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**Review of the BAI's Gender Action Plan Activities
2018 & 2019 and Proposed Activities for 2020**

March 2020



Review of the BAI's Gender Action Plan Activities 2018 & 2019

This report summarises the activities undertaken as part of the BAI's Gender Action Plan ("the Plan") in 2018 and 2019 and outlines the proposed activities for 2020. The 2018 and 2019 activities were undertaken under the four pillars of the Plan: data collection and publication, research, encouraging gender initiatives, accountability.

1. Data Collection and Publication

Commitment: *The Sound & Vision application form has been amended to enable the collection of gender data on the creative roles of Producer, Director and Writer. Applicants for funding will now have to outline the gender of these three creative roles at application stage.*

What was done:

Sound & Vision Application - From Round 30 of the Sound & Vision Scheme launched in September 2017, the Scheme's application form was amended to enable the collection of gender data on the creative roles of Producer, Director and Writer. Additional role information (Editor and Director of Photography) was collected from Round 32 in September 2018. Comprehensive data covering all Sound & Vision rounds since September 2017 is attached in Appendix 1.

All Sound & Vision applicants are required to include gender information as part of their application for funding and this data is recorded on BAIOnline.ie. This information is then used as an assessment criterion as part of the BAI's strategic assessment process. In addition, as the data is captured via BAIOnline, it is collated and presented in graph form and published online by the BAI, as individual graphs on social media or as part of the Authority note shared publicly on request or published via the BAI website when required. It should also be noted that for Round 33 launched in September 2019, the BAI introduced a new initiative which put a particular focus on projects telling women's stories and it included an additional strategic criterion at assessment phase in order to encourage applications in this regard. This initiative was widely publicised via a press release, BAI email updates, the BAI website and the BAI social media channels. Additionally, a number of media interviews were also carried by the BAI Executive in order to promote the initiative.

Analysis: By analysing the data for successful Sound & Vision applications (Appendix 1) from Round 30 to Round 33, **the figures appear to suggest that the participation of women in key creative roles is increasing.** The requirement for applicants to include gender information on these key creative roles, gave greater visibility to the importance the BAI assigns to the inclusion of women in the sector. This is an important development for off-air/off-screen diversity, that aligns to other gender equality measures used by other regulators and funders (for example, Screen Ireland and the Swedish Film Institute), and demonstrates that awareness-raising for applicants to funding is a key factor for achieving greater gender equality. Similarly, the inclusion of a Women's Stories initiative for Round 33 of the Scheme, focussing on the on-screen/on-air content resulted in approximately 70% of radio projects and 100% of television projects recommended for funding including a woman's narrative to some extent. This is a positive result in that it provides opportunities for Sound & Vision funded content to offer different perspectives, voices and points of view to Irish audiences.

Sound & Vision Application (Ancillary measures) - Since the launch of the Plan, the BAI has managed several ancillary schemes as part of the Sound & Vision 3. These included the operation of two different development funds: the BAI/Canadian Media Fund (BAI/CMF) in conjunction with the Canadian Media Fund, and a TG4, Screen Ireland and BAI development fund called Cine4. Similar to the main Sound & Vision rounds, and as part of the BAI/CMF application process,



applicants are required to provide gender information on the key creative roles. This information is then used as an assessment criterion. Meanwhile applications for the Cine4 development fund for feature films in the Irish language, must demonstrate gender balance across the creative team being proposed and has specific eligibility requirements in relation to female talent in certain key roles i.e. Writers, Directors and Producers.

Analysis: The requirement of applicants to the BAI/CMF development fund and the Cine4 development scheme, to demonstrate gender balance, gave greater visibility to the importance the BAI assigns to the inclusion of women in key creative roles.

Commitment: *Sound & Vision contractors must now report on the gender of the key creatives' roles (those above plus editor, director of photography, etc.) in order to draw down the final tranche of payment.*

What was done: Since May 2017, all Sound & Vision contractors have been required to provide information on the gender of the principal creative roles via BAIOnline.ie as part of the contracting process. For information purposes this data is tabulated at Appendix 2. In order to draw down the final tranche of payment, the BAI has a robust compliance monitoring process in place and can easily assess whether projects are aligned with commitments made by applicants with regards to gender. To date, compliance has been high.

Analysis: In examining Sound & Vision contracting gender data, it is clear that some key creative roles feature low numbers of women. This is especially true in roles perceived to be more technical, for example that of Director of Photography which is seriously under-represented in the industry in general, and also in Sound & Vision applications (see Appendix 2). This and other analysis of our gender data is regularly communicated to key stakeholders at various engagement events, or via the sharing of information on request and/or through BAI presentations.

It is the view of the BAI that the cross checking of gender data as part of the Sound & Vision application and contracting process, has worked well as it has allowed the BAI to implement a robust compliance procedure. The fulfilment of this commitment is important as the gender of the key creative roles is a significant consideration during the strategic assessment of each funding Round.

