



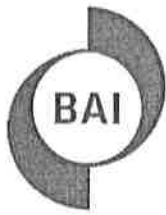
Note to Authority

Broadcasting Authority of Ireland

Promoting Plurality & Diversity – S&V3 Round 33 & 2019 Outcomes

Abstract

This note presents the assessment process outcomes of Round 33 of the Sound & Vision 3 Scheme. It details the emerging package of recommendations, 122 projects to a value of €5.934m, and seeks Authority approval for the package as presented. The package comprises of 27 TV projects (€5.292m) and 95 radio projects (€641.9k). By using the central themes of the BAI's Strategy Statement 2017 – 2019, this note also provides the rationale for the decisions in the context of the Scheme objectives and total awards over 2019.



1. Introduction

Sound and Vision 3 ("the Scheme") was approved in January 2015 to operate until the end of 2019. Over the first four years of the Scheme the BAI allocated over €55.9m to 1,200 projects (293 TV and 907 radio) across 10 open funding rounds. The fund currently available under S&V3 in 2019 is estimated at €11.7m¹ and, on this basis, it is proposed that the allocation for Round 33 should be circa €5.9m².

The BAI received 236 applications in Round 33 by the closing date of 8th May 2019. The Scheme provides for a multiphase assessment process which concludes with the presentation of the emerging package of recommendations to the Authority for ratification. In line with current practice, 225 applications submitted (65 TV and 160 radio) were assessed through the Internal and Strategic Assessment phases³.

Round 33 also had a specific focus on content that demonstrated women's narrative/focus with the aim of increasing said content on eligible broadcasters. This was an additional assessment criterion that was considered at the strategic phase of assessment.

This note details the outcomes of these assessment activities for Round 33 and provides an analysis of the results in the context of the Scheme objectives in addition to overall outcomes for 2019, previous trends and the Authority's Strategy Statement. The report is divided into 3 further sections and six appendices as follows: -

Section 2 provides an overview of the applications received in Round 33, the assessment process and in the context of total funding awards for 2019 (Round 32 + 33)

Section 3 provides the rationale for the package of recommendations with reference to the Scheme objectives and the Authority's Strategy Statement 2017-2019

Section 4 sets out the issues for decision

Appendix One contains the list of external assessors who worked on Round 33

Appendix Two provides details of the applications in graphical form

Appendix Three provides details of the gender criterion in graphical form

Appendix Four provides a list of successful applications in Round 33

¹ Figure as checked with Finance.

² On the basis of budget available and that €5.7 was allocated in Round 32.

³ 11 applications received, 9 TV and 2 Radio, did not qualify past the preliminary assessment phase. The TV projects that were rejected at this stage was due to significant gaps in secured finance. The radio projects rejected at this stage was because one was incomplete and the other did not provide adequate broadcaster confirmation.



2. Overview of the Applications Received and Assessment

2.1 Applications

236 applications seeking approximately €16.6m were received by the closing date. The breakdown between TV and radio requests for funding was €15.3m and €1.2m respectively. A further breakdown in terms of format and genre by radio and TV is set out at Appendix 2 (pages 24 -27 of this note).

There is a reasonable spread of broadcasters associated with applications submitted across commercial, community, public service TV and radio. Similar to previous funding rounds, the trend of rounds being oversubscribed continues with regard to TV.

The Documentary format continues to be the most popular category in terms of applications submitted for both radio and television (46 TV and 120 Radio in total submitted, with 19 TV and 70 Radio recommended). 40 Drama projects were submitted to the Round (15 TV and 25 Radio, with a total of 4 TV and 11 Radio recommended). 7 Animation applications were submitted, with 2 recommended for funding. Under Entertainment, 15 proposals were submitted (3 TV and 12 Radio, with 10 Radio recommended) and under Education, 8 proposals were submitted (2 TV and 6 Radio, with 1 TV and 5 Radio recommended.)

2.2 Assessment

The qualitative panel stage of assessment involved the applications being divided between radio and television and then further divided between assessment panels comprising of two external assessors⁴, one internal assessor and a BAI manager. Each panel evaluated the applications against the qualitative evaluation criteria set out in the application guidelines⁵.

The qualifying radio projects (95, recommended total funding of €641.9k) were within the general percentage range that is set down in the Scheme for radio and accordingly, are all included in the package of recommendations.

Regarding TV, the amount required to support all 46 projects qualifying from the Qualitative Panels was €9.186m. This exceeded the funds available and the strategic assessment phase was therefore required. Following the panel stage of assessment, all staff involved in the assessment process met to collectively discuss the outcomes of each Panel meeting, including the feedback on projects by the assessors and to agree potential recommendations for the Strategic Panel based on the strategic assessment criteria for Round 33⁶. A Strategic Panel meeting comprising of the Deputy CEO, two Senior Managers and the S&V3 Project Manager was then convened to agree all projects that would be recommended in the package for funding. Following consideration of the projects in the context of the strategic assessment criteria, the Strategic Panel agreed a package that best fulfilled the scheme and Authority objectives. In total, all radio

⁴ List of external assessors is attached at Appendix One.

⁵ Qualitative evaluation criteria consider the following: Scheme objectives and programme themes; quality of proposal; additionality of programme; partnerships involved; resources demonstrated to produce the project; ethos of community broadcasting (for applications indicated for broadcast on community broadcasters only).

⁶ For Round 33 the relevant criteria used in this assessment are: diversity of audiences served by the programme; diversity of content with reference to genres and formats; the extent to which the creative team includes women in a leadership role; track record of the applicant with past applications; the extent to which the programme is based on a female narrative; and, recommendations from the assessment panels.



applications that passed the qualitative stage of assessment (95 total value of €641.9k) and 27 television projects (total value of €5.292m) are recommended for funding.

3. Recommendations for Funding

3.1 Introduction

This note is structured in line with the objectives of the Scheme and the Strategy Statement 2017-2019. It includes details on the genre and format for successful projects and also on gender in the strategic assessment phase, specifically, the extent to which the creative team included women in a leadership role and the extent to which the programme is based on a female narrative.

How the recommended package of funding meets with the objectives of the Scheme and with the Strategy Statement is set out in sections 3.3 and 3.4 respectively. This is the 2nd Round to be completed in 2019 and accordingly, provides a full measure for compliance with the various Scheme requirements as this is measured on an annual basis.

Women in a lead creative role criterion

With regard to the Strategic Assessment criterion relating to women in a leadership role, the number of roles was expanded in Round 32 from 3 to 5. The criterion now includes Director, Producer, Writer, Editor and Director of Photography. Applications were assessed and scored on the roles that were relevant to their production only and a percentage was used to indicate this aspect of the assessment.

The following table reflects the gender information collected in the TV applications recommended for funding.

Round 32/33	Producer		Director		Writer		DOP		Editor	
Female / Male	R32	R33	R32	R33	R32	R33	R32	R33	R32	R33
Male	11	6	23	17	11	5	17	13	10	7
Female	18 (62%)*	21 (77%)*	6 (21%)*	10 (37%)*	8 (47%)*	12 (66%)*	4 (17%)*	9 (34%)*	13 (46%)*	17 (63%)*
Not stated⁷	0	0	0	0	2	1	3	4	5	3
N/A	0	0	0	0	8	9	5	1	1	0
Total applicable⁸	29	27	29	27	21	18	24	26	28	27

The consideration of women in a leadership role was only relevant to TV applications in the Strategic Phase of assessment. All radio projects that passed the qualitative Panel phase of assessment automatically passed the Strategic phase of assessment. All TV projects recommended indicate that at least one of the lead creative production roles will be undertaken by a woman. 4 of the TV applications indicate that 100% of roles will be covered by women (14% of recommended TV applications). 8 projects indicated that between 60 - 80% of roles would be covered by women (30% of recommended TV

⁷ It has been assumed that "Not stated" could indicate that this role was not been filled at the time of application submission.

*% amount of total TV projects recommended based on applicability of role to the production

⁸ Reflects total minus "not applicable" figure (i.e. if the role was not applicable to the production it has not been considered for the female percentage indicated.)



applications). 10 projects indicated that between 40 – 50% of roles would be covered by women (37% of recommended TV applications). The remaining 5 applications indicated that between 20 – 25% of the roles would be covered by women (18.5% of recommended TV applications).

The data from the Round indicates an increase in awards for projects that have demonstrated women in a lead creative role when compared to Round 32. In order to identify any potential trends going forward, and to encourage the submission of such applications, this data will be captured on an ongoing basis and continue to be a consideration for the selection of applications. It is noted that the BAI will also continue to monitor all projects awarded funding so that they maintain the quota of women in lead creative roles as part of the Contracting process with the BAI.

Introduction of the theme 'Women's Stories'

As Members are aware, a focus on 'Women's Stories' was added to Round 33 and a corresponding new strategic criterion was added to the Strategic Assessment phase for the Round. This requires that this phase has regard to the inclusion of women's stories in the programme content within each application. This initiative originated from the BAI's Gender Action Plan and was announced early in 2019. Overall, it was noted that there was an increase in applications submitted for both Radio and TV in relation to content that conveyed 'Women's Stories'. All applications that passed the qualitative stage of assessment were ranked between 0 (none) to 5 (very strong) in relation to how the content related to 'Women's Stories'.

In relation to the applications that have been recommended for an award, 72% of radio applications conveyed content that fulfilled the focus of the Round. In relation to TV, all applications conveyed content that had a medium to strong link to 'Women's Stories'.

In conclusion, it appears that the focus on the Round should result in an increase of programme content that relates to 'Women's Stories'.

