most prevalent as key contributors (23.1%) with lower rates for major presenters (17.5%) and vox pops (16.3%).

Table 14a: Proportion from minority ethnic backgrounds by level of appearance: Factual people

	People from minority ethnic backgrounds	Total population	Proportion minority ethnic in population
Level of appearance	N	N	%
Major presenter	7	40	17.5
Minor presenter	--	2	--
Key contributor	206	892	23.1
Vox pop	122	747	16.3
All factual participants	335	1681	19.9

Base: All factual participants N=1,681.

Table 14b shows that rates for fictional characters are well above 20% at all levels of appearance. Nearly a quarter (22.8%) of major roles were by people from minority ethnic backgrounds, including Charbuddy G in *People Just Do Nothing*, Linda Walsh in *The Young Offenders* and Jonah Takalua in

Jonah from Tonga. A similar proportion (24.9%) were in minor roles such as Abdul, Bilal Khan and Tommy Khan in *Coconut*, Aks and Sajid in *Man Like Mobeen*, Amber and J Bounce in *Wannabe* and Angel, Fantasy and Decoy in *People Just Do Nothing*.

Table 14b: Proportion minority ethnic by level of appearance: Fictional characters

	People from a minority ethnic background	Total population	Proportion minority ethnic in population
Level of appearance	N	N	%
Major role	124	544	22.8
Minor role	151	607	24.9
Incidental role	109	512	21.3
All fictional characters	384	1663	23.1

Base: All fictional characters N=1,663.

Repeat appearances

One of the characteristics of a television population is that people can make more than one appearance. Bilal Khan, for example, appeared seven times in *Coconut* – four times as a major and three times as a minor character. Annie Price presented both *Tiredness, Tears and Tantrums* and *Plastic Surgery Capital of the World*. The impact of such repeat appearances on the overall numbers in the various ethnic minority groups is further examined below. Note that similar figures have not been computed for the whole TV population on BBC Three since the task of tracking all repeated appearances in a population of over 3,000 would be very considerable.

In total, 719 profiles were completed for minority ethnic participants. Since their names and details were recorded, we were able to identify any that appeared more than once. In fact, there were 149 additional appearances than there were individuals (N=570). Thus, we can calculate that repeat appearances by some individuals boosted minority ethnic representation overall by one quarter (26%). See [Table 15](#).

Table 15: Minority ethnic group composition showing repeat appearances

Minority ethnic groups	Appearances		Individuals		Repeat boost
	N	%	N	%	%
Black	338	47	289	51	+17
South Asian	148	21	96	17	+54
Mixed	89	12	57	10	+56
Other ethnicities	144	20	128	22	+33
All ethnic minority	719	100	570	100	+26

Base: All minority ethnic participants on BBC Three N = 719.

5. Disabled people

This section presents the detailed findings of the content analysis on the prevalence and prominence of disabled people on screen.

The disability log

The categorisation of disability has followed that used by the Office of National Statistics (ONS) to allow some comparison with the UK population.⁹ A fairly uncontroversial prevalence figure for the UK would be at least one in five people.¹⁰ This is also very close to the number of people who would be covered by the Disability Discrimination Act (1995).

We could not expect such a high proportion on television for various reasons. One is that the on-screen population is relatively youthful (as shown in Section 3. Gender and age) while disability rises with age (as will be seen below). One other reason is that a disabled person on television might not reveal their disability. It could be hidden and neither mentioned by the participant, nor indicated by the narrative. Disability needs to be overt if it is to reflect the population of viewers.

Disability was coded when a participant was portrayed having a disability either visually, verbally or by some other cue in the narrative. A total of 82 participants were portrayed as disabled in the television population on BBC Three of 3,344 participant appearances. This equates to a population prevalence of 2.5%.

In addition to the above, a log was also kept of participants who were *known* to be disabled but not portrayed so in the programme. For example, Doris from *Gavin and Stacey* was seen walking with a limp in two episodes (portrayed) but not in two others (known, not portrayed). Thus she was coded as portrayed on two occasions and known on two.