Commitment: *Community broadcasters and those interested in a community broadcasting licence must adhere to a 60/40 gender breakdown within their boards.*

What was done: All Community Broadcasters and Pilot Community Broadcasters are required to submit a valid Secretary's Certificate which should highlight the 60/40 gender breakdown for their board structure. This requirement is measured as part of the application and licensing processes. Once community broadcasters hold a licence with the BAI, compliance with this requirement is measured as part of performance reviews.

In addition, contractors must also request a contract variation should the make-up of the board change during the period of the broadcasting license.

2. Supporting Research

Commitment: *Promote and publish (when appropriate) research on Active Gender Equality Research*

What was done: The BAI sought to promote and publish research on gender equality in the audio-visual sector. In 2019, the BAI's Media Research Fund requested proposals which would further the Authority's regulatory activities and strategic objectives and specifically invited applications for



research on gender in the Irish media sector. Two such applications were received and – due to their quality and originality – the BAI awarded funding to the following projects:

- Broadcasting difference: Diversity in public broadcasting – Dublin City University and partners
- Auditing gender and diversity change in Irish media sectors – NUI Maynooth and partners

Contracting with the third-level institutions above is currently underway. As is customary with the Media Research Funding Scheme, the BAI has already committed to publish and promote these two pieces of research via its website and social media channels when it is complete.

Commitment: *The BAI will also organise or participate in debates with a view to improving policy and legislation in this area.*

What was done: The BAI participated at the following events:

National

- Galway Film Fleadh 2017- 2019 – Gender Panel
- Screen Industry Education Forum
- Women in Film Panel – IQ Dublin 2019
- IFI Spotlight Gender Equality
- Women On Air evening event
- Women in Film and TV NI – Meet the Funders
- Women in Film and TV – How to write a killer application
- Balancing the Industry (2017) – Women in Film and TV
- Building Momentum – The Road to Gender Equality 2017 Galway Film Fleadh
- MIC Limerick – Women in Film in Ireland and New Horizons 2017

European

- Member of the ERGA sub-group on Gender
- EPRA work programme: Achieving greater diversity (May and October 2018)

These events were opportunities for the BAI to present its data sets and progress under the Plan, and also contribute to better awareness within the sector on the aims of the BAI with regard to greater gender equality.

From the list above, it is evident that the BAI has participated in wide variety of stakeholder events, both at a national and European level. The participation in these events reinforces the BAI's commitment to the objectives of the Plan and offers a unique opportunity to further raise awareness of the work of the BAI on these matters.

3. Encouraging the development of gender initiatives internally, and with stakeholders

Commitment: *Continue to deliver training and development initiatives which enable women to increase their representation in the media.*

What was done: A wide range of training and development initiatives were delivered under BAI funding programmes such as Sectoral Development and Training, BAI Sponsorship Scheme and the Community Broadcasting Fund. These included the following:



- Women on Air delivered training through its New Voices mentorship media training programme which is now in its third year. 13 additional female experts received training during 2018, including politicians and journalists as well as representatives from the Disability and Traveller Communities. Work also continued on compiling a database ('The List') of women professionals working across key disciplines in the Irish media sector, with a view to making it available to media professionals in early 2019.
- X-Pollinator –cross-disciplinary professional development and networking initiative aimed to kickstart collaborations between women writing and directing talent. The X-Pollinator events featured a diverse group of over 140 participants made up of mostly female writers, directors and producers, both emerging and established, working across the disciplines of film, theatre, literature, comedy, journalism and visual arts.
- Sectoral Learning and Development funding for networks such as Women in Film and Television Ireland, CRAOL's Women's Network, Learning Waves' Women in Radio networking event, Greasán na Meán's Training for Female Children's Drama Writers in the Irish Language and SPI's Promoting Diversity in the Industry event.

Analysis: It is important to note that a key part of the implementation of the Plan has been through meeting with stakeholders and outlining the BAI's focus and priorities when dealing with gender equality. The BAI is aware that through its Sectoral Learning and Development Policy, there is a significant programme of engagement with key stakeholders that can further the objectives of the Plan. It is important to note that in 2019, that engagement was of a positive and constructive nature and that broadly, stakeholders have welcomed the work and progress of the BAI in matters of gender equality. Similarly, the variety and quality of gender related training and development events delivered as part of the BAI's Sectoral Learning and Development programme has been very strong and have enabled the delivery of the Plan in a useful and strategic manner.

Commitment: *Focus on creative opportunities for Sound & Vision – training and focused round*

What was done: For round 33 of the BAI Sound & Vision 3, an additional assessment criterion for 'Women's Stories' was included for all applications. 70% of radio projects and all television projects recommended for funding included a women's narrative to some extent.

Analysis: The BAI believe that the introduction of a Women's Stories focus as part of Sound & Vision Round 33 has been seen as a way to rebalance the narrative on screen and on air, and offer different perspectives, and ultimately, stories from a woman's perspective to be told through a variety of genres and formats as allows Sound & Vision. It is too soon to analyse the impact, positive or otherwise, of this particular initiative, but it is clear that it has sent a strong message to programme makers about the importance for the BAI of gender equality both on air/on screen and off air/off screen.

