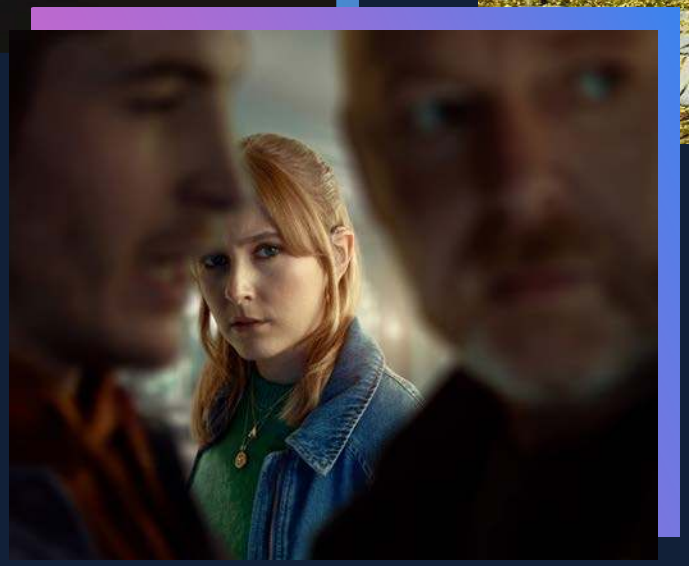

MAKING WHAT MATTERS

Impact Report 2025

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CEO Carolyn McCall on our Social Purpose

In this, our 70th year, I'm proud of the incredible history ITV has of shaping culture for good. From championing the stories that need to be told, to being a place people want to work because of its open, creative, commercial and inclusive culture.

ITV has always been about making what matters. In 2025, that is as true as ever, with another £80 million ring-fenced through our Diversity Commissioning Spend (2025-27), which has created content like *Code of Silence* and *Romesh Ranganathan's Parents' Evening*. Through our Diversity Development Fund, we championed underrepresented creatives, continuing our *Fresh Cuts* series on ITVX and YouTube.

Our mentoring programme with Creative Access achieved its goal by matching 504 mentoring partnerships.

At the same time, ITV's five brilliant colleague networks have played a key role in providing support, community and care throughout what has been a confusing and complex time in wider society.

Our audiences have also been part of this impact, raising over £15m for *Soccer Aid for UNICEF* in 2025.

Across our content, we have continued to use storytelling as a force for positive change – from launching new FAST channels such as *Space Live* on ITVX, to *Emmerdale* receiving awards for its commitment to climate storytelling. ITV is proud to be making a positive impact on reducing our footprint.

Through our campaigns, we encouraged the nation to get talking as well as get volunteering for their mental health. We relaunched our *Head First* Award for advertisers and ran another successful *Mental Health in the Media* panel series for the media industry.

We look forward to making more of what matters in 2026.

70 Years of MAKING WHAT MATTERS

1955
ITN LAUNCHES WITH FIRST FEMALE NEWSCASTER

ITN launched at 10pm on 22 September 1955. The following day, Barbara Mandell becomes Britain's first female newscaster.

1959
UK'S FIRST GAY DRAMA

South, an ITV Play of the Week set during the American Civil War, becomes the UK's earliest known gay TV drama.

1968
BARBARA BLAKE-HANNAH MAKES HISTORY

Barbara Blake-Hannah becomes the first Black female reporter on ITV. Appearing on Thames Television's *Today*, she interviews figures such as Prime Minister Harold Wilson and actor Michael Caine. In 1973, Sir Trevor McDonald becomes the first Black male news presenter at ITN.

1975
LINK LAUNCHES AS UK'S FIRST DISABILITY PROGRAMME

Link, made with Richard Creasey (then programme controller for ATV), becomes the UK's first TV programme both for and made by Disabled people. It challenges attitudes to disability, giving a voice to the disability movement.

1981
FIRST CLIMATE CHANGE WARNING

ITV broadcasts hour-long documentary called *Warming Warning* to address concerns around human-caused climate change.

1993
EMMERDALE BREAKS LGBTQ+ GROUND

Emmerdale's Zoe Tate, played by Leah Bracknell, becomes one of the first openly lesbian characters in a British soap opera.

2006
SOCCER AID KICKS OFF

Soccer Aid for UNICEF is launched by Robbie Williams and Jonathan Wilkes. It's since become the world's largest televised charity football match, raising over £121 million for UNICEF.

2019
ITV GETS BRITAIN TALKING

Ant & Dec paused the *Britain's Got Talent* final to launch ITV's *Britain Get Talking*. Now the UK's most recognised mental health campaign, it has sparked over 200 million conversations to date to support mental wellbeing.

2020
ITV STANDS WITH DIVERSITY

Diversity delivers a powerful Black Lives Matter-inspired performance on *Britain's Got Talent*, prompting over 24,000 complaints. ITV defends the decision by placing full-page ads in major newspapers stating: "ITV stands with Diversity."

2024
MR BATES SPOTLIGHTS SCANDAL

Mr Bates vs the Post Office exposed the Horizon scandal, in which hundreds of sub-postmasters were wrongly prosecuted due to faulty accounting software. The series sparked a national outcry that cleared sub-postmasters and secured compensation. Along with an accompanying documentary, it became 2024's most-watched show reaching 14.8 million viewers.

Watch ITV's Social Purpose 70th showreel

DIVERSITY, EQUITY & INCLUSION

Transaction

Executive Summary

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

As an industry leader in diversity, equity and inclusion (DEI), we were proud to have our progress recognised by being ranked the top UK broadcaster/streamer in the **Financial Times-Statista 2025 Europe's Diversity Leaders** list and achieving reaccreditation as a **Disability Confident Leader**.

We achieve this by delivering a strategy that champions diversity through mainstream content, creates equitable opportunities, and fosters an inclusive culture.

2025 HIGHLIGHTS

Mainstream Content:
Following a successful first round, we committed a further £80 million to our Diversity Commissioning Spend (DCS) for 2025-27. This year featured landmark productions like the crime drama *Code of Silence* and the return of *Sorry, I Didn't Know* for its sixth series.

Creating Opportunities:
Our Diversity Development Fund (DDF) continued to support underrepresented creatives, including the 2025 *Fresh Cuts* series on ITVX and YouTube. We also launched EAST on Screen: ITV Writers' Room, leading to a series idea going into formal development with the ITV Drama team.

Inclusive Culture:
We strengthened the impact of our five colleague networks by adding network chairs to our Cultural Advisory Council. We published our class pay gap for the first time in 2025, sharing data from 2022 onwards, providing transparency to make ITV more inclusive for working class colleagues.

Accessibility:
We embedded the TV Access Project's 5 A's standards across our productions to improve equity for Disabled talent; created an Accessibility Maturity Model to assess and improve accessibility; and ITV Signpost had record uptake of Deaf Awareness Training across ITV.

Watch ITV's Diversity, Equity & Inclusion 70th showreel

Mainstream CONTENT

We champion diversity through our mainstream content, ensuring everyone can enjoy stories that reflect their own experiences while celebrating what connects us.

Following a successful first round, we committed a further £80 million Diversity Commissioning Spend (DCS) across 2025-27. In 2025, we invested £29.9 million of the DCS across 23 shows, including £23.5 million with diverse-led production companies.[1]

The Assembly

Code of Silence

Starring Rose Ayling-Ellis as Alison Brooks, this gripping six-part crime drama placed the Deaf experience at the heart of both its narrative and production. As part of ITV's work through the TV Access Project (TAP), the production was part of an Access to Work pilot for freelancers and implemented the 5 A's guidelines to ensure an accessible set for a largely Deaf, Disabled, and Neurodivergent cast and crew. The premiere featured a pioneering silent ad break, reimagining accessibility in advertising through British Sign Language and subtitling.

Romesh Ranganathan's Parents' Evening

Returning for a second series in 2025 due to its immense popularity, this celebrity game show co-hosted by Romesh and his mother, Shanthi, is fun for all the family. Following a successful second run and a high-profile Christmas Special, we are delighted that the show has been recommissioned for a third series in 2026.

LOOKING AHEAD

Our DCS continues across 2026-27, with upcoming shows including the return of *Code of Silence*; the second series of *The Assembly*, our groundbreaking interview format featuring autistic, neurodivergent and/or learning disabled interviewers; and new series *Saviour*, a reimagining of the crime and courtroom genre.

Creating OPPORTUNITIES

Fresh Cuts: In Convo

We drive industry-wide change so that everyone has the opportunity to thrive.

We create more equitable opportunities on and off-screen by collaborating with partners, from the TV Access Project to the TV Foundation's Class and Social Equality Working Group, where we helped define 'Class Confident' standards and remove barriers for working class creatives.

Through our Diversity Commissioning Spend (DCS) and Diversity Development Fund (DDF), we support talented creatives from underrepresented groups.

Fresh Cuts 2025

Our flagship *Fresh Cuts* initiative returned in 2025 with six new commissions, funded by our £80 million DCS. This series provides a high-profile platform for Black and Disabled directors to showcase original 22-minute programmes on ITVX and YouTube. The 2025 line-up featured a groundbreaking mix of genres, with talent including Dawn Butler, Richard Blackwood, Afua Hirsch and Fuse ODG, and included our first-ever sketch show commission, *Say Less!*, and *Play Time*, which challenged neurodivergent comedians to perform plays based on stories written by neurodivergent children.

EAST on Screen: ITV Writers' Room

Partnering with EAST, we launched EAST on Screen: ITV Writers' Room. Funded by the DDF, this initiative addressed the industry-wide underrepresentation of British East and South East Asian creatives. Alvin Yu, Jenny Takahashi Stark, Jingan Young and Joanne Lau, four talented writers, were selected to each create and pitch a mainstream drama series to ITV. The writers' room was run by EAST and supported throughout with input from an ITV Drama Commissioner, a masterclass from the writer of *Betrayal*, and networking with ITV Studios labels. A series idea has now been put into formal development with the ITV Drama team.