3.2 Summary of Funding Recommendations

Arising from the Qualitative and Strategic Assessment Panel meetings, the recommended package of funding for Round 33 consists of 122 projects. A total of €5.934m is recommended across 27 TV projects (€5.292m) and 95 radio projects (€641.9k). The level of funding of just over €5.9m is being proposed as there is estimated to be approximately €11.7m available for S&V3 production funding in 2019. It is noted that €5.742m was distributed to 119 projects in Round 32 which leaves approximately €5.9m available for Round 33.

Round 33 - Radio

In making this package of recommendations, it is noted that the split of 89:11 does not meet with the aimed indicative split for funding across TV and radio (85:15 split that is indicated in the S&V3 Scheme document). Similar to previous funding rounds, meeting this ratio has not been possible due to the quality of the radio projects submitted to the Scheme. Of the 162 radio applications submitted requesting a total of €1.207m in funding, just under 59% (95) of the projects were regarded to be of enough quality to warrant an offer of funding. It was noted across assessment Panels, that although the quality of application submissions for Radio is largely consistent to recent Rounds, there is still room for improvement. In some instances, it was noted that applicants appear to take an approach of submitting quantity over quality, meaning that some



of the applications submitted are underdeveloped. This observation will be raised with applicants when relevant in the context of assessment reports that will issue for their respective applications.

2019 - Rounds 32 & 33 - Radio

If the package of recommendations is accepted, 185 Radio projects would be supported in 2019 with a commitment of €1.274m funding which would equate to approximately 11% of production funding issued in 2019. The distribution of funding between Radio and TV will be considered in the roll out of Sound & Vision 4, including in the context of the recommendations arising from the recent review of the Scheme.

Round 33 - TV

Regarding TV, if the Round 33 package of recommendation is approved, a total €10.4m will be provided to 56 projects, 89% of total production funding issued. The quality of TV applications continues to be high with 46 of the 74 submitted (62%) passing the qualitative stage of assessment. It is noted however that, as set out in the Round 33 *Guide for Applicants*, any application that did not demonstrate that the majority of the finances were secured may not be considered beyond the preliminary stage of assessment. This consideration resulted in 9 TV projects being rejected at the preliminary stage of assessment; there was insufficient financial backing for a substantial amount of the funding.

2019 - Rounds 32 & 33 - TV

If the package of recommendations is accepted, 56 TV projects would be supported in 2019 with a commitment of just over €10m in funding which would equate to approximately 89% of production funding issued in 2019.

Overall 2019 - Rounds 32 & 33

Over the two rounds, a total fund of approximately €11.7m will be awarded for the making of 241 projects. This will give rise to the making of 168 documentaries, 31 dramas, 23 entertainment, 14 education and 4 animation projects across TV and Radio. 60 of these projects will be broadcast on PSB channels, 85 will be broadcast on community channels, 90 will be broadcast on commercial channels and 6 (3 drama and 3 animation) must confirm channel support prior to contracting with the BAI⁹. A breakdown of the TV projects funded by genre and format is set out on page 7 below.

In terms of Irish language, a total of 26.8% of funding awarded (€3.127m) would be provided to 30 Irish language/bilingual productions across TV and Radio which meets the statutory obligation of at least 25% of funding being awarded to Irish language programming.

3.3 Scheme Objectives

As Members are aware, there are an agreed set of objectives for the Scheme, namely: diversity of high quality content of Irish culture and heritage; diversity of audiences served; level of programmes in the Irish language (minimum 20%); record of oral Irish heritage and aspects of Irish heritage that are disappearing, under threat, or not previously recorded; and, develop local and community broadcasting.

⁹ It is noted that the Round 32 projects that had broadcasters to be confirmed have secured RTÉ to broadcast the programmes, the other project has secured Virgin Media to broadcast the programme.



The proposed recommendations for funding under Round 33 are based on, and aim to achieve, these objectives. Further information on each objective is provided below, including the context of the potential total funding award for 2019.

- **Diversity of high-quality content of Irish culture & heritage**

The table below demonstrates a reasonable spread across genre and format type which should ensure a diversity of high-quality content of Irish culture and heritage. The breakdown of the funding recommended for diversity of content (across recommended TV and Radio applications) for Round 33 and overall for 2019 (Round 32 + Round 33) is as follows:

Format	Round 33			2019		
	Number	Funds Proposed	%	Number	Funds Proposed	%
Animation	2	€600,000	10.11%	4	€970,000	8.31%
Documentary	89	€2,910,914	49.05%	169	€5,823,339	49.88%
Drama	15	€1,768,804	29.80%	31	€2,822,763	24.18%
Education	6	€516,143	8.70%	14	€1,035,353	8.87%
Entertainment	10	€138,954	2.34%	23	€1,022,309	8.76%

Genre	Round 33			2019		
	Number	Funds Proposed	%	Number	Funds Proposed	%
Adult/Media Literacy	—	—	0.00%	5	€237,405	2.03%
Arts/Culture	23	€1,499,137	25.26%	48	€2,144,582	18.37%
Children's	7	€918,374	15.47%	17	€1,757,524	15.06%
Contemporary Society	49	€2,215,286	37.33%	91	€4,508,035	38.62%
History/Heritage	36	€682,128	11.49%	68	€1,744,228	14.94%
Science/Nature/Environment	7	€619,890	10.44%	12	€1,281,990	10.98%

The balance of Format and Genre across TV awards was one of the considerations when deciding what projects should be ultimately considered for funding at the Strategic Phase of assessment. The number of projects and total amounts awarded allocated to each format and genre are largely reflective of the applications received. This is a trend that is common across all rounds run to-date under S&V3.

- **Diversity of audiences served**

Under Round 33, the awards recommended would assist the production of 122 projects in total across TV, Radio, Commercial, PSB and Community broadcasters that are aimed at a wide range of audiences. The broadcasters operate on a national, regional, local and community basis and serve a mix of audiences including family, youth and children.

In common with previous rounds, the level of funding for programmes to be broadcast on PSBs remains significant although this is reflective of the greater number of TV projects and the associated costs for such



projects when compared to radio. It is also noted that the majority of funds for programmes on PSBs is paid directly to the independent production companies for programme production. Due consideration of providing a balance of awards across audience demographics was considered at the Strategic Phase of assessment. Diversity of audience must also be considered in the context of all other strategic objectives and also, any round focus, which under Round 33 was 'Women's Stories'.

Projects are set for broadcast across community and local areas such as Claremorris, Connemara, Tipperary Town & Cashel, Youghal and Clare, Waterford, Donegal, Kildare & Carlow, Louth, Meath, Cavan and Monaghan and on a national commercial basis, include the broadcasters Virgin Media, Eir Sport and Newstalk 106-108 FM. All these services provide content that targets a variety of audiences across the country.

Overall 2019 - Rounds 32 & 33

The projects funded under the Scheme in 2019 will serve a diversity of audiences across TV and radio broadcasting including at local and community levels. As stated above, diversity of audience is a key criterion in the assessment process and the spread across audiences for 2019 is in keeping with the allocations granted under previous years of the Scheme. The breakdowns for the funding recommended for diversity of audiences (across TV and Radio applications) for Round 33 and the year 2019 are as follows:

Breakdown for TV/Radio, Broadcaster Type and Audiences

TV/Radio	No of Apps	R33 Funds Proposed	%	No of Apps	2019 Funds Proposed	%
Radio	95	€641,931	10.82%	185	€1,271,000	10.89%
TV	27	€5,292,884	89.18%	56	€10,402,764	89.11%
Type						
Community	44	€311,379	5.25%	85	€741,213	6.35%
Commercial	45	€1,432,927	24.14%	90	€2,781,067	23.82%
PSB	32	€3,840,509	64.71%	60	€7,046,484	60.45%
To be Confirmed	1	€350,000	5.90%	6	€1,095,000	9.38%
Audiences						
<15	6	€914,974	15.42%	13	€1,532,884	13.13%
15-34	6	€24,770	0.42%	12	€811,695	6.95%
35-54	3	€33,840	0.57%	7	€420,390	3.60%
All Adults	84	€3,387,058	57.07%	171	€6,709,737	57.48%
Family	23	€1,574,173	26.52%	38	€2,199,058	18.84%



- **Level of programmes in the Irish language (minimum 20% - 25%)**

The assessment process of any round of applications requires that the proposed recommended package of funding includes an allocation of a minimum of 20% - 25% of the total funding awarded to projects in the Irish language, including bi-lingual. In Round 32, over €1.46m equating to approximately 26% of the total funding was awarded to 11 programmes in the Irish language or bilingual. In Round 33, it is recommended that a total of 19 projects are awarded approximately €1.7m equating to approximately 28% of funding.

The total amount awarded to Irish language related programming for 2019 will be €3.128m which equates to 26.79% of all funds issued. Overall, the programmes recommended are varied and will be broadcast across a number of broadcaster types with varied target audiences: commercial radio - WLR FM and Highland Radio; community radio - Raidió Corca Baiscinn, Connemara Community Radio and Raidió na Life; PSB radio and TV - RTÉ One, TG4, RTÉ Radio 1 and Raidió na Gaeltachta.

- **Record of oral Irish heritage and aspects of Irish heritage that are disappearing, under threat, or not previously recorded**

The package of recommendations for Round 33 provides funding for projects that cover a wide range of subject matter that record aspects of Irish heritage that are disappearing, under threat or not previously recorded. These include the projects funded under the theme of 'folk, rural and vernacular heritage' of which there are 14 across radio and TV, which will bring the total to 29 when Round 32 awards are also taken into consideration. Subjects covered include lace making, the impact of electrification on the lives of Irish women, GAA, the lives of Traveller women, community groups and events, the Gaeltacht and history. The projects will be broadcast across the following broadcasters: Raidió na Gaeltachta, WLR FM, Near FM, Dundalk FM, Ocean FM, Tipp Mid West Community Radio, TG4, Claremorris Community Radio, LM FM, CCRV and Shannonside 104FM.