4. Enhancing accountability processes

Commitment: *Publication of Gender Action Plan*

What was done: The document was published in Q2 2018 and is available from the BAI website. The document has been downloaded almost five hundred times since it was first published.

Commitment: *Gender Action Plan Initiatives promoted, published and evaluated*

What was done: Gender Action Plan Initiatives were promoted via the BAI website and social media accounts. These initiatives were also promoted at various stakeholder events, at a national and international level. In addition, a video was created and shared on social media giving details



of the Gender Plan Initiatives. This was shared on International Women's Day, the 8th of March 2019.

Commitment: *The BAI will include an assessment of the implementation and effectiveness of its Gender Plan within its Annual Report.*

What was done: The BAI included a Gender Action Plan assessment in its 2018 Annual Report and a further assessment will be included in the 2019 Annual Report.

Analysis: Overall, the BAI believes it has delivered on its commitment on transparency and accountability with regard to the Plan. While the Plan also articulates a commitment to partnership opportunities in order to further enhance accountability, something that has not yet been sought, the BAI is of the view that the commitment to accountability has broadly been met. This is attested by the initiatives above, but also by a very positive engagement from key stakeholders with the various aspects of the Plan. The BAI would consider such organisations as essential partners in helping to achieve the Authority's strategic objectives in this area.

Proposals for 2020

Broadcaster Return - It is anticipated that there will be a 2020 iteration of the Broadcaster Return in which it is proposed to include gender and broader diversity questions, aiming to broaden out data collection process. The collation of the Broadcaster Return data is dependent on the availability of organisational resources. In addition, it is proposed to undertake an analysis of the existing data in order to establish gender trends across the commercial radio sector. This analysis would also be dependent on the availability of organisational resources.

Research/Data collection framework - It is proposed to explore the possibility of developing a data collection framework in relation to gender and other areas of diversity. This framework would be somewhat similar to that developed by Ofcom and also similar to that used by broadcasters in the UK (the Diamond Model developed by the Creative Diversity Network). While the development of a BAI-specific framework would continue to focus on gender, it would also be beneficial when looking at issues of broader diversity, for example ethnic minorities or disability representation in the creative industries.

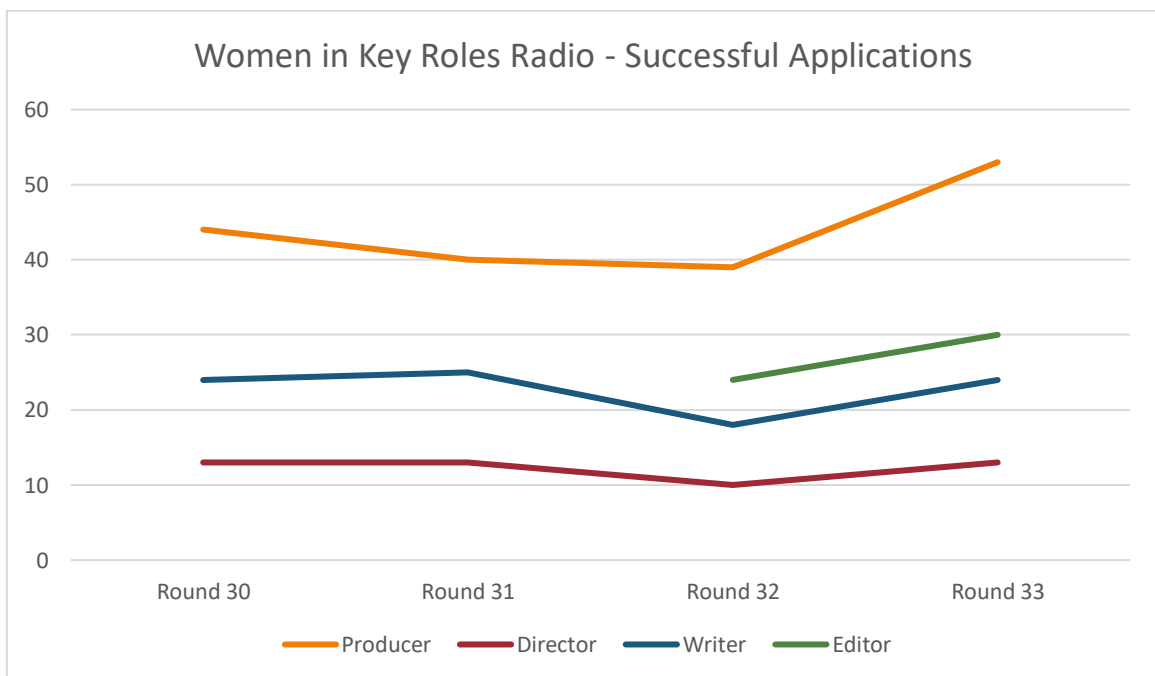
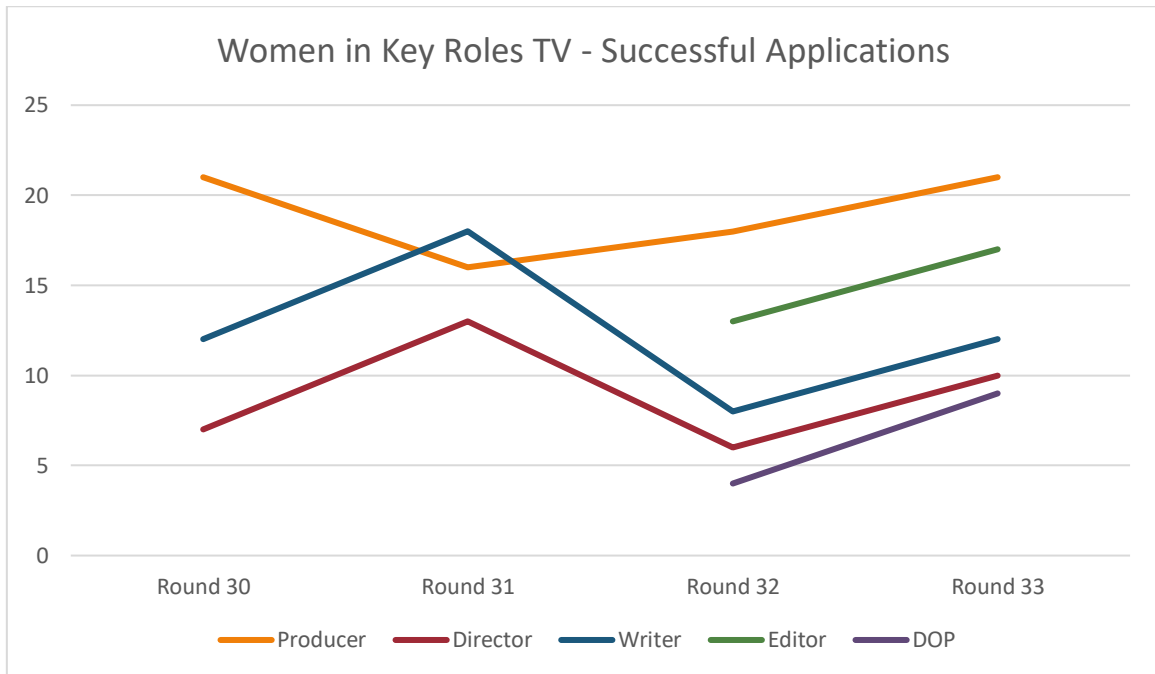
Community Board 60/40 gender split requirement – Depending on resources, the Executive would propose to develop a process of collating data on compliance with this requirement and also a process of comparing the structures of boards across the Community Broadcasting sector. Furthermore, it is felt that this data could help support the collation of similar data for commercial broadcasters.