Inclusive CULTURE

Embrace and Women's Network Career Confidence event

One of our company values is that ITV is for everyone – it's core to our People and DEI strategies that we foster an inclusive culture and our workforce reflects society, so ITV entertains and connects with millions.

We remain dedicated to supporting the progression of colleagues through targeted development initiatives, including our Rise programme for People of Colour and the Inspire programme for women.

Our colleague networks are at the heart of fostering a workplace where everyone feels they belong. In 2025, we strengthened their strategic impact by adding network chairs to ITV's Cultural Advisory Council, bringing together internal and external expertise to inform our DEI work.

Colleague Network Highlights

itv ABLE

Alongside regular social events across ITV offices, Able Sparks – a community group for neurodivergent colleagues and allies – partnered with training organisations to deliver sessions on neurodiversity.

itv BALANCE

Supported colleagues by launching a Group Coaching for Wellbeing programme and 'Balance Hacks' where colleagues shared work/life balance tips.

itv EMBRACE

Tackled difficult societal conversations, with Muslim and Jewish community groups hosting impactful Islamophobia and antisemitism "Lunch and Learn" sessions.

itv PRIDE

Celebrated ITV Pride Day globally; hosted a screening and Q&A for the new series *Transaction* with Jordan Gray; and supported the launch of pronouns on ID badges.

itv WOMEN'S NETWORK

Supported colleagues by hosting sessions on women's health and career progression, alongside establishing a Women in Tech group.

In the coming year, our networks will collaborate more on intersectional initiatives, including a cross-network event to mark National Day for Staff Networks.

CLIMATE ACTION

ITV Daytime's *This Morning Forest*

Executive Summary

Climate action spans everything we do at ITV. Our transition programme works hand-in-hand with our business goals whilst maximising ITV's positive impact across our operations, value chain and wider society.

Since publishing our industry-first Climate Transition Plan in 2024, we have translated this new approach into a programme of change. We prioritise three main areas of activity: shaping culture through content, low-carbon advertising and sustainable production.

This year, we took viewers to the ends of the earth with *ITV News* reporting from Antarctica, while our new *Space Live* channel on ITVX and the *Our World* YouTube channel, are giving audiences a front-row seat to the beauty of the natural world. And through ITV Commercial's Project Planet initiative, *Emmerdale* partnered with the Department for Energy Security & Net Zero to demystify heat pumps - a move that successfully doubled public awareness of the government grant[2] and significantly increased online searches for this sustainable heating solution.

Our ITV Studios production teams continue to drive change behind the scenes, modernising processes with a focus on clean power and electric vehicles, digital connectivity and circular waste solutions. A prime example this year comes from ITV Studios Australia, whose team successfully integrated electric vehicles, batteries and mobile internet technology into the production of *Alone*.

GOALS

Net Zero:
Reducing emissions we control by 46.2% and those we can influence by 28% by 2030, reducing all emissions by 90% by 2050

100%
sustainable supply chain by 2030

Zero Waste
by 2030

100%
of the shows we produce and commission in the UK are albert certified

Increase visibility
and impact of Climate Action content on-screen, working towards the Climate Content Pledge

RESULTS

56%
Scope 1 & 2 emissions reduction compared to our baseline year

36%
Scope 3 emissions reduction compared to our baseline year

34%
of waste recycled

92%
of the UK programmes we produced and

91%
of the programmes we broadcast were albert certified

5,412
colleagues completed climate action training

We are planning to update our external targets in 2026. For more details, please refer to our Basis of Reporting 2025 document.

Climate CONTENT

Humberto & The Bigger Picture

The Dutch series *Humberto & The Bigger Picture*, produced by ITV Studios Netherlands, is a perfect example of the holistic approach to sustainability content embedded across ITV Studios.

Throughout the show, host Humberto Tan and his celebrity guests visit beautiful locations to celebrate their culture and scenery through photography. The show then uses this interest to teach the audience about the imminent threats these places face due to the changing climate.

The first episode, set in Belém, Brazil, premiered on Monday 10th November to match the opening day and location of the COP30 global climate summit.

Humberto & The Bigger Picture

Shark! Celebrity Infested Waters

Shark! Celebrity Infested Waters, a unique reality format produced by Plimsoll Productions, part of ITV Studios, challenged seven well-known celebrities to overcome their fear of sharks and recognise their vital role in ocean health, while directly addressing the real-world impact of climate change on marine ecosystems.

The show's impact was significant, with the first episode peaking at 2.8 million viewers and the series reaching a total of 8.3 million. The show's success demonstrates the power of integrating natural history and climate concerns into popular entertainment, normalising conversations around ocean health and contributing to ITV's commitment to the pan-broadcaster Climate Content Pledge.

Shark! Celebrity Infested Waters

> "As the Commissioning Editor of *Shark!*, I set out to redefine climate storytelling for reality TV. It can be innovative, informative, and take viewers on an emotional journey."
>
> **Kevin O'Brien, Commissioning Editor, Entertainment**

Sustainable PRODUCTION

Truck-mounted hybrid generator used on *Shetland*

Clean power initiatives across ITV Studios

We remain committed to prioritising clean power for our productions. ITV Sport continues to use battery hybrid systems and HVO fuel for outside broadcasts as default and encourages venues to develop grid power infrastructure. Meanwhile, ITV Studios America used rechargeable batteries and LED-only lighting when producing *The Better Sister* for Amazon Prime.

For *Shetland*'s tenth series, Silverprint Pictures used a hybrid power system combining a battery and generator with HVO fuel and solar panels to power the unit base and electric vehicles. This cut emissions on the remote Scottish Island significantly.

In Italy, our scripted label Cattleya invested in battery power banks to power the lighting on set. These were used on recent productions *ACAB* for Netflix and *Petra* for Sky Italia.

Love Island around the world

Love Island remains a global hit format, and sustainability is a key aspect of its production in territories around the world. In 2025, the UK team introduced a solar array and battery system for the first time, running the entire production fuel-free for 30% of the schedule. The latest season of *Love Island Finland* moved to a remote production model and reduced travel emissions by 80% compared to the previous season.

Breakout hit *Love Island USA*, which became US streamer Peacock's most-watched original of all time in the summer, used battery hybrid power and stored sets on-location to cut down on transport emissions. And by filming back-to-back at the same location, *Love Island Denmark* and *Norway* were able to share resources including sets and props, reducing material consumption and waste.

Love Island USA

> **To guide productions in a way that strengthens them, clean energy and sustainability have become a natural part of our strategy. They keep us efficient, balanced and forward thinking."**
>
> **Joey Kern, SVP Production, ITV Studios America**

Culture of CLIMATE ACTION

Campaign Ad Net Zero Awards

Sustainability awards

This year, ITV won several sustainability awards for both on-screen impact and production efforts. *Emmerdale* received the Climate Storytelling award at the Edinburgh TV Festival for the soap's commitment to normalising sustainable behaviours in every episode, alongside the UK Grand Prix at the Campaign Ad Net Zero Awards for the Project Planet-branded heat pump campaign. ITV also won Best Business Transformation for our approach to climate action.

ITV Studios also won several awards, with ITV Sport receiving recognition at the annual BASIS awards for their innovative approach to sustainability at the 2024 Euros, and Plimsoll Productions winning the International Format Award for Best Reality Format for *Shark! Celebrity Infested Waters*. ITV Studios Netherlands also took home the inaugural Green Media Award presented by Broadcast Magazine.

70 Climate Action Heroes

To celebrate ITV's 70th birthday and recognise how embedded sustainability has become across the business, we launched an internal campaign to celebrate 70 of the many employees who are driving climate action within their roles.

The campaign demonstrated the vital importance of individual dedication to driving positive change, with representation from every corner of ITV, illustrating our strong internal culture of climate action.

Climate CDP A List 2025

ITV has retained our spot on CDP's prestigious A List, placing us in the top 4% of companies worldwide and recognising us as a global leader in environmental performance and transparency.

INDUSTRY COLLABORATION

ITV continues to actively participate in developing transformative solutions across our value chain by collaborating with industry bodies and peers, including BAFTA albert, Ad Net Zero and DIMPACT.

albert

Ad Net Zero – All for None

DIMPACT – Insight to action on digital carbon impacts

MENTAL WELLBEING

Lorraine, *What Makes a Man* campaign

Executive Summary

ITV is committed to using its scale and storytelling power to support the nation's mental wellbeing. In 2025, our content, campaigns and partnerships prompted millions of people to connect, reflect and take action.

Our flagship campaign, *Britain Get Talking*, continued to leverage key cultural moments to encourage simple actions that strengthen connection. *Take a Mate on a Date* returned around Valentine's Day to help combat loneliness, while *Breakthrough* re-aired at the start of the school year to support more open conversations between parents and children. We also launched a new campaign with Royal Voluntary Service to promote volunteering, one of the NHS's *Five Ways to Wellbeing*.

Everyday wellbeing was further supported through *Unwind with ITV*, a daily mindfulness series reaching 4.6 million viewers in 2025.

Mental health issues were sensitively addressed across our programming. *Coronation Street* and *Emmerdale* explored anxiety and suicide through impactful storylines. Across Daytime, *Lorraine*'s *What Makes a Man*? campaign encouraged men to talk openly about their feelings, while *Loose Women: The Musical* highlighted the power of music to support our mental health.

Beyond our own content, we played an active leadership role across the industry, convening *Mental Health in the Media* panels to help share experiences and shape best practice.

In 2026, we will continue to evolve *Britain Get Talking* and deliver the second *Head First* Award, offering £1 million in airtime to promote better mental wellbeing.

GOAL

To prompt people to take

20 million actions

to support their mental wellbeing

RESULTS

37 million actions

as a result of content and campaigns on ITV[3]

Do Good FEEL GOOD

Ellie Simmonds, *Role of a Lifetime* campaign

In 2025, ITV championed the role of volunteering in supporting mental wellbeing — benefiting both those who give their time and those who receive support.