This is a helpful measure to capture those who might be known by viewers to be disabled even when they do not portray the disability on screen. However, it is an uncertain measure since we cannot know how many viewers would also know that a person had a disability if it was not portrayed. Furthermore, apart from the knowns identified by the research team, there would inevitably be others who fall below the radar and escape detection.

In all, 18 participants were identified as *known* but not *portrayed* as disabled. If these *known* cases were to be included in the disabled total (82 portrayed + 18 known) then the population prevalence would rise by only half of one percent to 3.0%.

⁹ Cumberbatch, Guy (1992) *Images of Disability on Television*. London: Routledge.

¹⁰ Papworth Trust, The (2008) *Key Facts about Disability: a review of the literature*. Cambridge.

Demographics

The gender ratio for disabled participants was 49% male versus 51% female. Almost three in ten (28%) were from a minority ethnic background and 9% were lesbian, gay or bisexual.¹¹

The sample of disabled participants is quite small to cut by age, but the results seem quite indicative of a general trend and so are included here. [Table 16](#) focusses on UK productions only so that a closer comparison can be made with real world UK population figures. The rows across show the proportions in each age band. What can be seen is that disabled participants on BBC Three are clustered in the 16-35 age bands – which contrasts with the UK population profile where disability is highly correlated with age and is most prevalent in older age groups.

As seen earlier (Section 3. Gender and Age), the BBC Three population shows a youthful profile and this is in line with the target audience. It does mean, however, that fewer disabled people would be expected on screen because of this. The final column of [Table 16](#) shows the numbers of disabled which might be expected in a population with the age profile of BBC Three. This ‘expected’ figure is six times the number actually logged (N=448 versus N=73), equivalent to 16.6% of the BBC three population compared with the 2.7% found here.

Table 16: Prevalence of disability by age group - TV versus UK population

	N disabled on BBC Three	% disabled on BBC Three	% disabled in UK population	Expected number of disabled on BBC Three
Age	N	%	%	N
Under 16	5	3.4	6.0	9
16-24	20	3.7	10.5	56
25-34	23	2.9	13.1	102
35-44	12	2.6	16.3	77
45-54	3	0.6	21.6	104
55-64	1	0.6	30.1	51
65-74	4	5.3	37.1	28
75+	5	12.8	53.4	21
Total	73	2.7	21.0	448

Base: Total population in UK productions minus cannot code N = 2,700; Total number of disabled participants minus cannot code N = 73. *ONS (2018) *Weighted and un-weighted counts by extent of Activity Limitations from Annual Population Survey by sex and age groups*. Released 07/08/18.

Types of disability

The criterion for disability was that it should be a chronic condition and not temporary nor due to a transitory illness. A footballer with a broken leg is certainly incapacitated, but unless there was evidence to the contrary, we might expect a return to being able bodied. Thus, they would not be

¹¹ This last figure was calculated using as the base the number of disabled participants whose sexuality was portrayed (N=44). It is worth noting here that while only 26% of the overall BBC Three population portrayed a sexuality, more than twice as many did so in the disabled group (54%).

coded as disabled, nor would someone recovering from an operation unless it was indicated otherwise. With mental health conditions, although checked against DSM-5 and ICD categories¹², this required a disabling and chronic element so milder or transitory forms such as anxiety were excluded.

Table 17 below shows the various types of disabilities portrayed. The reality of television is that sometimes a disability is portrayed explicitly by name and sometimes only in how it is manifested (for example, cerebral palsy). Thus, the groupings below are a mixture of these and should not be taken as implying a disability is limited to one group. The disabilities add up to more than the total number of disabled appearances since some participants were portrayed with more than one disability – for example, interviewee Donald Vandever in *Life and Death Row: Execution* (S1) was coded both as partially deaf and walking with a limp.

The most prevalent individual category was mental health, logged at 31%, followed by other physical disabilities at 28%. A further 18% were locomotor, 14% were cognitive and developmental, while 8% comprised sensory and communication disabilities. In total, 25 disability aids were logged and of these 22 were mobility related including 8 wheelchairs.