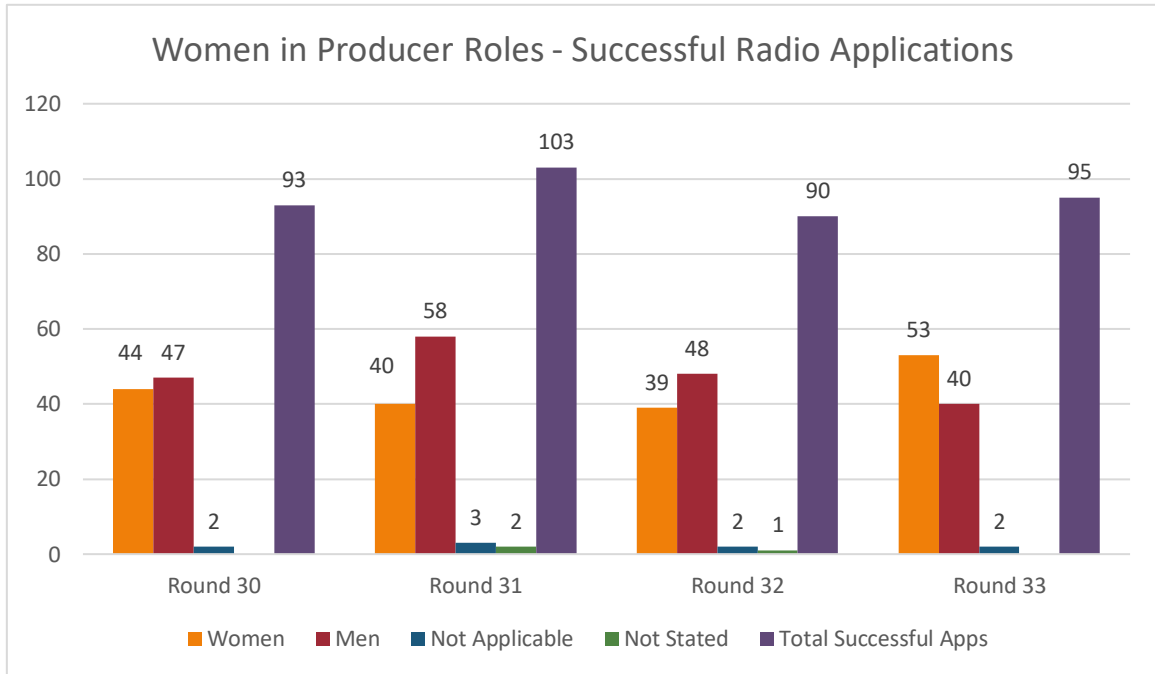
Sound & Vision contracting and application - While programmes funded under the Women's Stories round have not yet been delivered or broadcast, it may be useful to consider undertaking a review of the impact of this initiative, while also recognising that it may be difficult to have a clear assessment of the impact in the short- to medium-term. The BAI is open to looking at the best evaluation methodology and will monitor the contracting process of projects funded under this round to keep track of the progress of each project. A review of Women's Stories may include a variety of evaluation methodologies including - where feasible - the analysis of viewership figures.