Role of a Lifetime

With an estimated 400 million[4] fewer volunteering hours committed to charities since 2019, ITV recognised the need to re-energise public participation. In partnership with Royal Voluntary Service, we launched *Role of a Lifetime*, a multichannel campaign designed to challenge outdated perceptions of volunteering and showcase the wide range of opportunities available through the new GoVo.org platform, supported by players of People's Postcode Lottery.

Fronted by ITV talent including Rochelle Humes, Ryan Thomas, Ellie Simmonds and Dr Amir Khan, the campaign ran across television, out-of-home, press and social, with advertising space donated by a media coalition including ITV, STV, Mail Metro Group and Global. As a result, more than 200,000 people visited the volunteering platform.

GMB, *1 Million Minutes* campaign

1 Million Minutes

Meanwhile, *Good Morning Britain*'s multi award-winning *1 Million Minutes* campaign returned for its tenth year, encouraging people to pledge time rather than money to tackle loneliness and isolation. The 2025 campaign helped drive over 217 million minutes pledged.

Over 4 million took an action as a result of the *Role of a Lifetime* campaign[5]

Over 1 billion minutes pledged to end loneliness to date with *1 Million Minutes*[6]

Wellbeing ACROSS THE INDUSTRY

ITV is committed to supporting the wellbeing of our own teams while also responding to the needs of the wider industry workforce.

Wellbeing at ITV

The wellbeing of our colleagues remains a priority, and our wellbeing approach spans mental, physical, social and financial health. In 2025, we introduced a *Group Coaching for Wellbeing* pilot, offering small-group coaching focused on resilience and proactive mental wellbeing. Our *High Performing Routines* workshop also remained available to all colleagues.

A core support service is our Employee Assistance Programme (EAP), which provides emotional support, life coaching and financial and legal advice to employees, freelancers on productions, international colleagues and dependants.

More than 2,500 employees are registered on the Aviva Digicare wellbeing app, with GP appointments being the most used service in 2025.

We also continued to support financial wellbeing through initiatives enabling colleagues to consolidate high-cost debt into lower-interest loans, alongside practical webinars on topics such as financing a home.

Mental Health in the Media

Building on the success of the 2023 series, *Mental Health in the Media* returned in June. Developed with partners including the Film and TV Charity, Mind, YoungMinds, SAMH and CALM, the online panels attracted nearly 1,000 sign-ups and explored best practice around mental health on-screen and behind the scenes.

LOOKING AHEAD

In December, ITV opened applications for *The Green Room*, a new peer-network pilot launching in 2026 to support freelancers between roles through training, mentoring and networking.

BETTER FUTURES

Executive Summary

ITV is committed to creating a better future for the next generation, raising vital funds for children and opening pathways into the creative industries.

Soccer Aid for UNICEF

Since 2021, ITV has partnered with Creative Access, an organisation that helps people from underrepresented communities to access careers in creative industries. In 2025, we matched 75 mentees with ITV professionals, helping to strengthen CVs, build confidence and deepen understanding of the television industry.

ITV Academy continued to address current and future skills gaps by expanding access to entry-level opportunities across the UK. In 2025, the Academy created 65 new roles through traineeships, paid placements and work experience.

ITV also continued to harness the power of entertainment to drive global impact. In June, *Soccer Aid for UNICEF*, the world's largest celebrity football match, raised over £15 million to help children grow up safe, healthy and able to play. Played in front of 74,000 fans at Old Trafford, the match was supported by a range of programming, including the first-ever celebrity edition of *The 1% Club* and a documentary following *Sam Thompson's Match Ball Mission*, which alone raised over £2 million.

In 2026, we'll continue to empower the next generation in our industry, increasing our outreach via ITV Academy. We look forward to our next *Soccer Aid for UNICEF* match in May 2026 which marks 20 years of this incredible partnership.

GOAL

500
mentoring partnerships by 2025

RESULT

504
mentoring partnerships achieved

Over £121 million
raised for *Soccer Aid for UNICEF* since 2006

Better Futures WITH ITV ACADEMY

5,000 students reached with events, talks and tours

65 new entry-level opportunities created

Student studio tour of *This Morning* set

ITV Academy continues to inspire and develop generations of diverse and talented teams working in television whilst creating entry-level roles into production for all regardless of education or background.

The Academy aims to make the industry more accessible, representative, and inclusive, with 65 new entry-level opportunities created this year.

In Q1, we launched an internal campaign to increase awareness of fully-funded training and development opportunities which has seen a 155% increase in uptake amongst ITV Studios staff.

In partnership with Media Trust, the Academy launched our inaugural *Future Careers Programme*. This year-long initiative provides 25 students (ages 17–18) from underrepresented backgrounds with masterclasses and workshops, 1:1 mentoring, and a week of paid work experience.

In the autumn, the Academy hosted the first *Runners Bootcamp*, a four-day training programme aimed to give the essential skills needed to be a runner, in MediaCityUK, Salford. This training led to many of the graduates securing paid work in ITV Studios and other production companies across the North.

Additionally, ITV Academy SignPost celebrated the milestone of 50 people graduating from their *Making Creativity Works* training programme which encourages people who are Deaf, Disabled and/or Neurodivergent into the screen industry.

"At ITV, we are dedicated to providing world-class training and fresh opportunities that match the evolving demands of the television industry and we will continue to collaborate with partners like Creative Access, the National Film and Television School and ScreenSkills to deliver that."

Sonny Hanley, ITV Academy Director

Better Futures MENTORING

Since 2021, ITV and Creative Access have matched over 500 mentoring partnerships, expanding the pool of people for whom the media industry is accessible. Akshay Raja was mentored by Nia Britton, Operations Manager at ITV Cymru Wales.

"The programme completely exceeded my expectations. Nia provided valuable guidance on everything from my CV to job applications, connected me with people in the industry, helped me secure some amazing work experience and grew to be a valued friend.

Ultimately, she supported me in achieving my goal of securing a job in journalism without having to pay for a qualification which I would have struggled to afford. Whilst this was beginning to seem increasingly difficult before I started on the programme, I managed to achieve it thanks to Nia's support."

Akshay Raja, mentee

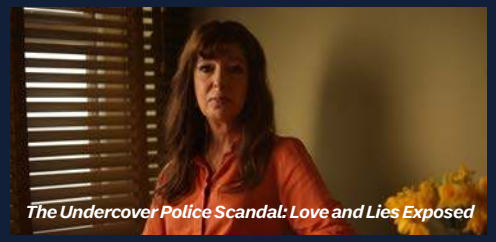
"It was my first experience of mentoring via Creative Access and what a joy it was to be paired with Akshay. Here was a young man full of enthusiasm and passion - all he needed was some support to point him in the right direction. My background is in news so I was able to help him with what a newsroom was looking for but it was his talent and hard work that secured the traineeship at ITV News. I'm so proud of him and so glad to have enjoyed the journey alongside him."

Nia Britton, mentor

Making What Matters ON SCREEN

In the UK,
£5.5m
worth of airtime donated to good causes in 2025

Georgia Harrison: Porn, Power, Profit


The Undercover Police Scandal: Love and Lies Exposed

Brianna: A Mother's Story

I Fought the Law

Theo and Todd on Coronation Street

Change + Check

ITV uses its platform to drive awareness of social issues and prompt meaningful change.

Factual documentaries

Our documentaries investigated harm, amplified underrepresented voices and helped hold institutions to account. *Georgia Harrison: Porn, Power, Profit* exposed image-based sexual abuse and the growing threat of deepfake technology, contributing to reforms within the Online Safety Act. *The Undercover Police Scandal: Love and Lies Exposed* brought renewed national attention to the "Spycops" scandal, centring on survivor testimony and raising questions around police ethics. *Brianna: A Mother's Story* followed Esther Ghey's journey of grief and activism after her trans daughter's murder, intensifying debate on smartphone safety for young people.

Drama and Continuing Drama storylines

Drama played a key role in building empathy and understanding. *I Fought the Law*, starring Sheridan Smith, dramatised the campaign to overturn the "double jeopardy" law and attracted over 15 million streams on ITVX. In *Coronation Street*, a groundbreaking storyline explored coercive control within a same-sex relationship, using "fly-on-the-wall" filming techniques to reveal the hidden realities of domestic abuse.

Daytime

Across Daytime, ITV focused on translating awareness into action. *Lorraine*'s *Change + Check* campaign launched Britain's first "National Check Your Boobs Day", prompting thousands of viewers to book checks or receive early diagnoses. *Loose Women* continued its BAFTA-nominated *Facing It Together* campaign, working with charity partners to provide practical resources for friends and family supporting those who may be experiencing domestic abuse.

Giving BACK

ITV colleagues around the world are dedicated to driving positive social impact.

ITV Studios Australia

The Australian team championed a diverse range of causes in 2025. A standout initiative saw the wardrobe from *My Kitchen Rules* sold to raise funds for LGBTQIA+ youth charity, Minus 18. Staff also showed immense dedication by tackling the Mary's House walk for domestic violence support and the grueling 110km Bondi to Barrenjoey trek in aid of Sydney FC Empowers Me—contributing over $5,500 across both events.

ITV America

In 2025, our US teams rallied in response to the Los Angeles wildfires, with employee donations of nearly $9,000 matched by the company. The Green Team also raised funds to reforest fire-scarred landscapes and expand prevention efforts. Throughout the year, employees volunteered at food banks and organised food, toy, and clothing drives to support families facing hardship.

ITV, UK

In early 2025, the NHS was in Amber Alert meaning blood donations were needed urgently to support patients receiving critical care. As well as offering colleagues in London, Leeds and Manchester a 'donate break' to give blood during their lunch hour, we organised an event in White City where ITV colleagues could find out their blood type with a simple finger prick test and register to become a donor. The NHS estimates that over 162 lives have been saved as a result of ITV donations.

Charity walk, ITV Studios Australia

Clothing swap, ITV America

Blood drive event, London office

Over 1.3k
volunteering days taken in the UK in 2025

THE DATA

I Fought the Law

Pay Gap REPORT

Introduction

All UK companies with 250 or more employees are required to publish gender pay gap information.