- **Develop local and community broadcasting**

Regard is given to the level of funding awarded to projects supported by local and community broadcasters. In total, €476,926 is recommended for funding for 68 projects across these channels. Accordingly, approximately 56% of the number of projects funded under Round 33 (68 of 122) will be broadcast on either a community or local broadcasting service licensed by the BAI. The spread of channels that will broadcast programmes covers local and rural communities in addition to urban communities and communities of interest. The content produced on these channels will be of particular relevance to the audiences served and the funding awarded facilitates the production of such content that may not otherwise be produced without the support of the Scheme.

Channel	TV/ Radio	Type	Audience	€
Clare FM	Radio	Commercial	Local	€5,430.00
Galway Bay FM	Radio	Commercial	Local	€8,000.00
Highland Radio	Radio	Commercial	Local	€11,143.00
KCLR 96FM	Radio	Commercial	Local	€33,050.00
KFM	Radio	Commercial	Local	€4,360.00
LMFM	Radio	Commercial	Local	€12,860.00



Channel	TV/ Radio	Type	Audience	€
Mid West Radio	Radio	Commercial	Local	€3,830.00
Midlands 103	Radio	Commercial	Local	€10,159.00
Ocean FM	Radio	Commercial	Local	€5,960.00
Radio Kerry	Radio	Commercial	Local	€14,990.00
Shannonside 104FM	Radio	Commercial	Local	€10,615.00
WLR FM	Radio	Commercial	Local	€45,150.00
Liffey Sound FM	Radio	Community	Community - Local	€3,230.00
NEAR 90fm	Radio	Community	Community - Local	€56,985.00
Phoenix FM	Radio	Community	Community - Local	€11,000.00
Raidió Corca Baiscinn	Radio	Community	Community - Local	€12,000.00
Tipp Mid West Community Radio	Radio	Community	Community - Local	€16,858.00
Athlone Community Radio	Radio	Community	Community - Local	€16,980.00
CCTV	TV	Community	Community - Local	€84,299.00
Claremorris Community Radio	Radio	Community	Community - Local	€15,130.00
Community Radio Castlebar	Radio	Community	Community - Local	€7,010.00
Community Radio Youghal	Radio	Community	Community - Local	€19,600.00
Connemara Community Radio	Radio	Community	Community - Local	€5,450.00
Dublin City FM	Radio	Community	Community - Local	€27,657.00
Dundalk FM	Radio	Community	Community - Local	€13,030.00
Raidió na Life	Radio	Community of Interest	Community - Irish language	€3,890.00
Life FM	Radio	Community of Interest	Community - Religious	€9,910.00
UCC 98.3FM	Radio	Community of Interest	Community - Students	€8,350.00

3.4 BAI's Strategy Statement

The implementation of the funding rounds under S&V3 is one area of work that assists the Authority in achieving its mission to *regulate, foster and support broadcasting and foster diverse and culturally relevant content for Irish audiences.*

The work undertaken under the Sound & Vision Scheme primarily supports the achievement of the strategic theme of Promoting Plurality & Diversity. However, it also contributes to the achievement of the strategic theme of Enhancing Innovation and Sectoral Sustainability and, Empowering Audiences. How the proposed package of recommendations supports the achievement of these key deliverables is set out below.

- **Promoting Diversity and Plurality:**
 - Increase the production and availability of culturally relevant audio-visual content for Irish Audiences
 - Foster and promote quality programming in the Irish language

The range and sources of quality culturally relevant audio-visual content, including in the Irish language, available to the Irish audiences has increased



Irish audio-visual media is more diverse in terms of its content and those involved in its production

The proposed package of recommendations for Round 33 will facilitate the production of 122 projects based across the various themes of the scheme and they will be broadcast across 44 different channels that include Community, Commercial and PSB broadcasters. The funding recommendation for Round 33 will bring the overall total for 2019 (Rounds 32 & 33) to 241 different projects. The package for 2019 includes a range of independent production companies, spans the broadcaster types of commercial, community and PSB on a national, regional, local and community basis across radio and TV. Accordingly, a range of audiences will be served by the programming across radio and TV.

A look at the themes, and the number of projects falling under Round 33 and for the year 2019 (Round 32 & 33), gives a broad overview of the diversity of relevant content in the proposed package:

Theme	Round 33			2019		
	No.	%	Funds Proposed	No.	%	Funds Proposed
Adult or Media Literacy	1	.82%	€ 4,580	7	2.92%	€278,255
Folk, rural and vernacular heritage	14	11.48%	€249,012	29	12.08%	€539,111
Historical Buildings	—	—	—	3	1.25%	€43,830
Irish history	30	24.59%	€813,537	55	22.92%	€1,995,322
Natural Environment	6	4.92%	€31,960	12	5%	€310,300
Public awareness of global issues	16	13.11%	€555,085	30	12.50%	€1,565,610
The Irish experience in European and int...	23	18.85%	€2,583,510	43	17.92%	€3,830,510
The Irish language	6	4.92%	€839,890	9	3.75%	€1,334,815
Traditional and contemporary arts	26	21.31%	€857,241	53	21.67%	€1,776,281

Round 33 Focus on 'Women's Stories'

In considering the diversity for Round 33, the impact that the focus on 'Women's Stories' has had on the applications is notable. In this context, nearly 90% of the projects recommended for funding, included a female narrative to some degree. The diversity of subject matter within these projects was also noteworthy. The programming includes stories of female prisoners, 'Dochas – A place of hope'; a documentary offering a posthumous voice to a group of women who lived as outcasts in 19th century Ireland, 'The Curragh Wrens'; interviews with female entrepreneurs, 'Making it; Mayo's Women in Business'; looking at rural women's domestic lives following the introduction of electrical power, 'Power to the Women'; a feature length documentary celebrating for the first time the unique contribution of Irish female Uilleann Pipers to Irish traditional music in the 19th and 20th centuries, 'Mná na bPiop'; a programme inviting viewers into the world of the traveller women of Kilmallock, exploring identity, tradition and connection, 'Life off the Blue Tar Road'; and a children's programme in which Great Gran takes us inside her memory box and back to her childhood where, as young Peggy, she embarks on a thrilling journey of discovery through the campaign for women's suffrage in Ireland.

As Members are aware, the 'Women's Stories' focus forms part of the objectives of the Authority's Gender Action Plan. The impact of the initiative will be further discussed and reviewed in the context of this action plan.



- **Enhancing Innovation & Sectoral Sustainability:**

- Encourage creativity and innovation as distinctive features of the Irish audio-visual sector
- Ensure an increased focus on creativity and innovation across all BAI activities
- Work with stakeholders to support the achievement of greater sustainability for the Irish audio-visual sector

Creativity & innovation are recognised hallmarks of the Irish audio-visual sector and BAI activities

The proposed package of recommendations will facilitate the production of 122 projects and will provide funding of approximately €5.57m to 74 independent producers/production companies and €356k to licensed broadcasters. The Scheme continues to be viewed as a key source of funding for the independent production sector and particularly for the production of high value projects. It is also a valuable source of innovative programming for broadcasters across PSB, commercial and community, both radio and TV.

In terms of innovation, a number of projects were considered to be of note. Radio projects include the roll out of WLR FM's 'Youthquake 2' in Waterford and Wexford, a project which aims to get young people interested in radio by getting them to develop scripts and storylines for radio plays and by being part of the recording process. The plays deal with underage drinking, peer pressure and sexuality. The 'Women's Bits' project to be broadcast on KCLR 96FM will be a miscellany of accounts from 51 women who will share a story of a childhood memory or personal experience, broadcast once a week for a year and provide an insight into women of all ages, colours and creeds. The RTÉ Radio 1 radio project 'Keywords' will provide a platform for new and established writers to submit creative pieces. A new radio drama project will air on Athlone Community Radio, 'The Last Dinner', a drama that will satirise modern life and mores against the backdrop of the imminent arrival on planet earth of an enormous alien spacecraft.

TV projects include a documentary aimed at children, 'JourneyCam', featuring 8 – 12 year olds on a journey to a faraway place that they have a direct connection to. The project 'After A Woman's Heart' will explore the impact of the seminal album 'A Woman's Heart' both on the 6 women and also, on an entire generation of Irish women for whom it sound-tracked a period of unprecedented change in Irish society. The documentary '74 Days: Inside Terence MacSwiney's Hunger Strike' will recreate the last 74 days of his life before his death by hunger strike which was a pivotal moment in Irish history. 100 years on, the programme-makers will use cutting edge science and the witness testimony of the three women who were there for it – his wife and two sisters. There were two children's animation projects that also merited mention for innovation, 'Kiva Can Do 2' and 'Mya Go 2'.



- **Empowering Audiences:**

- Develop an understanding, engagement and participation of the public in an evolving media landscape:

Audiences in Ireland are more connected to, and engaged with, audio-visual content

Audiences in Ireland are supported to develop a greater understanding of, and participation in, the production and dissemination of audio-visual content

The radio project 'Youthquake 2' to be made for WLR FM will involve the training of local teenagers in the Waterford and Wexford areas in radio skills, including writing, production and broadcast.

In total, 44 projects will be funded that are for broadcast on community services throughout the state. As noted previously, all community applications need to demonstrate that they will fulfil the ethos of community broadcasting. Each of these projects should assist communities across the State to gain an understanding of broadcast media in addition to facilitating wider participation in the production of content.

Overall Executive Comment

Radio

As set out in Section 3.2 of this note, the percentage of funding distributed to Radio projects under Round 33 will represent approximately 11% of overall funds awarded, again falling short of the 15% indicated in the Scheme. Like previous rounds, this was unavoidable, due to the number of quality applications received. This trend was interrogated under the recent review of S&V3 giving rise to a number of recommendations. These recommendations will be considered further later this year by the Authority when considering the implementation of the new scheme.