Sound & Vision Ancillary Schemes applications - It is proposed to continue the requirement to demonstrate gender balance as part of an application for funding under any BAI Sound & Vision Ancillary Scheme.

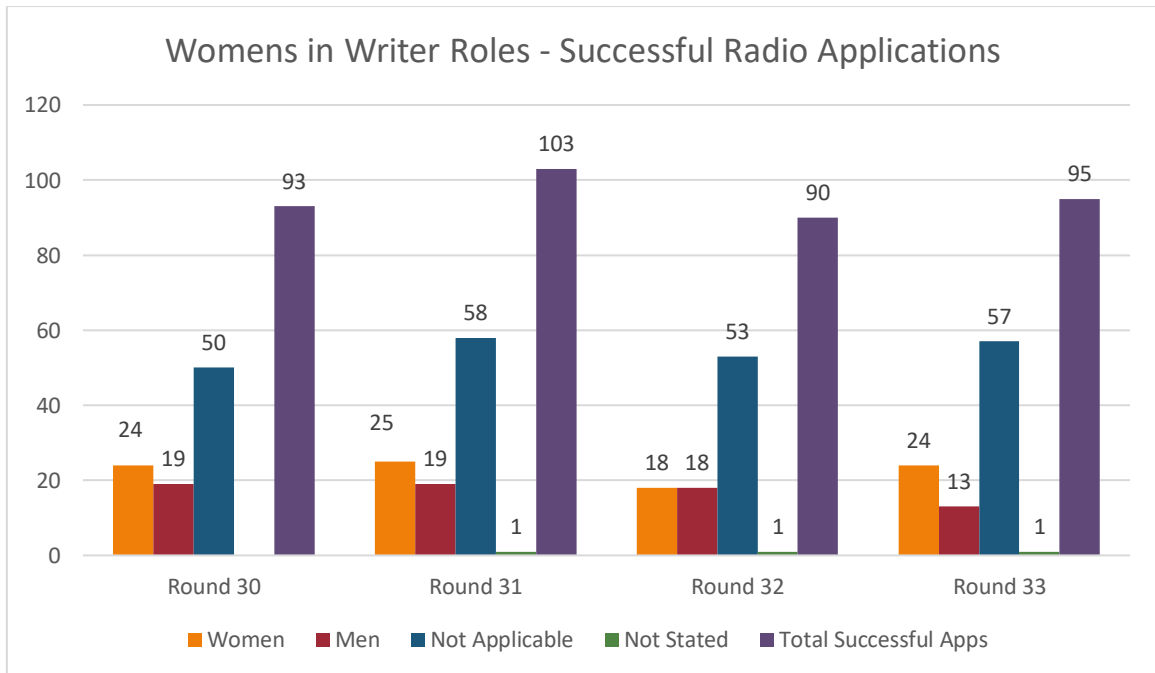