A gender pay gap isn't the difference in pay between men and women doing the same or similar work – that's 'equal pay' and UK law prohibits less favourable treatment due to gender. At ITV, we're committed to equal pay for equal work for our employees, as set out in the Equality Act 2010.

Instead, a gender pay gap shows the difference between the average pay of all women and the average pay of all men, irrespective of any differences in the work they do. As a result, it's affected by how the workforce is made up, including the numbers of men and women in different types of jobs and at different levels of seniority.

This report contains ITV's 2025 gender pay gap information, as required under The Equality Act 2010 (Gender Pay Gap Information) Regulations 2017. On a voluntary basis, we've been publishing our ethnicity pay gap since 2018; our disability and LGBTQ+ pay gaps since 2020 and our class pay gap since 2022. Tracking and aiming to reduce our pay gaps are an important part of our broader diversity, equity and inclusion work at ITV.

Further information on the commitments ITV has made to increase diversity both on and off-screen, and the actions that have been taken to improve representation, can be found in the Diversity, Equity and Inclusion section of the ITV plc website.

REPORTING REQUIREMENTS

Companies are required to report the following gender pay gap information:

Gender pay gap – the difference between the median, and also the mean, hourly rate of pay for men and for women, based on the April pay period.

Gender bonus gap – the difference between the median, and also the mean, value of bonus pay for men and for women over the 12 months to April.

Bonus proportions – the proportions of men and women who received bonus pay during the 12 months to April.

Quartile pay bands – if the total workforce was put in order of hourly rate of pay and then split into four groups of equal size, or quartiles, this is the proportions of men and women in each of the four groups.

MEDIAN AND MEAN

The legislation requires average pay to be calculated in two different ways, using the median and also the mean:

Median – if all women were lined up in order of their pay, and so were all men, the median pay for men and the median pay for women would be the pay of the individual in the middle of each line. The median gender pay gap compares these two values. The median indicates the typical situation in the middle and is less affected by any outliers at the top or bottom.

Mean – to calculate the mean level of pay for women and for men, the pay of all women is added together and then divided by the number of women, and the pay of all men is added together and then divided by the number of men. The mean gender pay gap compares these two values. The mean is more affected by any particularly high or low values within a group.

GENDER PAY GAP EXAMPLE

A workforce is made up of:

Ten analysts (seven women and three men), who are all paid £30,000 a year.

Six senior managers (two women and four men), who are all paid £75,000 a year.

Women

Men

Everyone who does the same job is paid equally, but:

- If you add together the pay for all nine women and divide by the number of women, the mean pay for all women is £40,000. If you add together the pay for all seven men and divide by the number of men, the mean pay for all men is £55,714. Comparing these two values results in a mean gender pay gap of 28.2%, which means the mean pay for women is 28.2% less than for men.
- If you were to line up all nine women in order of pay, the woman in the middle of the line would be paid £30,000. If you were to do the same for all seven men, the man in the middle of the line would be paid £75,000. Comparing these two values results in a median gender pay gap of 60%, which means the median pay for women is 60% less than for men.

The gender pay gap in this example is due to the different numbers of men and women doing each type of job.

ITV 2025 GENDER PAY GAP

Our gender pay gap

According to the Office for National Statistics (ONS), the overall UK median gender pay gap is currently 12.8%. These are the gender pay gap figures for ITV overall*, which have been calculated in line with the reporting regulations.

We expect to see some fluctuation in our figures from one year to the next, but we're pleased that both our median and mean gender pay gaps continue to show an overall downward trend since our first report. Our median pay gap of 8.2% also remains lower than the current overall UK median pay gap.

The gender balance of our workforce remains strong, with slightly more women than men working at ITV overall (53% women versus 47% men†). Our gender pay gap exists because of the make-up of our workforce, with more men than women working in the most senior or highly paid roles at ITV, and more women than men in lower paying roles. However, the proportion of women in the upper and upper middle quartile pay bands has increased since 2017.

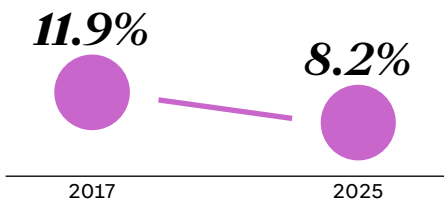
We're committed to supporting flexibility and helping all of our employees balance their career with life outside of work. At ITV, more women than men choose to work less than full-time hours, and take extended family leave, which also has an impact on our numbers.

* Overall ITV figures are based on all permanent and fixed-term ITV employees based in England, Scotland, Wales and Northern Ireland, who are subject to standard ITV contractual terms and conditions. In line with the regulations, we've excluded those people who aren't employed on a permanent or fixed-term contract of employment and for whom it's not reasonably practicable to obtain the data required for the calculations.

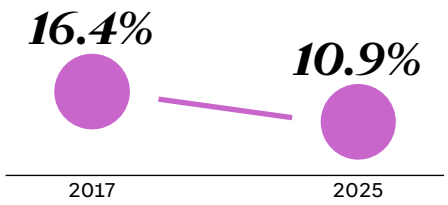
† Our gender pay gap figures exclude any employees who voluntarily tell us they have a non-binary or other gender identity, or they prefer not to tell us - this is just over 2% of our overall employee workforce.

GENDER PAY GAP

Median

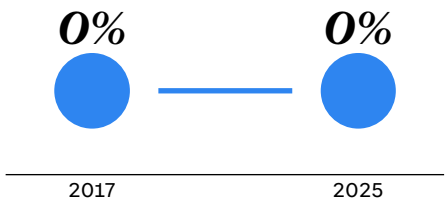


Mean

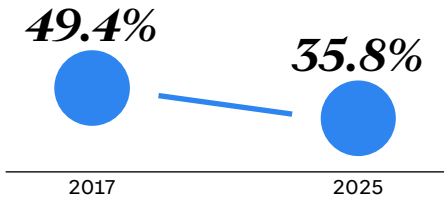


GENDER BONUS GAP

Median

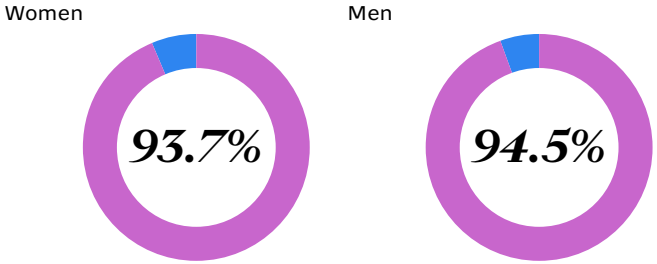


Mean

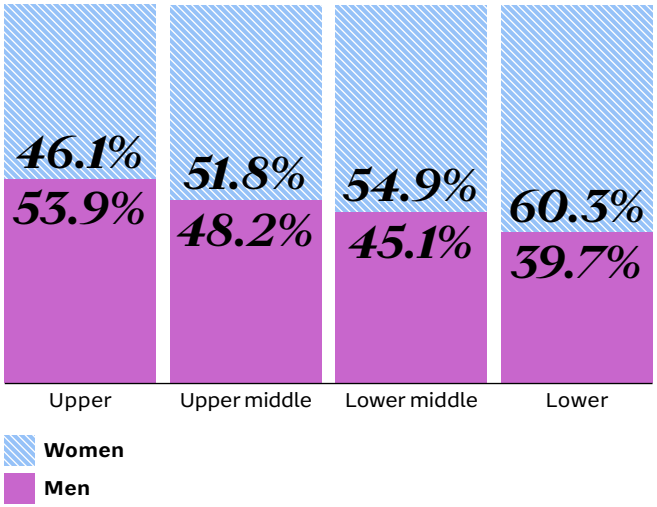


BONUS PROPORTIONS

Receiving bonus pay



QUARTILE PAY BANDS



Median gender pay gap by quartile pay band

Upper	Upper middle	Lower middle	Lower
0.5%	1.4%	1.4%	-0.7%

ITV 2025 ETHNICITY PAY GAP

Our ethnicity pay gap

We're pleased that our ethnicity pay gap figures remain low, and our mean and median pay gaps remain lower than since we first published our data.

Companies aren't currently required to publish information about their ethnicity pay gap, and we include this in our report on a voluntary basis.

These are the ethnicity pay gap figures for ITV overall*, which have been calculated in line with the regulations that apply for gender pay gap reporting. These figures show the difference between the average pay of all self-disclosed White employees and the average pay of all People of Colour†.

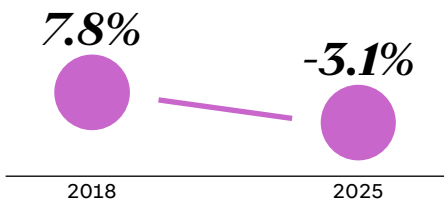
The proportion of People of Colour in the upper quartile pay band has increased from 10.6% in 2018 to 17.0% in 2025. In the upper middle pay band, the number has also increased from 10.7% in 2018 to 14.3% in 2025.

The proportion of People of Colour in the lower quartile pay band reflects the greater diversity of participants in our entry level schemes and also in entry level roles, as we actively aim to open up these opportunities to individuals who may not have previously considered ITV as a potential employer.

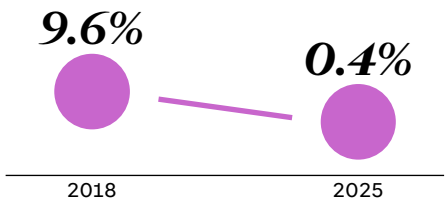
* Overall ITV figures are based on all permanent and fixed-term ITV employees based in England, Scotland, Wales and Northern Ireland, who are subject to standard ITV contractual terms and conditions and who have voluntarily told us their ethnicity - 88% of employees. The 12% of our employees who have not disclosed their ethnicity have been excluded from our calculations.
† People of Colour includes Black, Asian and minority ethnic employees.