Table 17: Types of disability portrayed

Types of disability (grouped)	Types of disability (individual)	N	%
Sensory & communication	Blind	3	3
	Partially sighted	1	1
	Deaf/partially deaf	2	2
	Tourette's	1	1
	Speech impediment	1	1
Other physical	Missing limb/s or limb impairment	6	7
	Disfigurement/scarring 13	17	19
	Restricted growth	2	2
Locomotor	Cerebral palsy	1	1
	Paralysis	3	3
	Walks with limp (cause unclear)	7	8
	Cannot walk (cause unclear)	5	6
Mental health	Mental health issues	28	31
Cognitive & developmental	Autism/Asperger's	2	2
	Down syndrome	2	2
	Learning disability	6	7
	ADHD	2	2
	Dementia	1	1
	Total	90	(100)

Base: total disabled participants N=82. Percentage numbers are rounded to the nearest whole.

¹² DSM-5 = *Diagnostic and Statistical Manual of Mental Disorder* (American Psychiatric Association, 2013).

ICD = *International Statistical Classification of Disease and Related Health Problems* (the World Health Organisation).

¹³ This was applied where the disfigurement was deemed sufficient to have a portrayed or likely impact on their interactions with others. There were an additional 8 less serious cases which did not qualify as disability.

Type of production

Table 18 shows disability representation by production type. Overall, nearly three out of ten programmes (29%) contained at least one disabled participant. However, the difference between non-fiction¹⁴ (at 38% of programmes) and fictional productions (at 23%) is striking.

Table 18: Disabled participants¹⁵ by production type

Production type	Total progs in sample	Number of progs with disabled participants		Number of disabled participants		Proportion disabled in production types	
	N	N	%	N	%	%	
Factual	78	30	38	46	56	2.8	of 1628
Light Entertainment	4	1	25	1	1	2.3	of 44
All non-fiction	82	31	38	47	57	2.8	*of 1672
Comedy Fiction	101	15	15	20	24	1.4	of 1426
Drama	23	13	57	15	18	6.1	of 246
All fiction	124	28	23	35	43	2.1	*of 1672
All programmes	206	59	29	82	(100)	2.5	of 3344

Base: Total BBC Three population = 3,344. Numbers are usually rounded to the nearest whole except when calculating the minority group as a proportion of the on-screen population when the figures are corrected to one decimal place.

Drama had the largest proportion of programmes containing disabled participants (at 57%), followed by Factual (at 38%). It is worth noting that the latter generated more than half of all disabled participants in the sample and achieved this across a good spread of programmes.

When looking at the prevalence of disabled participants within programme types, Drama showed the highest representation rate at 6.1% of the population in Drama with 15 appearances across different episodes by just five individual characters:

- Imogene (eating disorder) appeared six times in *Overshadowed*
- Ram Singh (leg amputee) appeared three times in *Class*
- Jackie Maclean (partial paralysis) appeared twice in *Class*
- Janine (cannot walk) appeared twice in *Five by Five*
- Auntie Linda (walks with limp) appeared twice in *Cleverman*

At the other end of the spectrum, despite being the largest production type in the sample, Comedy Fiction had the lowest rate at 1.4%. The characters are shown in [Table 19](#) below.

¹⁴ 'Factually based programmes' and 'non-fiction' are used interchangeably in this report.

¹⁵ Some non-fiction contains fictional characters – e.g. in film clips. There was one such disabled participant here.

Table 19: Disabled characters in Comedy Fiction

Name	Programme	Disability	N
Anon	<i>Enterprice</i>	Partial sight/cannot walk	1
Anthony McPartlin*	<i>Murder in Successville: I Saw a Monster</i>	Learning disability	1
Doris	<i>Gavin and Stacey</i>	Walks with limp	2
Hermione	<i>Together</i>	Mental illness	2
Israel	<i>Jonah from Tonga</i>	Learning disability	1
Jonah Takalua	<i>Jonah from Tonga</i>	ADHD	1
Kenny Baker	<i>Celebrity Voicemail Show: George Lucas</i>	Restricted growth	1
Kevin	<i>Siblings: Kevin Rugby</i>	Facial scarring	1
Len Clifton	<i>This Country</i>	Walks with limp	2
Mandela	<i>Coconut: National Treasure</i>	Cannot walk	1
Manu	<i>Jonah from Tonga</i>	Learning disability	1
Marcel Marceau	<i>Celebrity Voicemail Show: George Lucas</i>	Restricted growth	1
Melody	<i>Uncle (S3, E6)</i>	Mental health issue	1
Schoolboy	<i>Enterprice</i>	Speech impediment	1
Sonny	<i>Jonah from Tonga</i>	Learning disability	1
Woman in chair	<i>Witless (S2, E5)</i>	Blind	1

*Fictional portrayal of the real Anthony McPartlin.