Appendix 1 – Sound and Vision Application Data Round 30 – Round 33

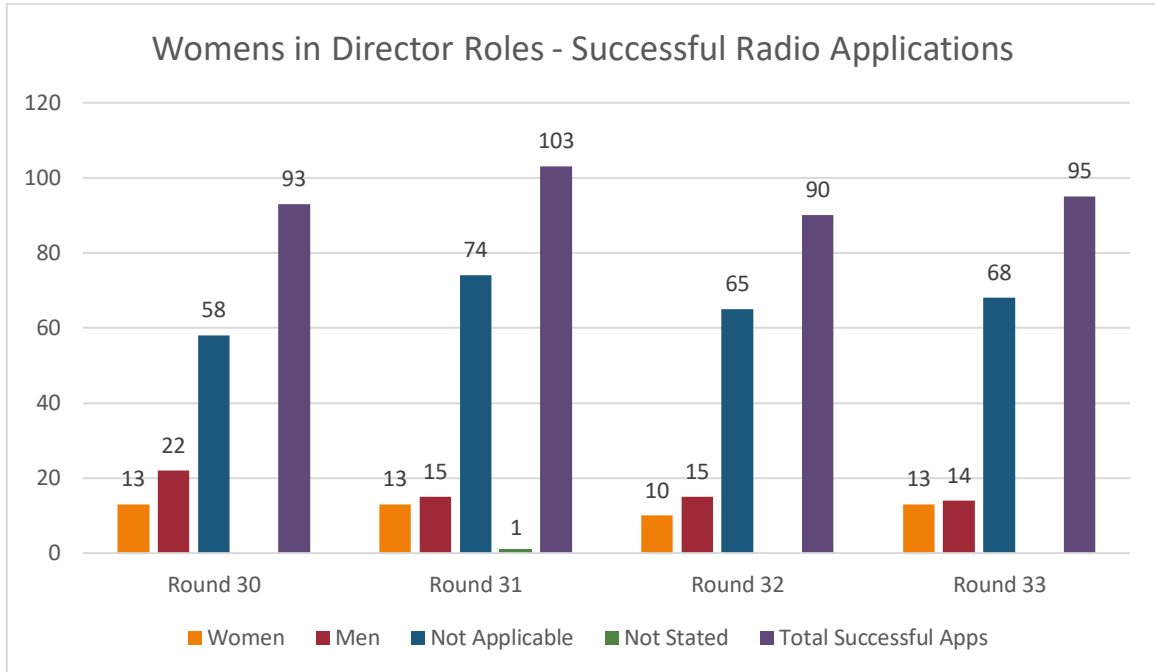




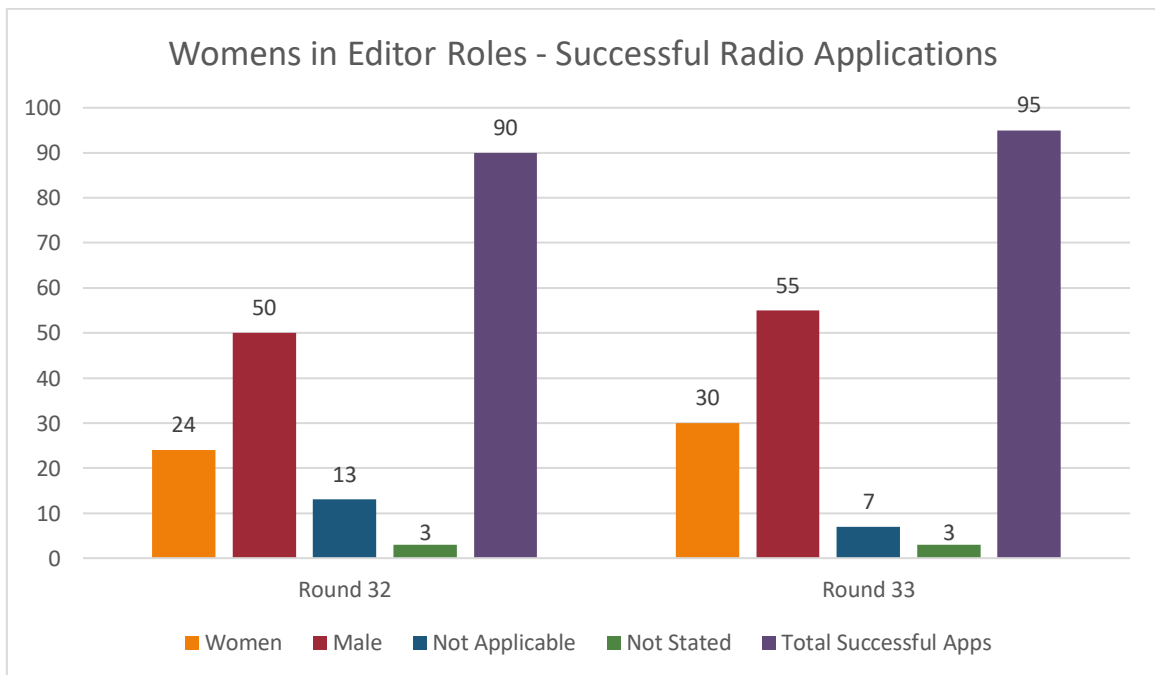
Round 30 47% Women, 51% Men – Round 31 39% Women, 56% Men – Round 32 43% Women, 53% Men – Round 33 56% Women 42% Men