ETHNICITY PAY GAP

Median

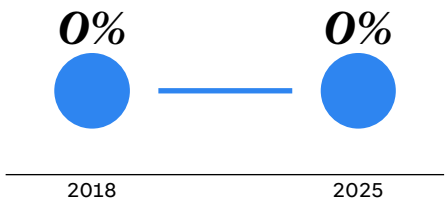


Mean

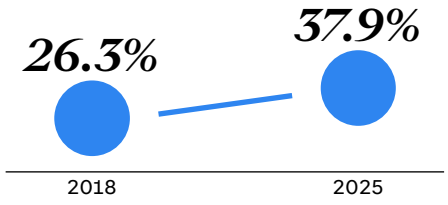


ETHNICITY BONUS GAP

Median

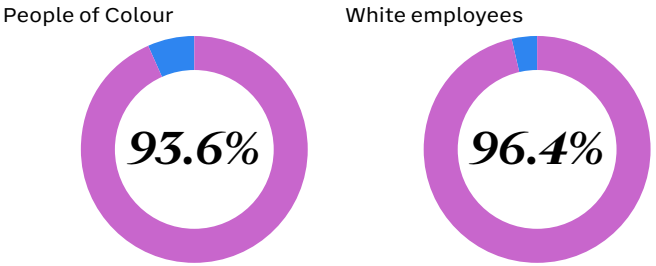


Mean

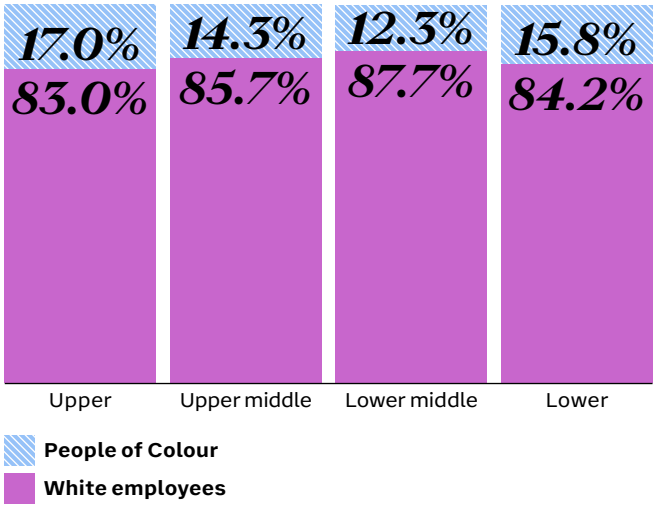


BONUS PROPORTIONS

Receiving bonus pay



QUARTILE PAY BANDS



Median ethnicity pay gap by quartile pay band

Upper	Upper middle	Lower middle	Lower
5.1%	-4.3%	2.4%	4.1%

Our disaggregated ethnicity pay gaps

For the third year, we are also publishing our disaggregated ethnicity pay gaps, to compare the average hourly pay of different ethnic groups to that of White colleagues. Our approach to reporting on disaggregated ethnicity pay gaps has been based on the Government's guidance on ethnicity pay reporting.

2025 DISAGGREGATED ETHNICITY PAY GAPS

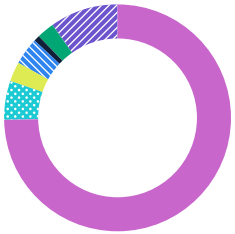
The difference between average earnings received by employees from a specific ethnic background compared to White employees.

	Asian/Asian British	Black African/Black Caribbean/Black British	Mixed/Multiple Ethnic Groups
Median Pay Gap	-24.3%	7.2%	5.8%
Mean Pay Gap	-9.6%	15.5%	3.9%
Median Bonus Gap	0%	0%	0%
Mean Bonus Gap	36.1%	44.4%	37.7%

NB: We have chosen not to publish our pay gap data for White employees compared to Other ethnic groups to comply with minimum category sizes to ensure statistical robustness, and to guard against information about individuals being disclosed

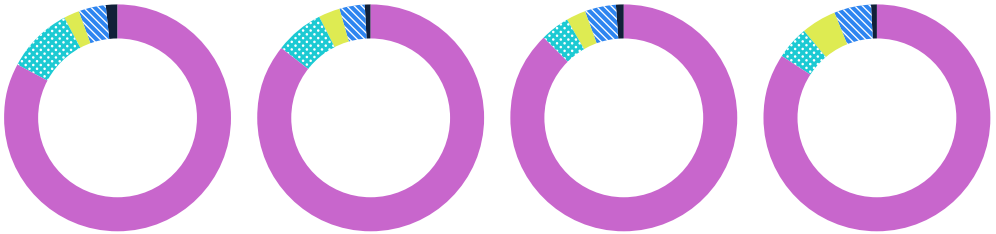
REPRESENTATION OF ETHNIC GROUPS AT ITV

Based on population of employees as at 5th April 2025 in our 2025 Pay Gap calculations who have voluntarily completed their ethnicity declaration.



White	74.8%
Asian/ Asian British	5.5%
Black (Black African/Black Caribbean/Black British)	2.9%
Mixed Ethnic Groups	3.8%
Other Ethnic Groups	0.9%
Prefer not to say	2.4%
No Data	9.7%

PROPORTION OF ALL EMPLOYEES BY ETHNIC GROUP IN EACH PAY QUARTILE



	Upper	Upper middle	Lower middle	Lower
White	83.0%	85.7%	87.7%	84.2%
Asian/ Asian British	9.3%	6.9%	4.2%	4.8%
Black African/Black Caribbean/ Black British	2.3%	3.0%	2.8%	4.9%
Mixed Ethnic Groups	3.9%	3.8%	4.2%	5.4%
Other Ethnic Groups	1.5%	0.6%	1.1%	0.7%

ITV 2025 DISABILITY PAY GAP

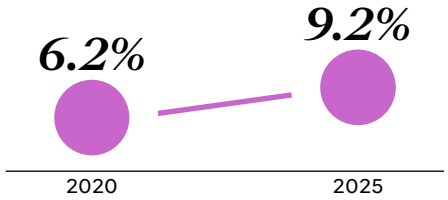
Our disability pay gap

We're continuing to voluntarily publish our disability pay gap information, which shows the difference between the average pay of all employees who shared that they are Deaf, Disabled or Neurodivergent, and the average pay of employees who shared that they do not have a disability.

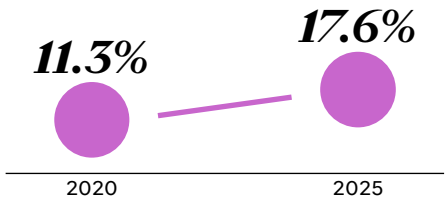
The overall proportion of Deaf, Disabled or Neurodivergent employees has increased since last year. The greatest increase in representation is in the lower middle quartile, where there has been an increase from 13.9% to 15.4%, which has had an impact on our disability pay gap numbers.

DISABILITY PAY GAP

Median

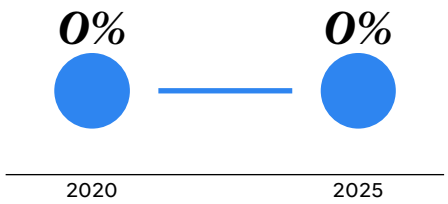


Mean

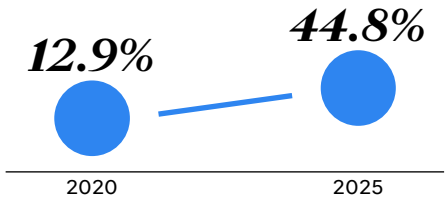


DISABILITY BONUS GAP

Median

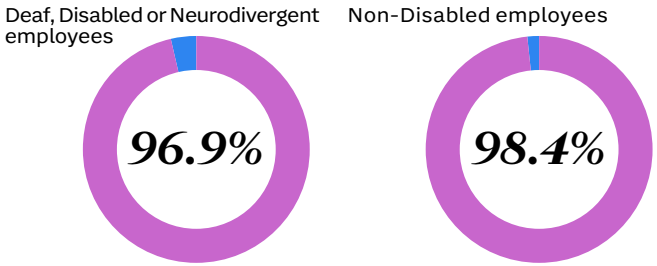


Mean

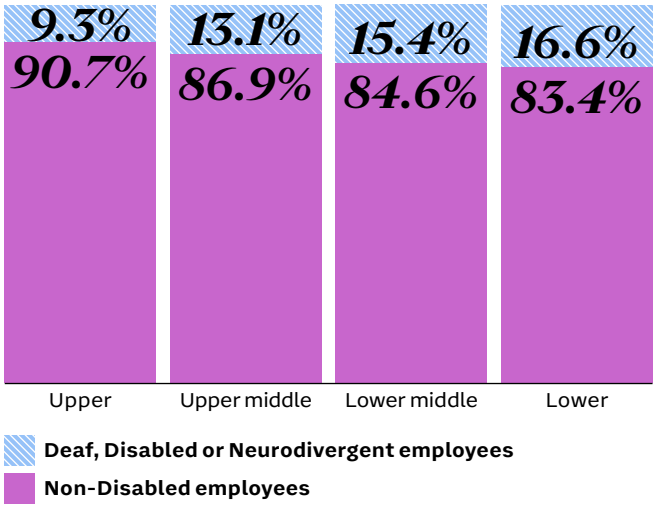


BONUS PROPORTIONS

Receiving bonus pay



QUARTILE PAY BANDS



Median Disability pay gap by quartile pay band

Upper	Upper middle	Lower middle	Lower
3.0%	1.4%	1.7%	3.5%

ITV 2025 LGBTQ+ PAY GAP

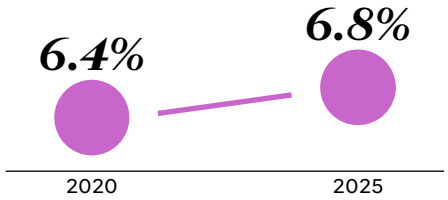
Our LGBTQ+ pay gap

We also voluntarily publish our pay gap between employees who identify as Lesbian, Gay, Bisexual, Trans or Queer (LGBTQ+), and employees who do not identify as LGBTQ+.