There were only four programmes in Light Entertainment. This makes the rate of 2.3% representation unreliable as it was based on just one disabled participant – Tim Renkow (cerebral palsy) in *Romesh: Talking to Comedians in Pubs about Comedy*.

Level of appearance

Table 20 shows level of appearance split by factual or fictional participants¹⁶ regardless of the overall production type. The numbers for many categories are small for confidence.

Table 20: Proportion of factual and fictional disabled participants by level of appearance

	Number disabled people	Total population	Proportion disabled people
Level of appearance	N	N	%
Major presenter	5	40	12.5
Minor presenter	--	2	--
Key contributor	39	892	4.4
Vox pop	3	747	0.4
<i>All non-fiction</i>	47	1681	2.8
Major role	19	544	3.5
Minor role	12	607	2.0
Incidental role	4	512	0.8
<i>All fictional</i>	35	1663	2.1
Totals	82	3344	2.5

¹⁶ Analysis does not allow a simple split between factually based and fictional productions because occasionally, fictional material can appear in factual programmes (such as film clips in quiz shows or documentaries) and factual material can appear in fiction (such as news clips). There was one fictional participant in non-fiction and one real person in a fiction.

Overall, representation was better for factual (real) participants at 2.8% versus 2.1% fictional characters. The highest proportion was among major presenters where 12.5% were disabled. It should be noted that this is based on just five disabled participant appearances out of a total of 40 major presenters:

- Annie Price (facial and bodily scarring) in two programmes: *Tiredness, Tears and Tantrums: Diary of a New Mum* and *Plastic Surgery Capital of the World*
- Lewis Qball (Tourette's) in *What Makes You Tic?*
- Olly Alexander (mental health issues) in *Olly Alexander: Growing up Gay*
- Professor Green (facial scarring) in *Professor Green: Living in Poverty*

Key contributors at 4.4% disabled included:

- Jabad Hussein (PTSD) in *Inside Britain's Moped Crime Gangs*
- John Henry Ramirez (bipolar) in *Life and Death Row: In Cold Blood*
- Jacob (autism) in *Living Differently: Autistic Twins and Us*
- Dorian's grandmother (blind/partially deaf) in *Sex Map of Britain: The Trans Dad*
- Drugs worker Chris (blind) in *Drugs Map of Britain: Belfast Buds*

In fiction, more than half of all disabled appearances were as major characters. Compared with their overall representation in fiction (at 2.1%) they were relatively prominent (at 3.5% of all major roles). Major characters included:

- Jonah (ADHD), Sonny, Manu and Israel (learning disability) in *Jonah from Tonga*
- Imogene (eating disorder) in six episodes of *Overshadowed*
- Janine (cannot walk) in two episodes of *Five by Five*
- Kevin (facial scarring) in *Siblings: Kevin Rugby*

In the case of minor fictional roles (2.0%), nine out of the 12 disabled participants were in Comedy Fiction including:

- Len Clifton (walks with limp) in *This Country*
- Anthony McPartlin (learning disability) in *Murder in Successville: I Saw a Monster*
- Kenny Baker (restricted growth) in *The Celebrity Voicemail Show: George Lucas*
- Marcel Marceau (restricted growth) in *The Celebrity Voicemail Show: George Lucas*

Repeat appearances

A further issue is that of repeat appearances where the same individual or character appears in more than one programme. Such people boost the numbers and potentially disguise a more limited base for the representation of some groups. For example, as seen in other sections of this report, repeat appearances boosted South Asian representation by 54% but that of LGB participants by just 7%.

Overall, some 13 disabled individuals generated a total of 31 participant appearances, thereby providing a boost to the disabled population of 28%.¹⁷ Without these, the representation rate would be reduced to 1.9% (versus 2.5% when repeats are included).