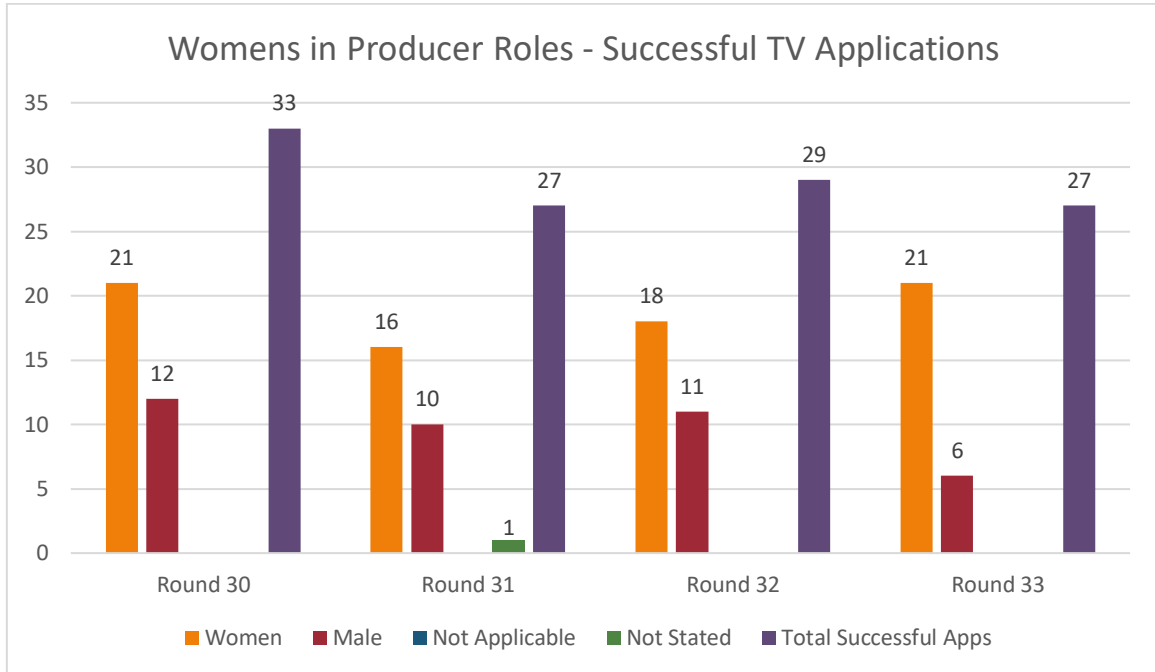
Round 30 26% Women, 20% Men – Round 31 24% Women, 18% Men – Round 32 20% Women, 20% Men – Round 33 25% Women 14% Men



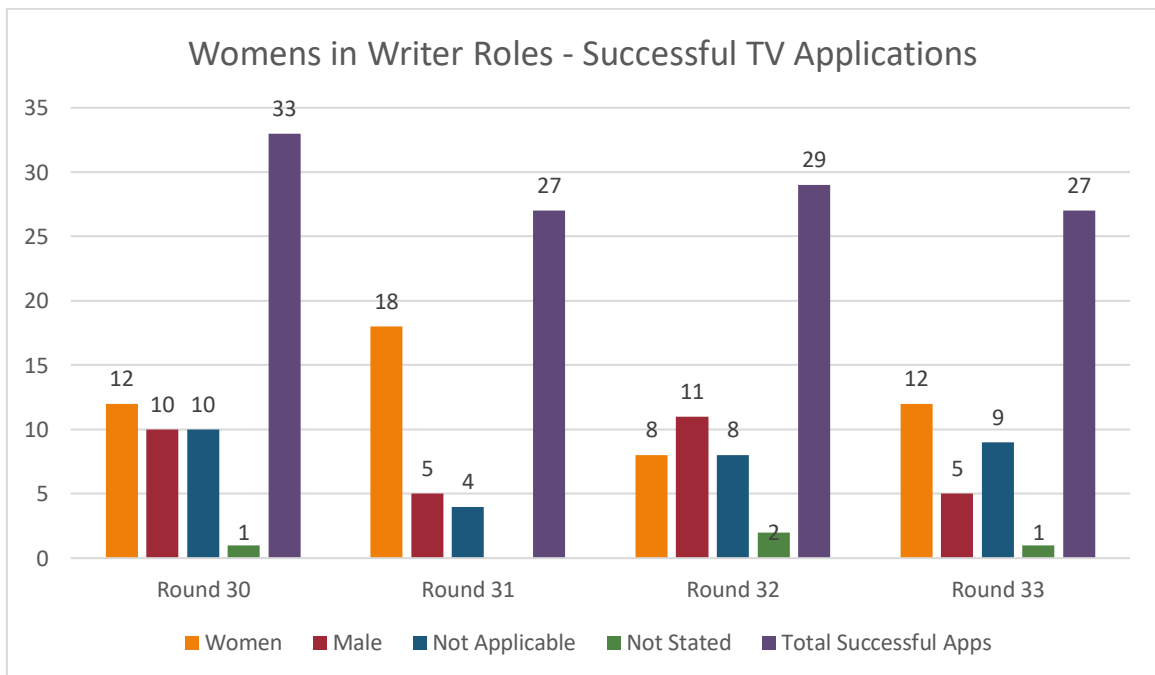
Round 30 14% Women, 24% Men – Round 31 13% Women, 15% Men – Round 32 11% Women, 17% Men – Round 33 14% Women 15% Men