The level of funding awarded to radio projects is consistent with previous rounds and the breakdown across radio type is commercial 39%, community 36% and PSB 25%.

The assessment panels noted the increase in the level of content featuring women's narratives, an outcome of the round focus on 'Women's Stories'.

In terms of this year, Rounds 32 and 33, overall the funding awarded to radio projects is consistent with the previous years, with total funding of €1.274m being awarded to radio 2019.

TV

TV continues to be competitive due to the number and quality of applications submitted to the Round. As noted previously, 46 of the 65 TV applications submitted passed the qualitative stage of assessment. The assessors commented on the high quality of the applications and as with the radio applications, noted the impact that the focus 'Women's Stories' had on programme content.

An observation that the Executive would note is that RTÉ continue to provide by far the greatest number of supporting letters; a total of 32 letters were provided to TV applications requesting a total of



approximately €7.6m. The level of support provided by the broadcaster for the majority of projects was no greater than 20%. The number of applications submitted with the support of other eligible TV broadcasters was far less. The high level of submissions by RTÉ is a trend evident in previous rounds of S&V3. This approach is not realistic as the Fund is not in a position to support this number of projects on any broadcaster.

In terms of this year, Rounds 32 and 33, overall the funding awarded to TV projects is consistent with the previous years, with total funding of approximately €10.3m being awarded to TV 2019.

Irish Language

Overall, for 2019 the recommendations provide for 26.8% of all funding available towards Irish/bilingual projects for broadcast on PSB, community and commercial radio broadcasters. In total, €3.127m will be provided across 30 projects. It is noted that the Irish language projects cover a variety of formats and genres including drama, documentary, entertainment, education, history/heritage, contemporary society, arts/culture and science, nature and the environment.

The Executive is satisfied that the package of recommendations, including regard to the annual package (Rounds 32 & 33), will facilitate the making of additional programmes that meet with the objectives of the Scheme and the key deliverables of the Authority's Strategy Statement 2017-2019.



4 Issues for decision

The issues for decision by the Authority are set out hereunder:

1. Is the Authority satisfied to increase the indicative allocation for Round 33 from €5m to €5.9m?
2. If so, and based on this explanatory note, is the Authority satisfied to approve the package of recommendations as presented?

If the Authority decides not to increase the funding allocation, a further strategic assessment will be scheduled and a revised package will be presented at the Authority's October meeting.

Submitted for consideration and decision.


Michael O'Keeffe


Anne O'Brien


Philip Cooper
5th September 2019



Appendix 1

List of Assessors

Introduction

In Round 33, 225 applications passed the preliminary stage of assessment and went forward to the qualitative stage of assessment (Assessment Stage 1). These applications were divided into 17 separate panels; 11 radio panels and 6 television panels. Each panel assessed between 10 and 15 applications and was assigned two external assessors from the list below, one internal assessor who is a BAI staff member and a BAI manager. Wherever possible the BAI tried to ensure a gender balance within the makeup of each Panel. All Panels had at least one external or internal female assessor assigned to the Panel.

Applications for each panel were reviewed independently by each external assessor using the BAI qualitative assessment criteria. Following due consideration of applications, each panel met to discuss assigned applications and reach consensus on whether proposals should be recommended for an award of funding or not. The assessment reports which reflect the outcome of each panel meeting were then drafted by the BAI internal assessors and subsequently signed off by each assessor. The final qualitative assessment of each application will be provided to the respective applicants following the ratification of the Round.

1. Máire Moriarty

Máire Moriarty is a barrister and broadcaster. She is a former series presenter with TG4. In tandem with practising at the bar, Máire is an independent researcher, and has worked with various production companies, including researching a factual entertainment TV series for TG4 (Gléasta Chun Féasta TX Oct 2017) and with TV3 (The Pat Kenny Show TX Sept 2017). Máire is currently working in live radio current affairs broadcasting research with Newstalk FM.

2. Tomás Ó Síocháin

Tomás Ó Síocháin is a freelance producer, editor and journalist. He spent 14 years with RTÉ, during which time he worked both at home and abroad with RTÉ and TG4 covering news, business and sport on television, radio and online. In 2011, he produced both the General Election Leaders' Debate and Presidential Candidates' Debate for TG4. During ten years as Programme Editor producing and editing news and special event coverage he also produced and presented a number of single camera documentaries on politics, development and aid issues and human rights in Europe and South America.

3. Elaine McElroy

Elaine McElroy is a freelance Development Consultant and Script Editor in animation and live action. She found her first role in children's animation in 1999, after a chance meeting with Red Kite Animations' MD Ken Anderson. Learning on the job at the coalface of international animation co-production proved invaluable in gaining a real understanding of the business. Elaine went on to specialise in Script Editing, undertaking a range of professional training, including the North by Northwest Script Editing Programme in 2002. Her grounding in animation production overall has led to a wealth of transferable skills and experience of dealing with people and ideas from around the globe. As well as Script Editing, Elaine is Project Manager of the Media-funded ENGAGE training programme for film students and recent graduates.

4. Colman Hutchinson

Colman Hutchinson began his TV career with RTÉ before spending 3 years as senior researcher for 'The Late Show'. In the late 1980s Colman moved to England and worked as a freelance researcher and associate producer on a wide range of entertainment programmes and produced successes such as 'Blind Date', 'Surprise Surprise' and 'Schofields Quest'. As Head of Entertainment both Hat Trick Productions and Celador Productions he helped develop and executive produce a variety of entertainment shows including 'Whatever You Want', 'Who Wants To Be A Millionaire', 'Winning Lines', and 'Passport To Paradise'. He also co-created 'Brainiest', a hit format in the UK for ITV1 and licensed to fifteen territories worldwide. In 2011 Colman set up 'Boxatricks', a format creation/consultancy company and executive produced Primetime game show series 'High Stakes' for ITV. Colman is on the Advisory Board of The Entertainment Masterclass.

5. Yvonne Igoe

Yvonne Igoe is a lecturer at the Dundalk Institute of Technology since 2000, where she teaches Radio Production, Film Theory and Media Studies to students in the Section of Creative Media. She has worked as a reporter, producer and researcher on a variety of radio stations and programmes, including RTÉ Radio news, LMFM, Raidió na Life, Near FM and Flirt FM. During her tenure as station manager in Flirt FM, she was responsible for training and supervising student volunteers and for hosting the Community Radio Forum at NUI, Galway. Yvonne has written soundtracks for short films produced for Filmbase and the Irish Film Institute. Her research interests include Irish cinema and media, minority language broadcasting and music in film and television.

6. Mark Story

Mark Story is a graduate in Law from Trinity College Dublin. He is a graduate of Wharton College University of Pennsylvania's Executive Development programme and Manchester Business School's Programme for High Value Managers. Dubliner Mark's broadcasting career spans 40 years and he has worked in Ireland as a producer for RTÉ and Programme Director for Century Radio and in the UK as a senior producer at Capital Radio, BBC Radio One PD at Virgin Radio. More recently he was MD of Radio for Emap/Bauer where he managed both Magic 105.4 which he founded in 1998, and Kiss 100. Four years ago, he started his own Radio Consultancy Radio Story and has in that time worked with clients in 18 countries including NRJ France, Radio City India, Newstalk, Today FM and 98FM in Ireland. Radio Zet in Poland, RTL Germany, Guardian Media Group and Bauer Radio in the UK, and Radio Miraya in South Sudan. In July 2013 Mark was named as one of the 40 people who had made the greatest contribution to UK Commercial Radio during its 40 years. Elected a fellow of the UK Radio Academy in 1998, the highest honour the UK radio industry can bestow, Mark was awarded the UK Radio Industry John Peel award in 2007 for his "outstanding contribution to UK music radio" He was awarded the only Special Sony Gold award ever for organising and chairing the UK Radio Aid response to the Tsunami in 2005. The day of programming, broadcast over 268 radio stations achieved the highest recorded listening for any UK programme and raised £3 million for victims of the Tsunami.

7. Vincent Delaney

Vincent Delaney is an accomplished, experienced journalist. He is an RTÉ veteran, having joined the Newsroom in 1979 as a RTÉ Radio 1 Sub-Editor, and recently retiring from the position of Assistant News Editor of Radio News and Head of RTÉ 2FM News. He also served Public Service Broadcasting as a Programme Editor, Editor of RTÉ News on 2FM, and as Chief Sub-Editor RTÉ Radio 1 News. Vincent has had his finger on the pulse of news and current affairs for more than 40 years; quick to spot a news story, good ideas and social developments. He is renowned for his early recognition of broadcasting talent and journalistic ability and his commitment to encouraging and mentoring their development. Earlier journalistic experiences include feature writing, reporter, sub-editor and editor in magazines and newspapers. Vincent enjoyed a period of writing and performing in clubs throughout the UK and in Dublin.

8. Simon Devilly

Simon Devilly is a former senior producer with RTÉ; during his 16 years, there he was producer /series producer of a wide range of current affairs programmes, features series and documentaries. He now teaches journalism and radio production at the Centre for Media Studies at NUIM and in The School of Communications at DCU. He served as a judge on the PPI / BCI annual radio awards for a number of years. He is a former member of the Irish Executive Council of the NUJ.

9. Agnes Coogan

Agnes Coogan was a senior TV Producer with RTE (national & international award-winning) for fifteen years until she took early retirement in 2000, working on documentaries, Irish language programmes, Young People's, arts, music, current affairs, religious, agriculture and educational programmes. Subsequent to that Agnes worked as a free-lance TV producer and director on programming for RTE, TG4 and others, and also worked as originator, script-writer and presenter on radio programmes in Irish and English, principally for Lyric FM. Agnes started her career in RTE as a PA, subsequently becoming a film editor, then a TV director, a producer/director and finally a senior TV Producer.