Note that similar figures have not been computed for the whole BBC Three TV population since the task of tracking all repeated appearances in a population of over 3,000 would be very considerable. Nevertheless, this exercise is useful in highlighting the paucity of disabled people on television.

¹⁷ Calculated as follows: If the repeat appearances by all 13 individuals were to be removed (i.e. $31-13=18$), the disabled population would be reduced to 64 individuals (from 82 participants). Thus, the repeat appearances provide a boost of 28% ($18/64$) to the number of individuals identified.

6. Lesbian, gay and bisexual (LGB)

This section presents the detailed findings of the content analysis on the prevalence and prominence of lesbian, gay and bisexual (LGB) participants on screen on BBC Three.

The LGB log

There is currently no widely accepted survey estimate of the size of the lesbian, gay and bisexual population. In 2016, estimates from the Annual Population Survey (APS)¹⁸ suggested that 2.0% of the population identified themselves as lesbian, gay or bisexual (LGB), representing just over 1 million adults aged 16 or over. This comprised 1.2% identifying as gay or lesbian, 0.8% identifying as bisexual. However, Public Health England (2017) acknowledged that depending on the definition, it might be anywhere between 2.5% and 5.9% within England.¹⁹

Monitoring LGB status in a TV population is at once both simpler and more difficult than in a population survey. We cannot ask the TV participants questions directly, but have to wait until they disclose something about their sexual status either directly or by implication in the narrative. In this study a log was made of portrayed sexuality for all TV participants²⁰ – whether heterosexual or LGB. In most cases (74%) no information was given. Sexuality was portrayed in one quarter of participant appearances (26%, N=862). Of these, 87 were LGB thus making up 10.1% of all whose sexual orientation was portrayed (and 2.6% of the total BBC Three population).

LGB status was determined slightly differently for ‘real’ people compared with fictional characters. In fiction, the default rule was that, unless there was evidence to support heterosexuality, males portrayed as ‘camp’ were included in the count of LGB. The reason for this is that such behaviour could be taken as a deliberate production intent – a trope that the audience would instantly recognise and understand as shorthand for gay. In practice this rarely occurred in the absence of other corroborating evidence. Where no further indication of sexual identity was given, these were coded as *implied* gay.

With factual (real) people, a more cautious approach was taken. The default rule was that camp behaviour was not in itself sufficient to include the portrayal as gay without supporting evidence such as comments or inferences, indications of sexual attraction, flirting, innuendo and comic asides. This was essential in order to avoid including those who have acknowledged that they may appear camp but have said they are not gay.

The sampling unit here is each programme and so a participant logged as LGB in one programme did not automatically define their sexual orientation in any other appearances. A separate log was kept of cases where the participant’s LGB status was known to the research team but not portrayed in the programme (N=16 cases). This knowledge is inevitably partial and so would not be a reliable measure,

¹⁸ <https://www.ons.gov.uk/peoplepopulationandcommunity/culturalidentity/sexuality/bulletins/sexualidentityuk/2016>

¹⁹ Public Health England (2017) *Producing modelled estimates of the size of the lesbian, gay and bisexual (LGB) Population*.

²⁰ Some individuals may appear in more than one programme so we usually speak of ‘participants’ or ‘participant appearances’ in a programme rather than ‘people’ or ‘individuals’. Where the term ‘people’ is used, it must be remembered that these are not necessarily unique individuals.

especially since an equivalent figure could not be determined for known but not portrayed heterosexuality. If these cases were to be included in the LGB count, their prevalence in the overall BBC Three population would rise to 3.1%.

The key data below refers to all cases of portrayed sexuality.

Demographics

Of the 87 participants logged as lesbian, gay or bisexual, 20 were from a minority ethnic background (23%) and four were disabled (5%). Those identified as LGB comprised 49 gay males (including 11 implied), 2 bisexual males, 31 lesbians (including 4 implied) and 5 bisexual females.