The overall proportion of LGBTQ+ employees has increased since last year, with the greatest increase being in the upper quartile from 9% to 9.6%, and the upper middle quartile from 9.1% to 9.9%. The number of LGBTQ+ employees is smaller than for our other pay gap calculations, which can lead to greater changes in the numbers from one year to the next.

LGBTQ+ PAY GAP

Median



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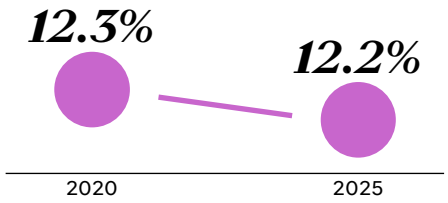
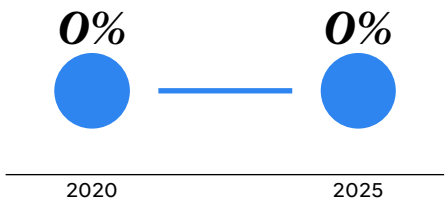
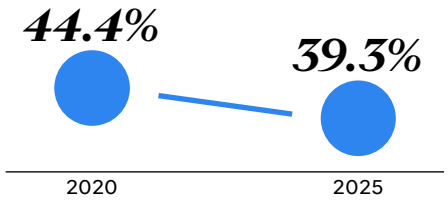


LGBTQ+ BONUS GAP

Median

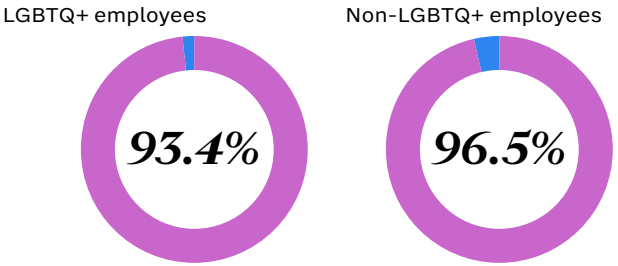


Mean

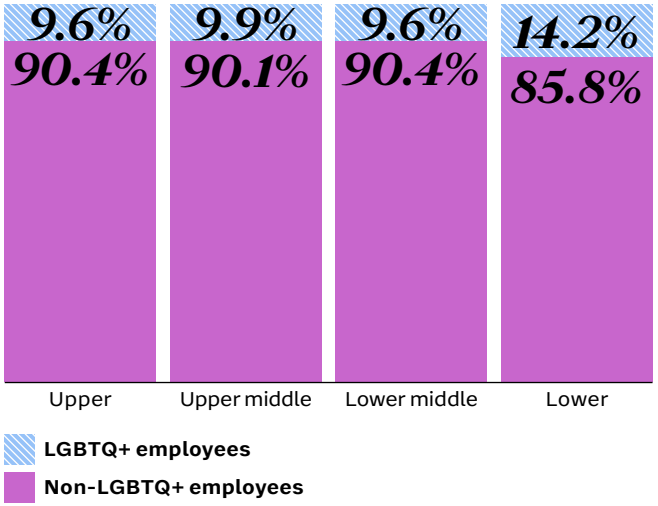


BONUS PROPORTIONS

Receiving bonus pay



QUARTILE PAY BANDS



Median LGBTQ+ pay gap by quartile pay band

Upper	Upper middle	Lower middle	Lower
4.6%	3.4%	0.5%	3.0%

ITV 2025 CLASS PAY GAP

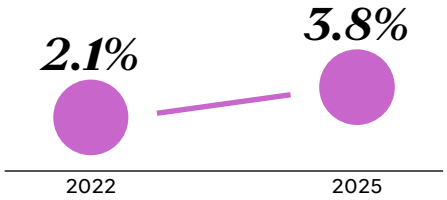
Our Class pay gap

We also voluntarily publish our Class pay gap between employees from working class backgrounds, and employees from professional or intermediate backgrounds. We follow the Social Mobility Commission's approach to report our class data and categorise responses based on the NS-SEC category of the main household earner's occupation when the respondent was 14.

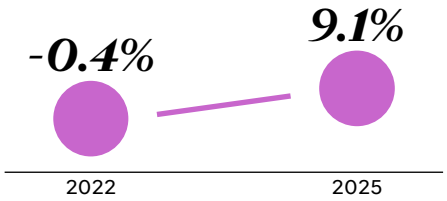
The overall proportion of employees from working class backgrounds has remained the same as last year. Whilst representation has increased in the lower middle and lower quartiles, it has slightly reduced in the upper and upper middle quartiles, which has had an impact on our class pay gap numbers.

PROFESSIONAL & INTERMEDIATE VS WORKING CLASS PAY GAP

Median

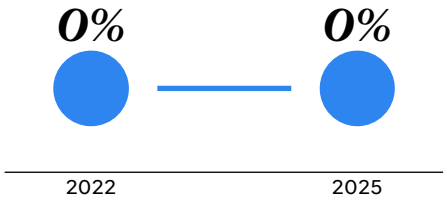


Mean

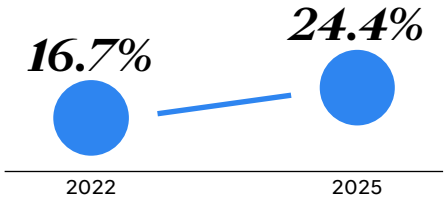


PROFESSIONAL & INTERMEDIATE VS WORKING CLASS BONUS GAP

Median



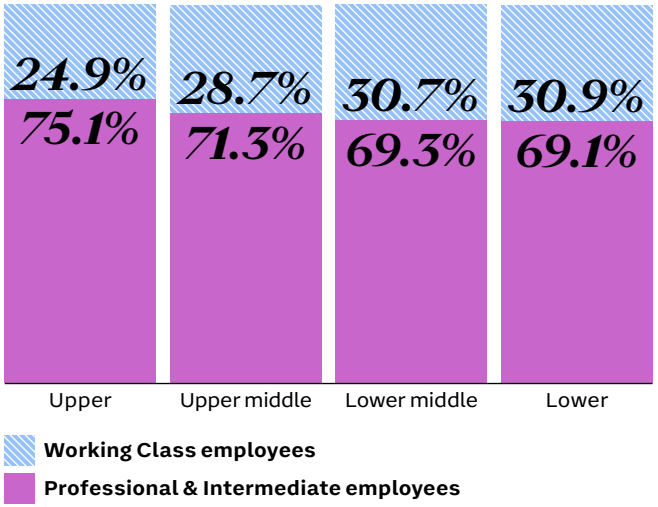
Mean



BONUS PROPORTIONS

Receiving bonus pay

QUARTILE PAY BANDS



Median gender pay gap by quartile pay band

Upper	Upper middle	Lower middle	Lower
4.6%	-1.4%	-0.3%	-1.0%

STATUTORY DISCLOSURES

Due to the way ITV is structured, we're required to publish separate gender pay gap information for five different ITV companies, all of which have already been included in the overall gender pay gap figures*. These statutory figures represent smaller subsets of our overall employee figures and as a result, they are much more sensitive to any changes in the data. As we think about and manage ITV as one organisation, we believe our gender pay gap figures for ITV overall show a much more accurate picture of the business as a whole.

* In line with the regulations, we've excluded employees based in Northern Ireland from the statutory disclosures, as well as anyone who isn't employed on a permanent or fixed-term contract of employment and for whom it's not reasonably practicable to obtain the data required for the calculations.

DECLARATION

We confirm that ITV's gender pay gap report is accurate and meets the requirements of The Equality Act 2010 (Gender Pay Gap Information) Regulations 2017.

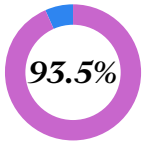
Carolyn McCall, Chief Executive
Ade Rawcliffe, Chief People & Inclusion Officer

ITV BREAKFAST LIMITED

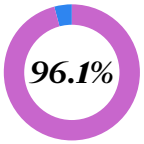
Summary	Median	Mean
Gender pay gap	0.5%	-3.2%
Gender bonus gap	0.0%	26.9%

Bonus proportions

Women receiving bonus pay



Men receiving bonus pay



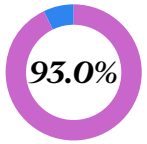
Quartile pay bands	Women	Men
Upper	55.8%	44.2%
Upper Middle	73.1%	26.9%
Lower Middle	60.4%	39.6%
Lower	69.2%	30.8%

ITV BROADCASTING LIMITED

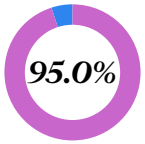
Summary	Median	Mean
Gender pay gap	6.8%	14.1%
Gender bonus gap	0.0%	49.4%

Bonus proportions

Women receiving bonus pay



Men receiving bonus pay



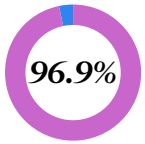
Quartile pay bands	Women	Men
Upper	47.1%	52.9%
Upper Middle	55.0%	45.0%
Lower Middle	54.2%	45.8%
Lower	65.6%	34.4%

ITV CONSUMER LIMITED

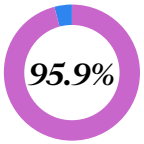
Summary	Median	Mean
Gender pay gap	17.6%	17.9%
Gender bonus gap	0.0%	37.1%

Bonus proportions

Women receiving bonus pay



Men receiving bonus pay



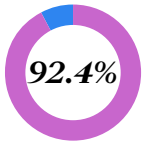
Quartile pay bands	Women	Men
Upper	29.9%	70.1%
Upper Middle	32.4%	67.6%
Lower Middle	47.1%	52.9%
Lower	71.6%	28.4%

ITV SERVICES LIMITED

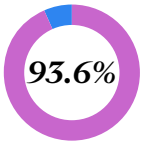
Summary	Median	Mean
Gender pay gap	16.2%	11.5%
Gender bonus gap	0.0%	8.9%

Bonus proportions

Women receiving bonus pay



Men receiving bonus pay



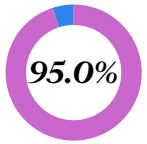
Quartile pay bands	Women	Men
Upper	39.8%	60.2%
Upper Middle	40.5%	59.5%
Lower Middle	54.9%	45.1%
Lower	53.4%	46.6%

ITV STUDIOS LIMITED

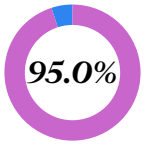
Summary	Median	Mean
Gender pay gap	2.8%	8.5%
Gender bonus gap	0.0%	39.8%

Bonus proportions

Women receiving bonus pay



Men receiving bonus pay



Quartile pay bands	Women	Men
Upper	57.0%	43.0%
Upper Middle	48.1%	51.9%
Lower Middle	53.8%	46.2%
Lower	61.1%	38.9%

Diversity, Equity & INCLUSION

At ITV we take a data-driven approach to our Diversity, Equity and Inclusion work to identify barriers and underrepresentation, focus our investment, 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.