10. Patrick O'Driscoll

A graduate of Dun Laoghaire Institute of Art, Design and Technology, Patrick has worked as a screenwriter and script editor in the Irish film industry for eleven years. During that time, he has authored short films, TV pilots and features for independent producers supported by the Irish Film Board and RTÉ television. As a script editor and development consultant Patrick has provided comprehensive analysis on an extensive range of feature film, TV and documentary projects for writers, producers and funding bodies in Ireland, the UK and the US.

11. Seamus Hanrahan

A graduate of Communication Studies from DCU, Seamus began his career as a researcher and scriptwriter before becoming a television producer/director. Specialising in education, training and instructional design, he directed many series of distance learning courses broadcast by satellite from UCD. He has over 10 years of experience in broadcast television programming and one of his programmes was RTÉ's entry for the prestigious Japan Prize. As an instructional designer, he has created multiple media education and training materials for home, school and business use, most designed for delivery over the internet and intranets.

12. Deirdre Donnelly

Deirdre Donnelly has been working in the media sector for the last 22 years and has extensive experience in print, radio and television. After a number of years working in advertising and sponsorship across a wide range of media outlets, Deirdre started working as a TV announcer on RTÉ One in 1997. She later moved to radio where she was an announcer on RTÉ-Radio One and later a researcher / reporter on some of the station's arts and features programmes. She worked for a number of years with RTÉ-Raidió na Gaeltachta where she presented and produced a wide range of series. She also reported regularly on news, current affairs and a cross section of arts and features topics. She has been an independent radio producer since 2008 and has received nominations for Gradam Cumarsáide an Oireachtais and PPI awards. Most recently she received Simon Cumbers Media Funding to travel to Africa and make a radio documentary for Newstalk. She is also a freelance journalist and over the last two years has contributed as a reporter, panellist, columnist and reviewer on a wide range of programmes across a number of radio stations, including RTÉ-Raidió na Gaeltachta, Newstalk, Raidió na Life and Dublin South FM. In 1990, she graduated from UCD with a B.A. (Hons.) in Irish and French and then completed a Post Grad in Marketing from DIT. She received her M.A. in European Studies in 2004 completing a thesis on the TV industry in the EU. She also has a diploma in advertising (media buying and planning) from DIT and a diploma in stockbroking investment from the Dublin Business School.

13. Seán Geogahan

Seán Geogahan trained in radio production (journalism), worked as a sound recordist for pop promos and broadcast video offline editor. Sean scripted, directed and produced via an independent video production company. He is a NFTS graduate of direction. He worked with BBC/HBO/TG4 and ITV as a director of television drama. He also worked as a BBC commissioned script writer and for Channel Four Films and independents as a script reader. He is an independent Film maker and prize winning short film maker of drama which has been broadcast Europe and US networks.

14. Brendan Gormley

Brendan has a degree in Communication Studies from Dublin City University where he majored in radio production. For the past 16 years he has worked in public service radio broadcasting as a sound recorder and editor as well as in studio production on a wide range of genres including features, documentaries and drama.

15. Lawrie Hallett

Lawrie Hallett has a long-established background in professional broadcast radio production and presentation, creating both music and speech-based programmes for local and international broadcasters. Trained as a radio journalist, he spent part of the 1980s working in Ireland and has since worked for both the UK's Community Media Association and Office of Communications, in various policy areas including community broadcasting and digital radio. Now a Senior Lecturer in Radio at the University of Bedfordshire, he teaches radio production and researches broadcast radio policy issues. Based in Norwich, England, Lawrie is currently on the board of the local community-based charity, Future Projects, which runs the city's community radio station, Future Radio.

16. Julian Vignoles

Julian Vignoles was born in 1953 and is a native of County Wicklow. He attended University College Dublin, before beginning his working career in Hot Press. He joined RTÉ in 1979 to work as a producer in the new channel, Radio 2. He moved to Radio 1 in 1985 to current affairs and later won three Jacobs Awards for his documentary work. He was series producer of The Pat Kenny Show and Live Line at different stages. He moved to television in 1994 as producer/director, making, among others, the series, Christy Moore Uncovered in 2001. Between 2003 and 2007 he was Assistant Head of Entertainment, before moving to Factual. He was a member of the governing body of The Eurovision Song Contest between 2006 and 2010. He left RTÉ in 2012 to pursue other interests; one of these is a tourist venture, See Dublin by Bike. His first book, A Delicate Wildness - the Life and Loves of David Thomson (1914-1988) will be published by Lilliput Press this autumn.

17. Niamh Farren

Niamh has over ten years' experience in the community media sector, ranging from volunteer programme production, to training and development, community outreach and management. She is a former member of the Board of Management of Dublin Community Television. In 2007, she completed a Master's Degree in Communications and Cultural Studies at Dublin City University, where her thesis proposed a framework for measuring quality in community radio. Niamh is Communications Officer with AONTAS, the National Adult Learning Organisation, a membership NGO which promotes lifelong learning.

18. Davy Sims

Davy Sims began broadcasting in 1978 as a presenter on Downtown Radio where he was best known for championing bands from Ireland, North and South. He contributed to the early development of the Youth Programmes genre. In 1986, he moved to BBC Radio Ulster where he founded The Bottom Line (now 30 years on still going as Across The Line). Within three years Davy was working in London for BBC Radios 1 and 4 producing social action programmes and documentaries. As Chief Producer, he led Youth Programmes before returning to Belfast to work in current affairs, religious affairs, magazine and music programmes before becoming the first producer in BBC Northern Ireland Online. From 2001 to 2008 he was Editor New Media leading a team producing web, interactive TV, mobile and community outreach. Since 2008 Davy has worked in media and technology. He spends half of the year in Slovenia where he consults in Digital Tourism. He teaches Radio Production in Dublin Business School. He has won several awards in London, Dublin and New York.

19. Lorelei Harris

Former Head of Arts and Cultural Strategy for RTÉ Lorelei Harris is an internationally acclaimed and award-winning documentary maker who has worked with RTÉ for over thirty years where she spent many years as a Radio Producer, Commissioning Editor and Editor for Radio 1. She has extensive experience in commissioning into the arts and cultural sector and of related financial/contractual/editorial management. In addition, Lorelei has very significant experience in public engagement and collaborative arts/cultural media projects at national, community and local level.

20. Mike Beale

Mike has worked in television production and distribution for over 20 years producing shows all over the world. Currently at ITV Studios overseeing the roll out and production of scripted and non-scripted formats, Mike started out in children's TV at TV-am before moving onto the Big Breakfast and onto LWT and the big entertainment franchises of the 90's. Mike has also worked at the BBC, Bunim Murray and Hat Trick Productions before co-founding 12 Yard Productions.

21. Tom Hardy

Tom Hardy has been working in broadcasting since 1976, firstly as a presenter and then in a variety of senior programming roles. Starting his career in offshore radio, Tom worked at Dublin's original 'super-pirates' Sunshine Radio and Radio Nova before moving to the Chiltern Radio Network in the UK. Tom joined Dublin's 98FM in 1988 and programmed the company's first overseas station in Prague. In 1994, he re-launched the UK's Leicester Sound before becoming Group Programme Director at SBS Radio in Scandinavia. After programming 2CRFM in the south of England, he spent over fourteen years as Programme Manager at Today FM. Since the beginning of 2013 Tom has been providing support services to Today FM and Communicorp One and spent eighteen months working on the successful re-launch and re-licensing of KCLR. Tom has been a Learning Waves committee member and a PPI Radio Awards committee member and judge.

22. Stephen Plunkett

Stephen Plunkett has worked with RTÉ for the past 22 years as a Commissioning Editor, Producer, Director and more recently Executive Producer with Young People's programmes where he was responsible for over 300 hours of programming a year. He also has experience as a journalist, script supervisor and production manager.

23. Maretta Dillon

Maretta Dillon is an independent film and arts consultant who has long and varied experience of working in the cultural sector in Ireland. Previous work experience includes: Co-Director of Light House Cinema, Director of access CINEMA, Programme Director of Dublin Film Festival. Maretta has knowledge and expertise in film curation, film programming as well as providing evaluation expertise on film and arts projects. She also works as a digital content and social media manager. Maretta is currently acting as Film Adviser to the Arts Council.

24. Dusty Rhodes

Dusty Rhodes is an award-winning presenter/producer with 25 years national radio experience. After DJ'ing with the UK's Atlantic 252, and ten years with Irish national broadcaster RTÉ, Dusty established Ireland's most successful syndicated radio company, Digital Audio Productions, which won several PPI awards. These days he is behind dB Digital Broadcasting who operate DAB transmission networks, Global Irish Acts who tour manage Irish bands playing in Australia or the USA, and management company Reservoir MGT who consult radio stations in Spain, France, Cyprus, Scotland and Ireland.

25. Dr. Paul Irvine

Dr Paul Irvine held several positions over 28 years in the role of Producer and Director in both Radio and TV in Features, Current affairs, OB Direction, General Programming, Sport, and Light Entertainment for RTÉ, Yorkshire Television, and Ulster Television. He is a former lecturer of Broadcast and TV Journalism in the Dublin Institute of Technology

26. Tracy Geraghty

Tracy Geraghty is a senior member of the cultural team for Galway 2020, European Capital of Culture and has responsibility for programme development and European relations. As part of the winning team

during the Bid phase, she worked with cultural producers in Galway and internationally to develop ideas around the main concept and themes for inclusion in the proposed programme. Previous experience as Manager of the Galway Film Centre, saw Tracy working with young filmmakers, community groups, primary and second-level schools and young and adult film-making workshops. Tracy was a Project Manager on feature and documentary films for Euroimages, the Council of Europe's pan European co-production fund.