In the portrayed heterosexual population, 54% were male and 46% were female. In the LGB population, the gender ratio was 59% male to 41% female. As seen in [Table 21](#) **Error! Reference source not found.** gay and bisexual males contributed 11% of all male sexualities portrayed, while lesbian and bisexual females accounted for nine percent of female sexualities.

Table 21: Sexual orientation by gender

Sexuality	Male		Female		Total		Proportion female
	N	%	N	%	N	%	%
LGB	51	11	36	9	87	10	41
Heterosexual	422	89	353	91	775	90	46
Total	473	100	389	100	862	100	45

Base: All portrayed sexuality N = 862.

The majority of on-screen appearances on BBC Three were people aged 16-34 – in line with its target audience demographic, but this younger age skew is more pronounced in the LGB group (84% LGB versus 58% heterosexual).

Table 22: Sexual orientation by age

Age	LGB		Heterosexual		All sexuality	
	N	%	N	%	N	%
Under 16	1	1	41	5	42	5
16-34	70	84	443	58	513	61
35-54	10	12	230	30	240	29
55+	2	2	44	6	46	5
All ages	83	(100)	758	(100)	841	100

Base: All portrayed sexuality minus cannot code for age N = 841. Cells are rounded and so may not add to 100%. (100) shows the true figure.

Type of production

Cross tabulation by production type of a very small dataset means that figures should be viewed with caution as it results in very few cases in each category.

[Table 23](#) shows that the rate of LGB representation varies considerably across the production types.²¹

It was over four times higher in non-fiction (22.0% versus 4.8% fiction). This is due to Factual (all documentaries) which generated two thirds (67%) of all LGB participants. Here, nearly half (48%) were in just two programmes: *Queer Britain: Porn Idols* (with 21) and *Olly Alexander: Growing up Gay* (7).

Comedy Fiction generated 23 LGB participants (26% of all those logged in the sample) but the much larger number of other participants who were portrayed as heterosexual (537-23=524) in this production type means that the proportion LGB was relatively low at just 4.3%.

Table 23: LGB by production type

Production type	Total progs in sample	Number of progs with LGB participants		Number of LGB participants		LGB proportion of all sexuality in production types	
	N	N	%	N	%	%	
Factual	78	17	22	58	67	22.3	of 260
Light Entertainment	4	--	--	--	--	---	of 4
All non-fiction	82	17	21	58	67	22.0	of 264
Comedy Fiction	101	16	16	23	26	4.3	of 537
Drama	23	4	17	6	7	9.8	of 61
All fiction	124	20	16	29	33	4.8	of 598
All programmes	206	37	18	87	100	10.1	of 862

Base: All participants with sexual orientation portrayed N = 862.

Level of appearance

As shown in [Table 24](#) below, the largest number of LGB participants appeared as key contributors where they accounted for almost half of all those in the sample. Despite this, the rate of representation was just 18.3% – well below that of vox pops where they contributed 48.4% of all participant appearances. Most of these vox pop (N=11) were in *Queer Britain: Porn Idols*.

Although no significance can be attached to the number of major presenters, both of those who were LGB were male: Riyadh Khalaf in *Queer Britain: Porn Idols* and Olly Alexander in *Olly Alexander: Growing Up Gay*.

²¹ Note that the BBC3 sample did not contain any News, Sports, Soaps or Films.

Table 24: LGB participants by level of appearance

	LGB	Heterosexual	All sexuality	LGB
Level of appearance	N	N	N	%
Major presenter	2	9	11	18.2
Minor presenter	--	--	--	---
Key contributor	41	183	224	18.3
Vox pop	15	16	31	48.4
<i>All factual</i>	58	208	266	21.8
Major role	17	343	360	4.7
Minor role	8	175	183	4.4
Incidental role	4	49	53	7.5
<i>All fiction</i>	29	567	596	4.9
Totals	87	775	862	10.1

Base: All participants with sexuality portrayed N = 862.

LGB representation was much lower for fictional characters at under five percent of those in major and minor roles (4.7% and 4.4% respectively) and 7.5% of incidental characters. Examples include: Louise Taggart (major role) in *Clique*, Charlie Smith (major role) in *Class*, J Bounce (minor role) in *Wannabe*, Jason West (minor role) in *Gavin and Stacey*, Renee (incidental) in *Coconut* and Sex Falcon (incidental) in *Man Like Mobeen*.