		ITV UK workforce*				On-screen		Off-screen‡	
Characteristic	**2027 Target**	**2024 Profile (all colleagues)**	**All colleagues (2025)**	**Managers (2025)**	**Senior Leaders† (2025)**	**Diamond 7.5 Cut, Aug 2023-Jul 2024**	**Diamond 7.5 Cut, Aug-Dec 2024**	**Diamond 7.5 Cut, Aug 2023-Jul 2024**	**Diamond 7.5 Cut, Aug-Dec 2024**
Deaf, Disabled or Neurodivergent	12%	12.6%	13.6%	10.4%	7.6%	5.6%	5.0%	6.2%	6.4%
People of Colour	20% All colleagues 15% Senior levels	14.5%	15.3%	10.4%	12.4%	28.1%	29.0%	15.1%	14.2%
Lesbian, Gay, Bisexual, Trans or Queer (LGBTQ+)¶	7%	9.7%	9.8%	9.1%	7.7%	18.4%	19.4%	20.0%	20.5%
Women	50%	52.7%	53.3%	49.6%	45.9%	53.4%	54.6%	54.6%	55.3%
Working class background	33%	28.7%	29.0%	29.4%	21.8%	–§	–§	–§	–§

We have seen improvements in representation across all of our target areas compared to our 2024 profile, reflecting work across ITV to ensure our workforce represents society. We also ran a campaign in 2025 to encourage more colleagues to complete their diversity data, increasing completion rates from 81.0% to 84.4%.

However, we know there is still work to do, particularly in increasing diversity amongst managers and senior leaders. In 2025, we saw a slight decrease in the proportion of People of Colour and women at the Senior Leader level. To address this underrepresentation and support colleagues' progression and retention, we brought back two key development initiatives in 2025: the Rise development programme for People of Colour, and the Inspire programme for women.

Our efforts also continue to drive change in our content. On and off-screen data from the latest Diamond 7.5 Cut report shows improvements across multiple target areas, and we are exceeding our on-screen targets for representation of LGBTQ+ communities, women, and People of Colour. Despite this success, the data underscores why we must maintain a sharp focus on addressing the underrepresentation of Deaf, Disabled or Neurodivergent people on and off-screen and People of Colour off-screen, which remains core to our Diversity Commissioning Spend (DCS) and Diversity Development Fund (DDF) for 2025-27.

* Our UK workforce figures include UK permanent and PAYE fixed-term employees only as of 31 December 2025 (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%.

† Our Senior Leader population is a defined group of approximately 200 colleagues including the Executive Committee (ExCo), colleagues who report to an ExCo member and/or are on the list of top FTE salaries (excluding on-screen talent). Our Manager population is approximately 800 colleagues distinct from our Senior Leaders.

‡ On-screen and off-screen representation is measured using Diamond, an industry-wide system for monitoring diversity in broadcasting. This data is from the latest Seven Point Five Cut report published in 2025 (covering both the interim periods 1 August 2023 - 31 July 2024 and 1 August – 31 December 2024) following the Creative Diversity Network's decision to change the Diamond reporting period to a calendar year. Diamond collects diversity data from cast, contributors, crew and production companies. The LGBTQ+ figures combine the Diamond figures for LGB+ and transgender populations. More information about Diamond can be found at: www.creativediversitynetwork.com/diamond

¶ Our LGBTQ+ target combines sexual orientation and gender identity. We measure these separately and combine these categories for reporting.

§ 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 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. Following ITV's input, Diamond began collecting class/socio-economic background data in 2025. As this falls outside the reporting period of the Seven Point Five Cut report, the results will be included in future reports.

Diversity of ITV colleagues in 2025: further breakdowns

PEOPLE OF COLOUR

Ethnic group	%
Asian	6.7%
Black	3.2%
Mixed/multiple ethnic groups	4.4%
Other minority ethnic group	1.1%
People of Colour	**15.3%**

LGBTQ+ COLLEAGUES

LGBTQ+ group	%
Bisexual	2.8%
Lesbian or Gay	6.1%
Queer	0.0%
Any other sexual orientation	0.5%
Trans or Non-Binary	0.7%
LGBTQ+	**9.8%**

DEAF, DISABLED OR NEURODIVERGENT COLLEAGUES

Disability group	%
Blind or Visual Loss	0.1%
Deaf or Hearing Loss	1.0%
Long Standing Illness	2.5%
Mental Health Difficulty	2.2%
Physical/Mobility Issues	1.0%
Social/Communication	0.4%
Specific Learning Difficulty	2.1%
Any Other Disability	4.2%
Deaf, Disabled or Neurodivergent	**13.6%**

*Class diversity of ITV colleagues**

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

Background	All colleagues	Manager	Senior leader
Professional background	59.4%	60.3%	62.4%
Intermediate background	11.6%	10.3%	15.9%
Working class background	29.0%	29.4%	21.8%

TYPE OF SCHOOL ATTENDED

School Type	%
Attended school outside the UK	6.8%
Independent or fee-paying school – bursary	4.4%
Independent or fee-paying school – no bursary	6.5%
State-run or state-funded school – non-selective	59.0%
State-run or state-funded school – selective on academic, faith or other grounds	17.0%

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

Answer	%
Parent(s)/guardian(s) did not have a degree (or equivalent)	56.2%
Parent(s)/guardian(s) had a degree (or equivalent)	33.2%

In 2025, we published our class pay gap for the first time (see page 27 for our latest class pay gap). Through our Social Class Working Group, we get input from colleagues from working class and intermediate backgrounds to help improve the experiences of colleagues and applicants and increase representation. We updated the wording to our diversity statement on our job adverts to encourage people from working class backgrounds to apply and shared updates on our progress internally with colleagues on Social Mobility Day 2025. ITV is represented on the TV Foundation's Impact Unit focused on class and social equality and we contributed to their report 'Let's Talk About Class'. We worked with the Creative Diversity Network to start collecting class data on and off-screen through Diamond in 2025.

* 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 started being collected by Diamond (the system for monitoring diversity in broadcasting) in 2025 and will be available in future reports.

Intersectional data

We are continuing our industry-leading approach of publishing our intersectional diversity data, which we have done for the last four years. Through this intersectional approach, we consider how colleagues face specific barriers when experiencing multiple forms of discrimination, such as racism, sexism, ableism and classism. For example, Black women experience barriers linked to both ethnicity and gender, while Deaf, Disabled, and Neurodivergent people from working class backgrounds can experience the compounded effects of both ableism and classism.

In 2025, our proportions of Women of Colour and Deaf, Disabled or Neurodivergent People of Colour increased compared to 2024. We continue to encourage our colleague networks to collaborate on intersectional activities. In 2025, this included a Career Confidence Panel hosted by Embrace and The Women's Network during Black History Month; Pride and Able collaborating on articles for Disability Pride Month; and The Women's Network and Able Sparks community group collaborating to mark Neurodiversity Celebration Week and International Women's Day. We also consider intersectionality in our talent development initiatives, e.g. ensuring a diverse and intersectional cohort in our Rise and Inspire development programmes.

	Women of Colour		Men of Colour		Deaf, Disabled or Neurodivergent People of Colour	
Ethnic group	**National average***	**ITV 2025†**	**National average**	**ITV 2025**	**National average**	**ITV 2025**
Asian	4.7%	4.0%	4.5%	2.5%	0.9%	0.6%
Black	2.1%	1.7%	1.9%	1.4%	0.4%	0.3%
Mixed ethnic group	1.5%	2.5%	1.4%	1.7%	0.4%	0.9%
Other minority ethnic group	1.0%	0.6%	1.1%	0.4%	0.3%	0.1%
People of Colour (total)	**9.3%**	**8.9%**	**8.9%**	**6.1%**	**2.0%**	**1.9%**

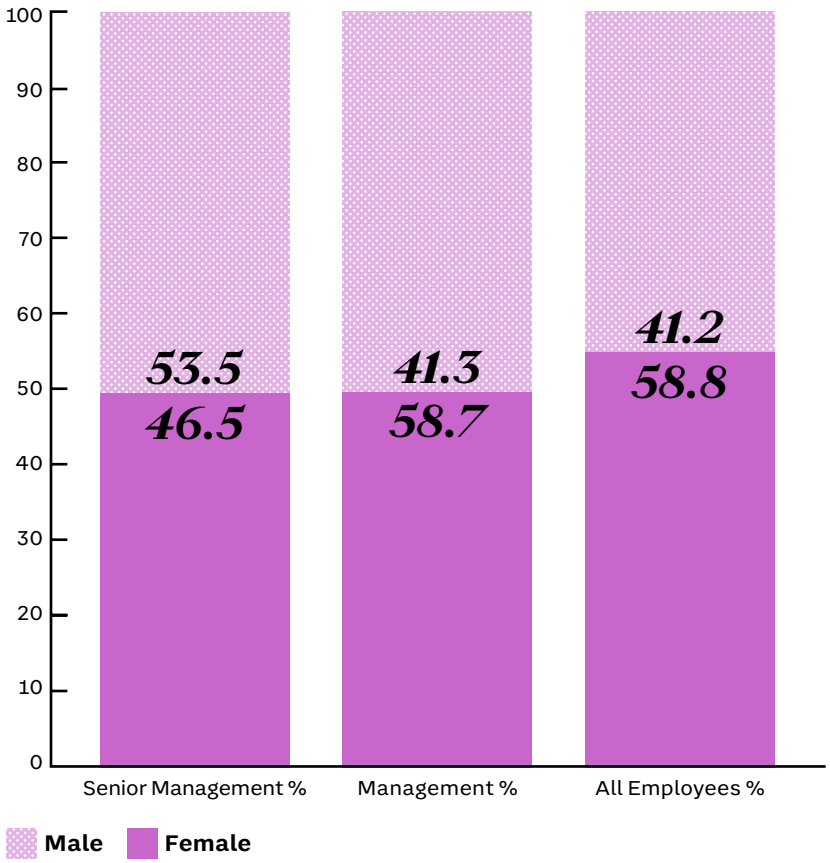
Class, ethnicity and disability

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. Our Social Class Working Group continued to grow in 2025 and is comprised of a diverse mix of colleagues from across ITV, helping ensure we take a nuanced, intersectional approach to improving socio-economic diversity.