27. Sheila De Courcy

Sheila de Courcy's most recent position held was as Group Head of Children's and Controller in RTÉ Jr where she was responsible for content for young people across all platforms. She also held the position of Commissioning Editor of Young People's Programmes in RTÉ from 2004 -2012. From 1986-2004 she worked as Executive Producer, Producer and Director in varying programmes and series for RTÉ Television in the realm of; Arts, Drama, Irish language, Current Affairs, Music, Documentary, Children's and Entertainment. She also worked as a Radio producer in live programming and documentary. Original voices, fresh ideas, diverse thinking and new approaches to communication has always been at the heart of her work. In December 2017 she left RTE in order to concentrate on her own projects and currently is involved in media consulting and project development, training and mentoring as well as a committed member of advisory groups and boards. Recent involvements include board membership, Great Music in Irish Houses (current) Irish Film Institute Board (2010-2019); Advisory Group, Mary Raftery Journalism Fund (2013-2019); The Ark, A Cultural Centre for Children (2007-2016) where she was Chair of the Board from 2011-2016 and Vice-Chair, European Broadcast Union Youth Experts Group (2014-2017).

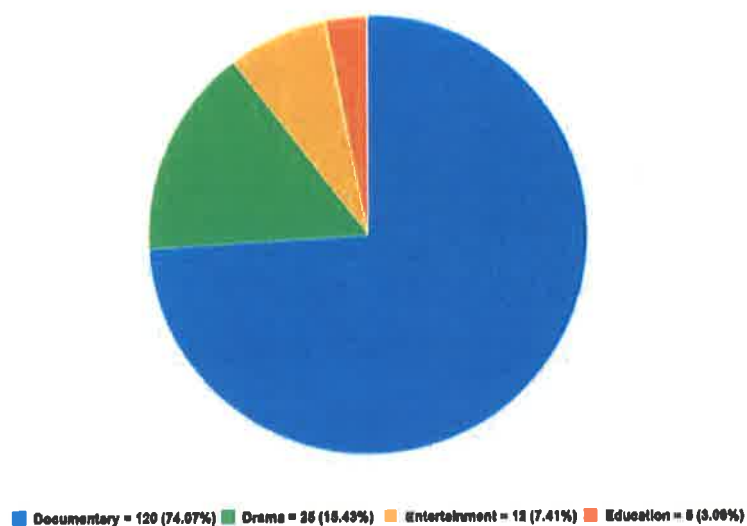
28. Anne Roper

Anne Roper has a career spanning over 25 years as a writer, TV producer, director & documentary maker. She has held the role of Executive TV producer and was the originator and Head of the RTE TV Documentary Unit. She has also produced radio, published fiction and newspaper columns for The Irish Times, Irish Independent, various magazines and more. She troubleshoots documentary structure, story, editorial and creates and facilitates training courses (such as the RTE Producer/Director curriculum, modules on visual storytelling, story sequencing, ideas to screen, scripting to pictures, multi-platform content, directing, production and documentary making). She has originated/facilitated journalism and media production training courses for the broadcast industry and devised, coordinated and directed the successful RTE training day 'Bring on the Women' which offered media skills for expert women looking to appear on radio, TV and online. She has reported and presented in TV programming and appears on broadcast panels and public speaking events in the area of arts, broadcasting, creativity and women's issues.

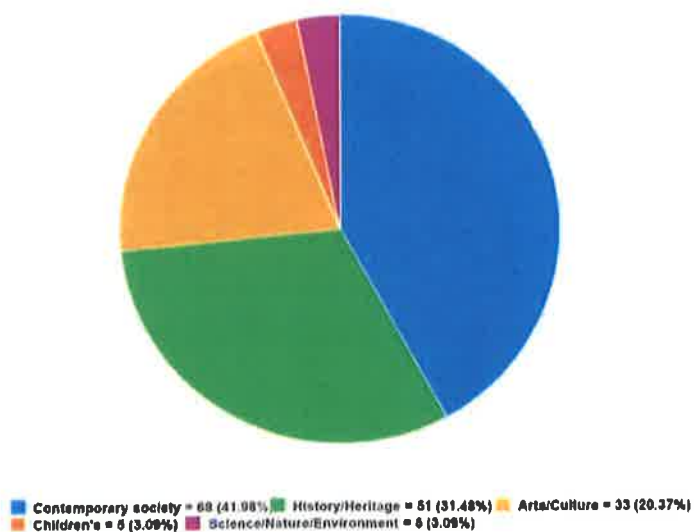


Appendix 2 Breakdown of Applications Submitted by Format and Genre – Round 33 Radio

Radio Applications by Format



Radio Applications by Genre

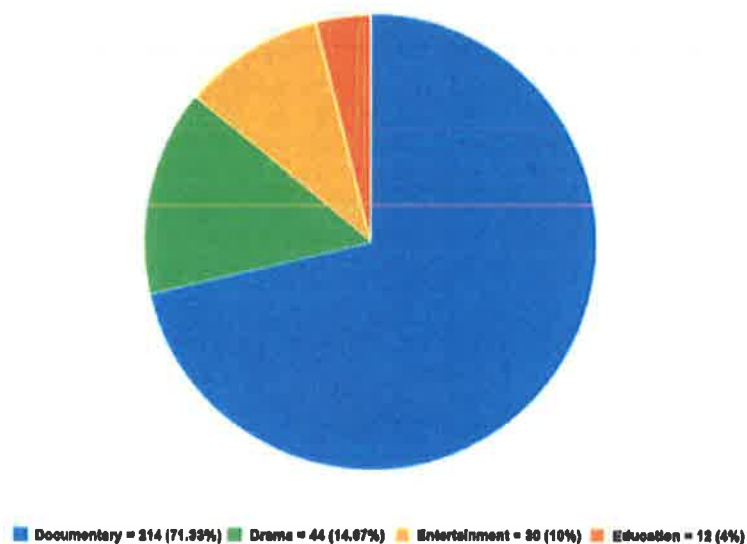




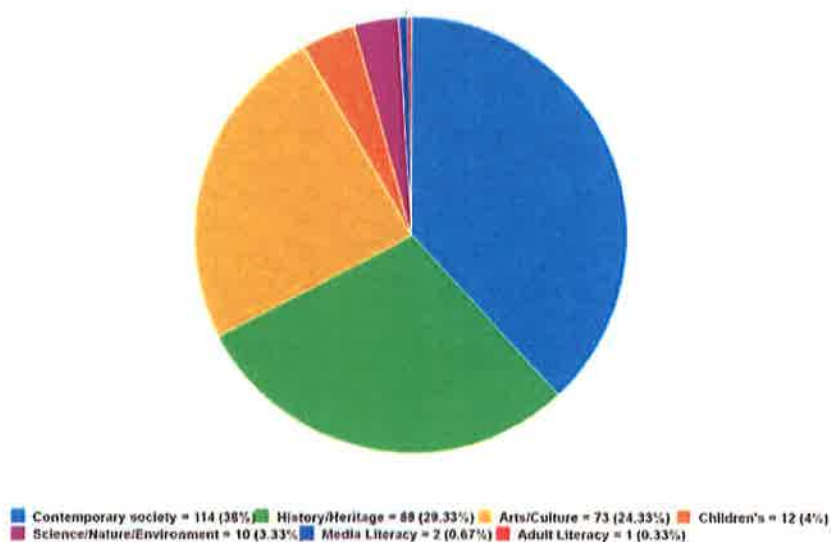
Breakdown of Applications Submitted by Format and Genre – Round 33

Radio – 2019

Radio Applications by Format



Radio Applications by Genre

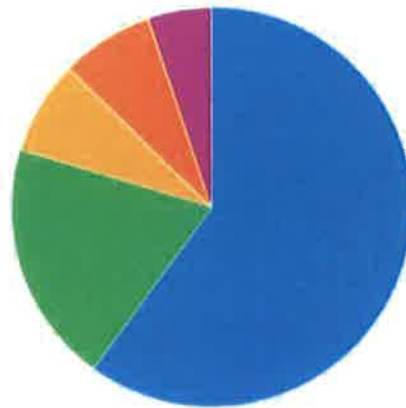




Breakdown of Applications Submitted by Format and Genre – Round 33

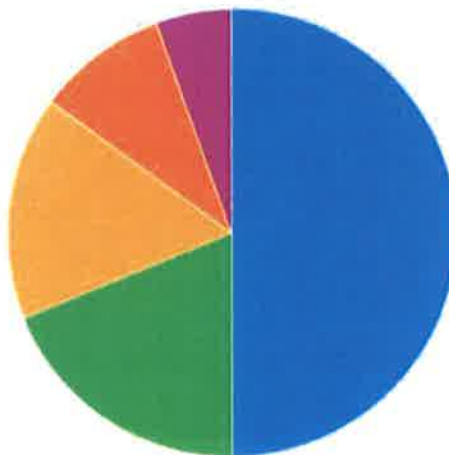
TV – Round 33

TV Applications by Format



Documentary = 38 (60.13%) Drama = 31 (19.82%) Animation = 12 (7.99%) Entertainment = 12 (7.99%) Education = 8 (6.00%)

TV Applications by Genre

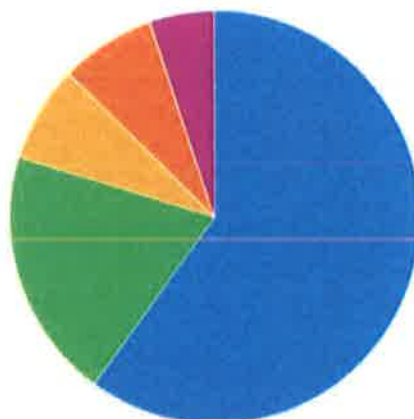


Contemporary society = 37 (60%) History/Heritage = 14 (19.92%) Arts/Culture = 12 (18.22%) Children's = 7 (9.48%) Science/Nature/Environment = 4 (6.41%)