Repeat appearances

Repeat appearances by some individuals can provide a significant boost to the prevalence of some groups, disguising a small base to their representation. As shown in [Table 25](#), there were five LGB individuals who occurred more than once in the sample, generating 11 participant appearances between them.

Table 25: Repeat appearances of LGB participants

Times repeated	Name	Programme
3	Derek Wom	<i>Fried</i>
2	Bryn	<i>Gavin & Stacey</i>
2	Charlie Smith	<i>Class</i>
2	Jason	<i>Gavin & Stacey</i>
2	Matteusz Andrzejewski	<i>Class</i>
Total: 11	Total: 5	

With only six repeated appearances, this produced a very modest boost of 7% to LGB representation.

7. Programme location

For programmes made in the UK, whenever any UK region was portrayed in a programme, this was logged to correspond with BBC TV regions. See [Table 26](#) below. Locations were categorised at two levels:

- *Primary* – the one (or very rarely two) main region/location where the programme was set (e.g. in fiction) or was filmed (e.g. in a factual programme). Examples in fiction include *This Country* located in The Cotswolds (West & South West) and *Chinese Burn* located in London (London & South East). Examples in factual programming include *Young, Welsh and Pretty Minted* located in Wales; *Unsolved: The Man with no Alibi* located in Bournemouth (South).
- *Secondary* – when one region did not dominate the programme such as where the presenters were located in a variety of locations around the country - e.g. *Ellie Undercover: Rent for Sex*.

Many programmes did not have an identifiable location. Over one half (53%, N=104) either did not have a UK location (e.g. *Love and Hate Crime: Murder in Mississippi*), or were based in anonymous studios (e.g. *3 Kids on Three*) or in unidentifiable settings (e.g. *Eating with My Ex*).

Overall, nearly one half (47%) of UK programmes portrayed an identifiable UK location. Of these 91 programmes, main locations could be identified for eight in ten (80%, N=73) and for just under one half (47%, N=43) a secondary location could be determined.

Note that programmes may portray a main location and further secondary locations. For example, *Male Rape: Breaking The Silence* was broadcast from London and Manchester (London & South East and North West, main locations) and included sections based in: Leeds (Yorkshire & Lincolnshire) and Somerset (West & South West).

[Table 26](#) shows the regions that were represented. London & South East predominated contributing nearly one half (46%) of all regions identified and four in ten (39%) main locations and one half (52%) of secondary locations.

Looking at main locations, the higher incidence of programmes located in the West & South West (14%) and Wales (13%) is in part due to a number from the same series. Nine of the eleven West & South West locations were from five episodes of *This Country* and four of *Witless*. Six of the ten Welsh locations were due to *Gavin & Stacey* and three to *Young, Welsh & Pretty Minted*.

Regions least likely to be portrayed as main locations were the North East England (1%), the Isle of Man & Channel Islands and the East Midlands (both no cases).

Table 26: Main and secondary locations: UK programmes

Regions	Primary locations		Secondary locations		All	
	N	%	N	%	N	%
Scotland	2	3	5	5	7	4
Wales	10	13	8	8	18	10
Northern Ireland	3	4	1	1	4	2
North West England	3	4	4	4	7	4
North East England	1	1	1	1	2	1
Yorkshire & Lincolnshire	2	3	1	1	3	2
West Midlands	8	10	2	2	10	6
East Midlands	--	--	1	1	1	1
West & South West	11	14	7	7	18	10
East	3	4	5	5	8	5
South	6	8	11	11	17	10
London & South East	31	39	50	52	81	46
Isle of Man & Channel Islands	--	--	--	--	--	--
Total	80	(100)	96	(100)	176	(100)

N.B. Percentages may not add to 100 due to rounding. (100) shows the true figure.

London & South East was also the most frequently represented in secondary locations at one half (52%) of those identified, followed by South (11%) and Wales (8%). Regions that were portrayed rarely or not at all in secondary locations were Isle of Man & Channel Islands (no cases), East Midlands (1%), Yorkshire & Lincolnshire (1%) and Northern Ireland (1%).