	People of Colour by class	**White colleagues by class**	**Deaf, Disabled or Neurodivergent colleagues by class**	**Non-Disabled colleagues by class**
Professional background	4.7%	4.0%	4.5%	2.5%
Intermediate background	2.1%	1.7%	1.9%	1.4%
Working class background	1.5%	2.5%	1.4%	1.7%

* 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.
† Figures may differ from other totals in this report as colleagues who do not share data for either variable measured are not included; the number of non-binary and genderfluid colleagues is too low to report; and due to rounding, figures do not always total 100%.

Global gender split



Percentage of ITV Main Channel (UK) programmes with access services in 2025

	ITV main channel	Ofcom quota*
Subtitling (%)	99.7	90
Audio Description (%)	26.6	10
British Sign Language (%)	8.2	5

* ITV has voluntarily committed to around 99% subtitling on all channels and 20% audio description on all channels except ITVBe/ITV Quiz

Made Outside London TV programmes (UK)

Ofcom quota = 35%

	2023	2024	2025
By value (%)	55	52	50
By volume (%)	47	41	47

2025 figures are yet to be validated by Ofcom.

Climate ACTION

Methodology

ITV's 2025 emissions data covers global operations for which we have operational control. We have chosen to measure and report our total gross emissions in metric tonnes of CO_2e, and our emissions intensity in metric tonnes of CO_2e per £ revenue, which is the recommended intensity ratio for the sector. 'Location-based' calculations reflect the average emissions that using electricity creates in the country where the energy is used, while 'market-based' calculations reflect emissions based on the energy contracts ITV has chosen, such as through purchasing energy on a renewable tariff. 38% of our market-based Scope 1 and 2 data set is based on estimated data, which makes up less than 1% of the total data set. Estimates are calculated based on building floorsize and occupation, and published benchmarks. While our total fuel consumption in litres decreased year-on-year, our absolute emissions increased due to a change in our fuel mix. The introduction of crude oils into our operations - which have a higher carbon intensity per unit than standard gas oils - offset the volumetric savings achieved through our efficiency initiatives.

Our Scope 2 market-based emissions have increased due to a reduction in the purchase of renewable energy certificates, but our location-based emissions have reduced reflecting actual energy saving activities taking place in our buildings. Our global direct and indirect energy consumption has decreased due to consolidation of offices across our global portfolio. The calculation methodology for the Scope 3 category 'Purchased Goods and Services' in 2025 includes actual supplier data collected via CDP (Carbon Disclosure Project), and the use of V7 CEDA EEIO (Environmentally Extended Economic Input Output) factors, which are the GHG-Protocol recommended factors for estimating carbon emissions based on spend data. The supplier-specific data accounted for 10.1% of ITV's total Scope 3 category 'Purchased Goods and Services', and was calculated using an average data method, apportioning the total direct, indirect and upstream emissions of a company based on their yearly revenue and the proportion to which ITV spent with them. Where actual data was not available, ITV spend data was multiplied by the latest CEDA EEIO factors. Although purchased goods and services emissions have decreased overall since 2024, capital goods emissions have increased due to investment in workplace technology. Waste has increased due to an improved estimation methodology based on employee headcount. ITV has divested in several companies since 2024, hence the significant decrease in emissions from investments. Details of all methodology changes can be found in our Basis of Reporting document. ITV will continue to monitor and improve our emissions data quality.

The reduction in our location-based Scope 1, 2 and 3 emissions from 2024 to 2025 can be attributed to emissions reduction activity, alongside an improved quality of data.

Use of Sold Product (Category 11) emissions are 394,165 tCO_2e for 2025. This category is not included in our SECR table in line with GHG protocol guidance, as they represent indirect use phase emissions and are not within our direct control.

*** These figures have undergone limited assurance by ERM Certification and Verification Services Limited ("ERM CVS").**

BAFTA albert certification

BAFTA albert certification	2023	2024	2025
UK programmes produced by ITV with albert certification	94%	95%	92%
UK programmes broadcast by ITV with albert certification	67%	85%	91%

- **UK programmes produced by ITV:** Includes programmes made by ITV Studios, ITV-owned production companies.
- **UK programmes broadcast by ITV:** Includes programmes commissioned by ITV made in-house and by independent production companies.
- TV productions that implement sustainable production techniques can become BAFTA albert certified. For more information see the BAFTA albert website and Basis of Reporting document. ITV encourages all commissioned programmes to carry out albert certification.

Global Greenhouse Gas Emissions

Global Greenhouse Gas Emissions	Baseline (2019)	2024	2025	% change from previous year
Total Scope 1 + 2 greenhouse gas emissions (tCO_2e) – Market-based	**8,740**	**3,822**	**3,884**	**1.6%**
Total Scope 1 + 2 greenhouse gas emissions (tCO_2e) – Location-based	**12,869**	**5,586**	**4,806**	**-14.0%**
Total Scope 1 emissions – direct (tCO_2e)	**3,501**	**1,174**	**990***	**-15.7%**
Gas consumed (kWh)	6,694,664	3,913,000	2,570,931	-34.3%
Gas emissions (tCO_2e)	1,253	709	466	-34.3%
Fuel oils consumed (litres)	154,137	32,604	29,513	-9.5%
Fuel oils emissions (tCO_2e)	323	52	81	55.5%
Vehicle fuel consumed (litres)	510,902	167,211	184,862	10.6%
Vehicle fuel emissions (tCO_2e)	**1,207**	**320**	**345**	**7.9%**
Refrigerant losses (kg)	339	34	35	1.5%
Refrigerants emissions (tCO_2e)	718	76	78	2.3%
Total Scope 2 market-based emissions – indirect (tCO_2e)	**5,239**	**2,648**	**2,894***	**9.3%**
Total Scope 2 location-based emissions – indirect (tCO_2e)	**9,367**	**4,412**	**3,816***	**-13.5%**
Total electricity consumed (kWh)	33,816,618	19,694,000	18,800,689	-4.5%
Total purchased renewable electricity (kWh)	19,509,654	12,785,000	11,288,943	-11.7%
Total Scope 3 – indirect (tCO_2e)	**428,317**	**318,654**	**255,380***	**-19.9%**
Purchased goods and services	314,848	237,567	214,763	-9.6%
Capital goods	836	207	425	105.1%
Fuel and energy-related activites	2,675	1,865	1,524	-18.3%
Upstream transportation and distribution	7,374	3,461	2,346	-32.2%
Waste	21	136	494	263.3%
Business travel	43,755	22,746	14,972	-34.2%
Commuting	4,848	5,573	4,873	-12.6%
Upstream leased assets	28,282	12,713	8,947	-29.6%
Investments	25,678	34,386	7,036	-79.5%

Business Efficiency Metrics	Baseline (2019)	2024	2025	% change from previous year
Total revenue (millions)	£3,885	£4,140	£4,121	-
Scope 1 + 2 emissions per unit revenue (tCO_2e/£m)	2.25	0.92	0.94	2.1%
Total global headcount	6,416	6,965	6,485	-6.9%
Scope 1 + 2 emissions per employee (tCO_2e)	1.36	0.55	0.60	9.1%
% renewable electricity purchased	40%	65%	60%	-7.5%

Romesh Ranganathan's Parents' Evening

ENDNOTES

1 Further breakdown of our Diversity Commissioning Spend in 2025: £10.3 million with People of Colour (POC)-led production companies (including £1.1 million with Black-led companies and £7.6 million with Asian-led companies), £17.9 million with Deaf, Disabled or Neurodivergent (DDN)-led production companies, and £4.7 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. Through our Diversity Development Fund, we invested £389k in 2025, including accessibility support for shows like *The Assembly* and new initiative EAST on Screen: ITV Writers' Room. For more information on our Diversity Commissioning Spend and Diversity Development Fund, including the criteria, visit www.itv.com/inclusion/articles/itvs-diversity-commissioning-spend.

2 Understanding of the grant nearly doubled, rising from 24% to 42%. Twice as many viewers (66%) as non-viewers (32%) believe heat pumps are a credible heating option (Savanta survey).

3 Jan-Dec 2025 YouGov nationally representative polls of c.1,000 UK adults (age 16+), extrapolated using BARB Establishment UK population size.

4 www.pbe.co.uk/publications/civil-society-and-volunteering-a-force-for-growth

5 October 2025 YouGov poll with 1,001 nationally representative UK adults (age 16+). Extrapolated using BARB Establishment UK population size

6 www.itv.com/goodmorningbritain/articles/1-million-minutes-2024