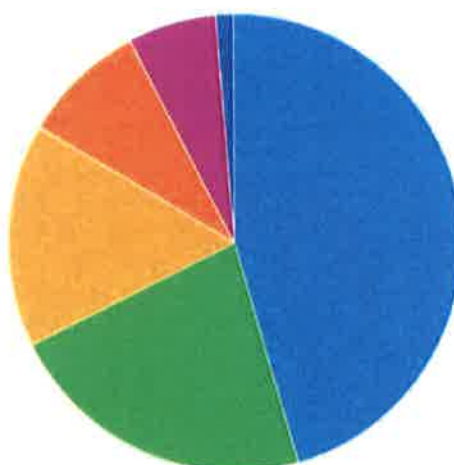
Breakdown of Applications Submitted by Format and Genre – Round 33 TV - 2019

TV Applications by Format



Documentary = 66 (60.13%) Drama = 31 (19.62%) Animation = 12 (7.69%) Entertainment = 12 (7.69%)
Education = 8 (8.00%)

TV Applications by Genre



Contemporary society = 72 (45.57%) History/Heritage = 35 (22.15%) Arts/Culture = 25 (15.82%)
Children's = 14 (8.86%) Science/Nature/Environment = 10 (6.33%) Media Literacy = 2 (1.27%)

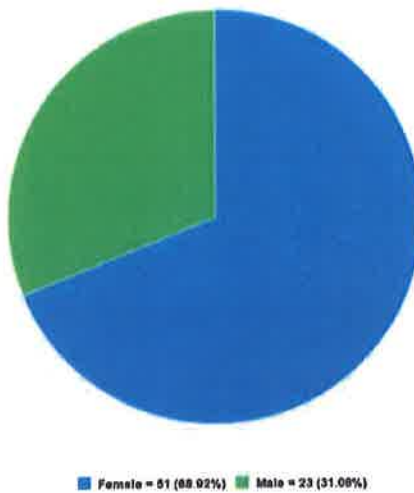


Appendix 3 Gender Data – Round 33

TV Creative Roles Gender (Producer/Director/Writer/DOP/Editor)

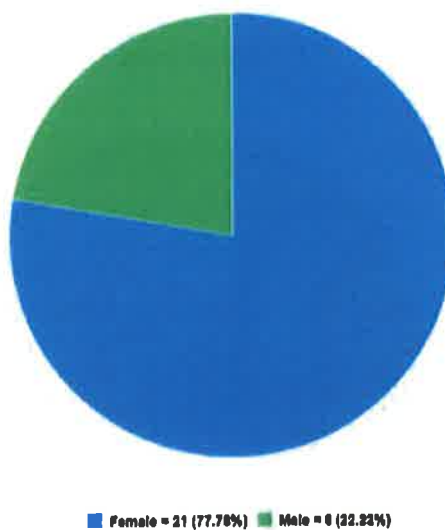
Total Number of Applications Submitted

Gender Data TV Producer



Total Applications Successful

Gender Data TV Producer



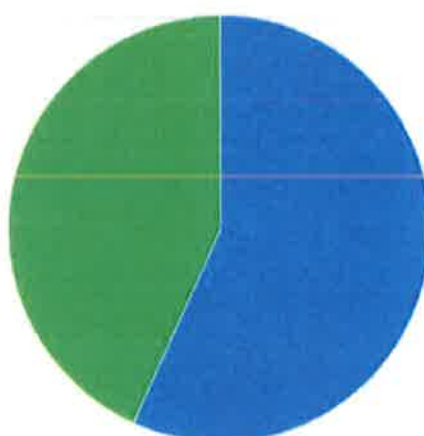


Gender Data – Round 33

TV Creative Roles Gender (Producer/Director/Writer/DOP/Editor)

Total Number of Applications Submitted

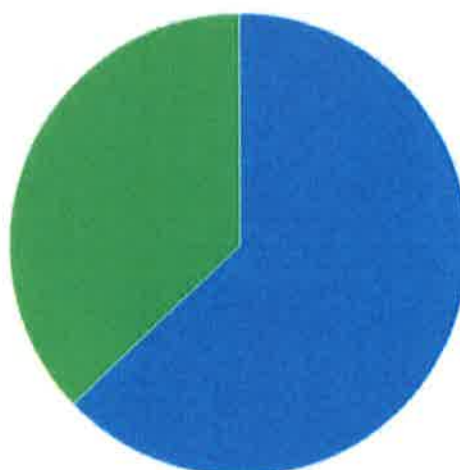
Gender Data TV Director



Male = 42 (58.76%) Female = 32 (43.24%)

Total Applications Successful

Gender Data TV Director



Male = 17 (62.96%) Female = 10 (37.04%)

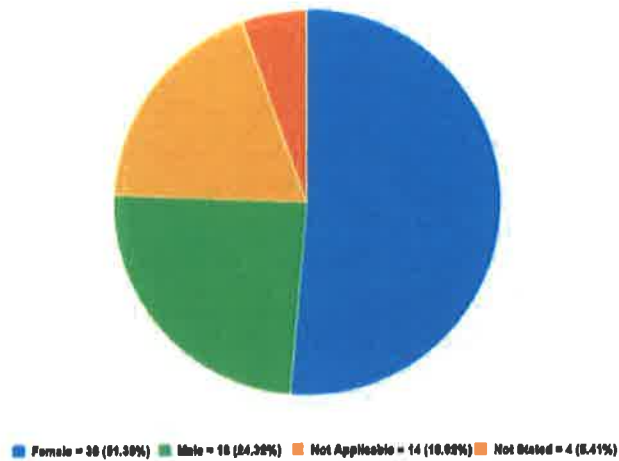


Gender Data – Round 33

TV Creative Roles Gender (Producer/Director/Writer/DOP/Editor)

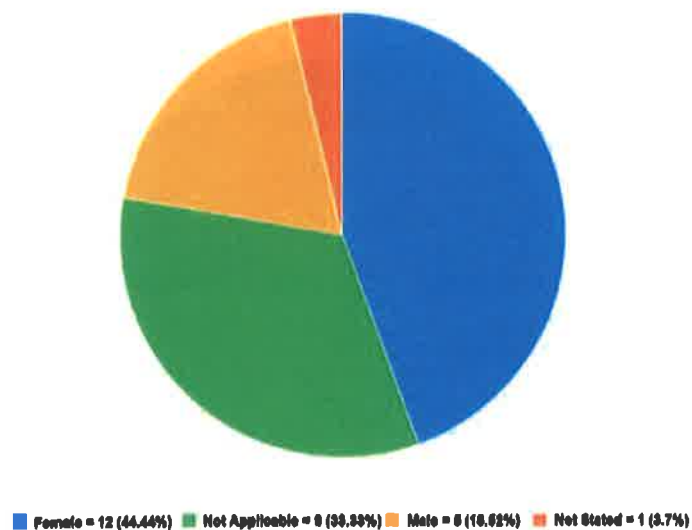
Total Number of Applications Submitted

Gender Data TV Writer



Total Applications Successful

Gender Data TV Writer



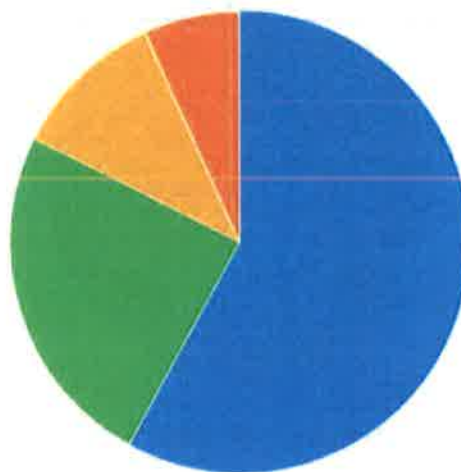


Gender Data – Round 33

TV Creative Roles Gender (Producer/Director/Writer/DOP/Editor)

Total Number of Applications Submitted

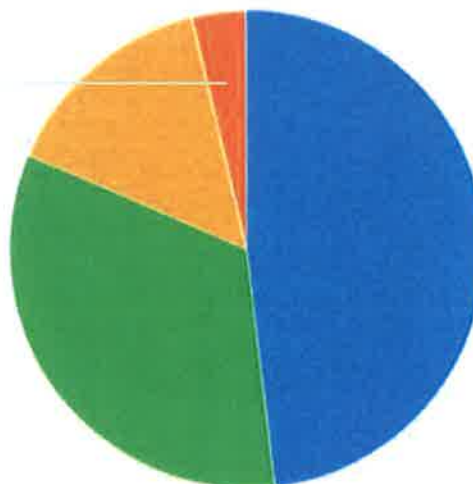
Gender Data TV DOP



■ Male = 43 (68.11%) ■ Female = 16 (24.38%) ■ Not Stated = 8 (10.81%) ■ Not Applicable = 5 (6.78%)

Total Applications Successful

Gender Data DOP



■ Male = 13 (48.15%) ■ Female = 8 (33.33%) ■ Not Stated = 4 (14.81%) ■ Not Applicable = 1 (3.7%)

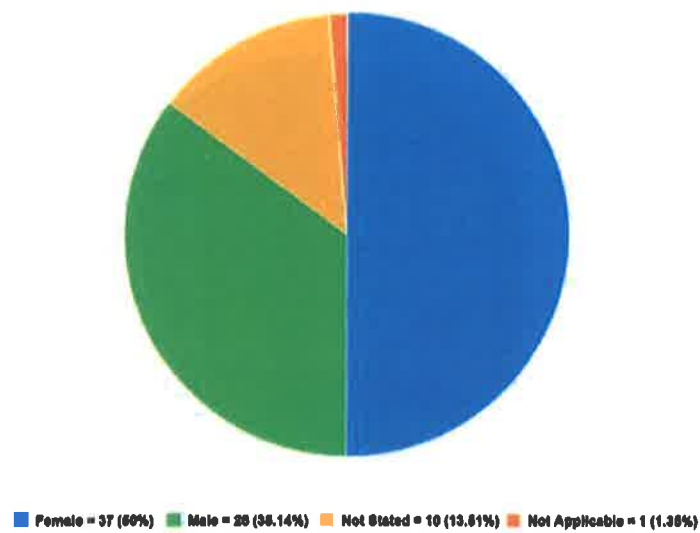


Gender Data – Round 33

TV Creative Roles Gender (Producer/Director/Writer/DOP/Editor)

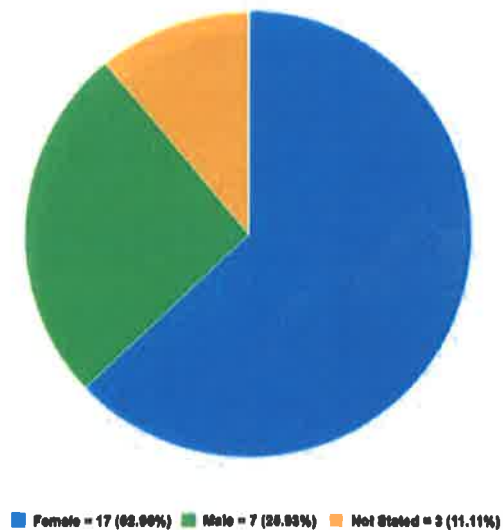
Total Number of Applications Submitted

Gender Data TV Editor



Total Applications Successful

Gender Data TV Editor



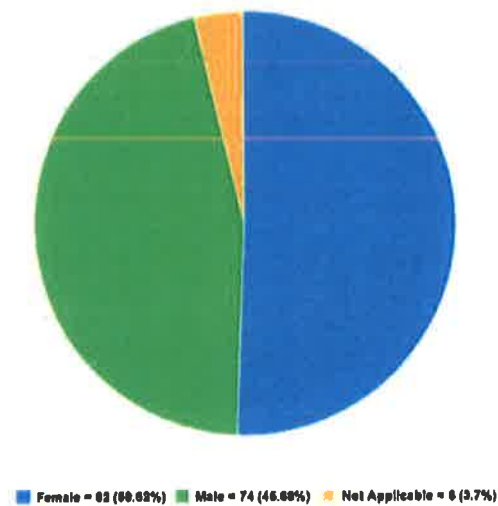


Gender Data – Round 33

Radio Creative Roles Gender (Producer/Director/Writer)

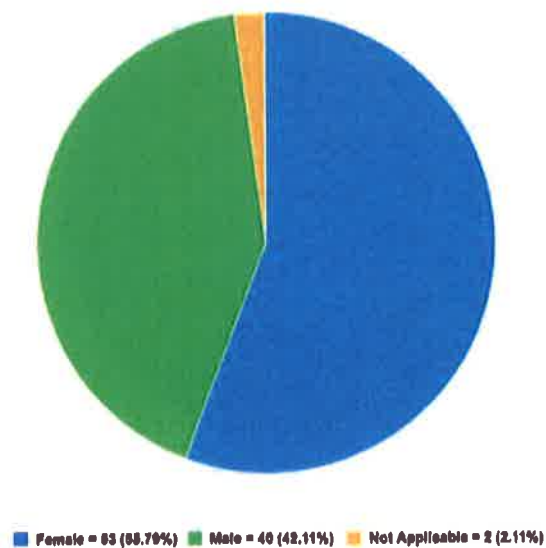
Total Number of Applications Submitted

Gender Data Radio Producer



Total Applications Successful

Gender Data Radio Producer



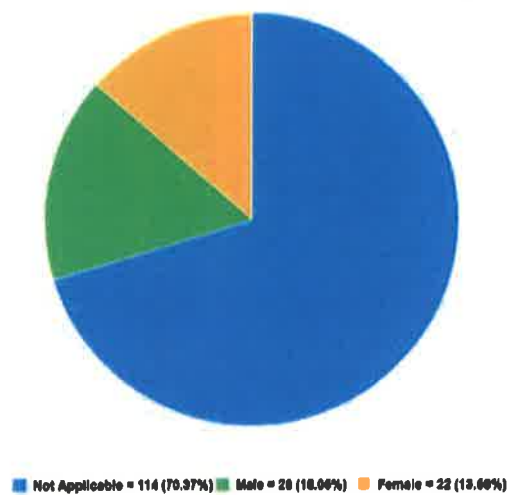


Gender Data – Round 33

Radio Creative Roles Gender (Producer/Director/Writer)

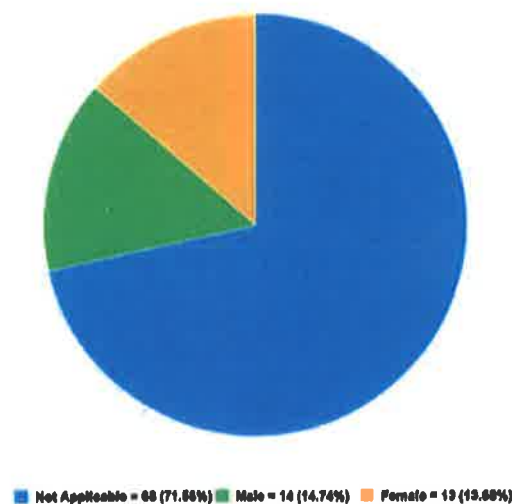
Total Number of Applications Submitted

Gender Data Radio Director



Total Applications Successful

Gender Data Radio Director



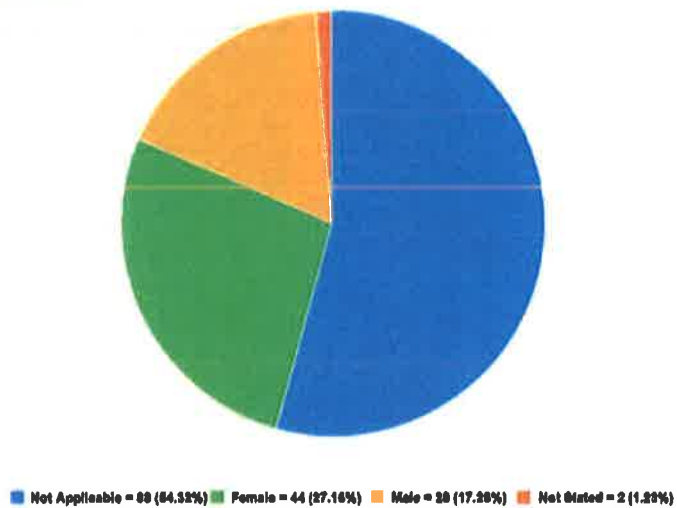


Gender Data – Round 33

Radio Creative Roles Gender (Producer/Director/Writer)

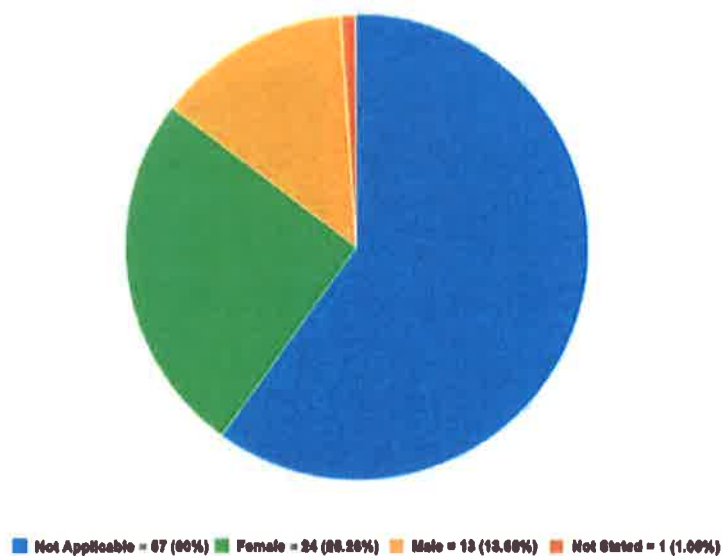
Gender Data Radio Writer

Total Number of Applications Submitted



Total Applications Successful

Gender Data Radio Writer



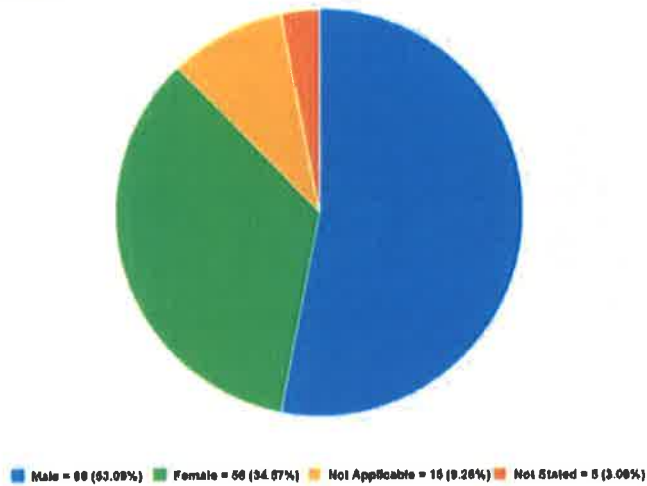


Gender Data – Round 33

Radio Creative Roles Gender (Producer/Director/Writer)

Total Number of Applications Submitted

Gender Data Radio Editor



Total Applications Successful

Gender Data Radio Editor