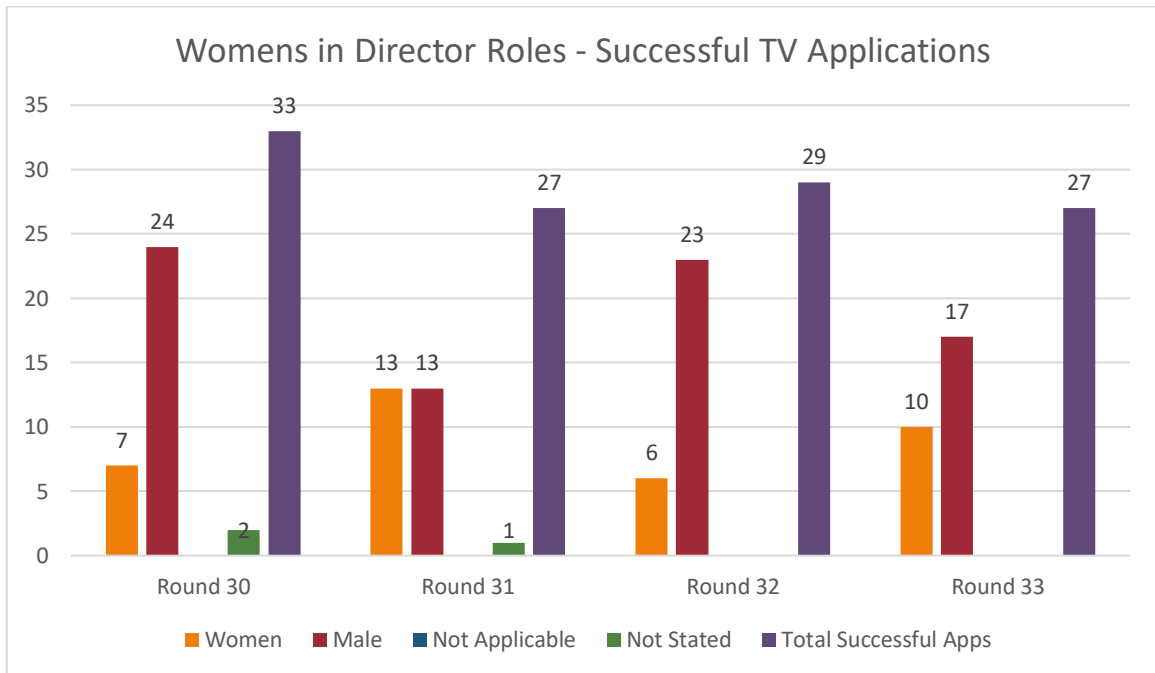
Round 32 27% Women, 56% Men – Round 33 32% Women 58% Men



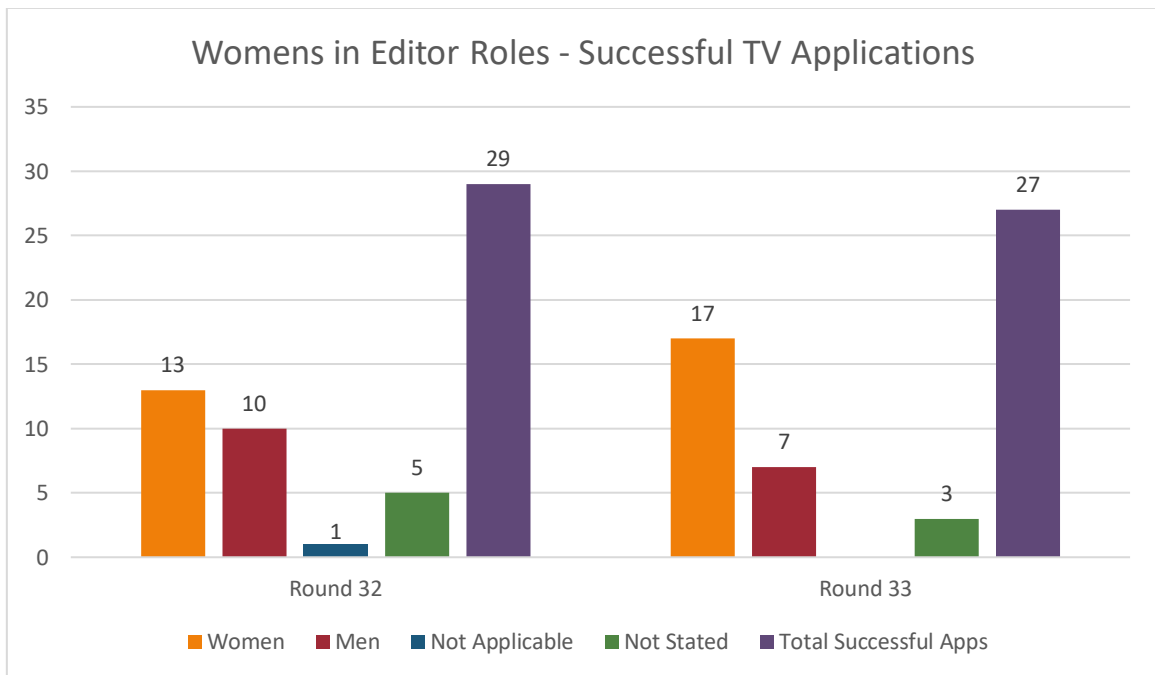
Round 30 64% Women, 37% Men – Round 31 60% Women, 37% Men – Round 32 62% Women, 38% Men – Round 33 78% Women 22% Men



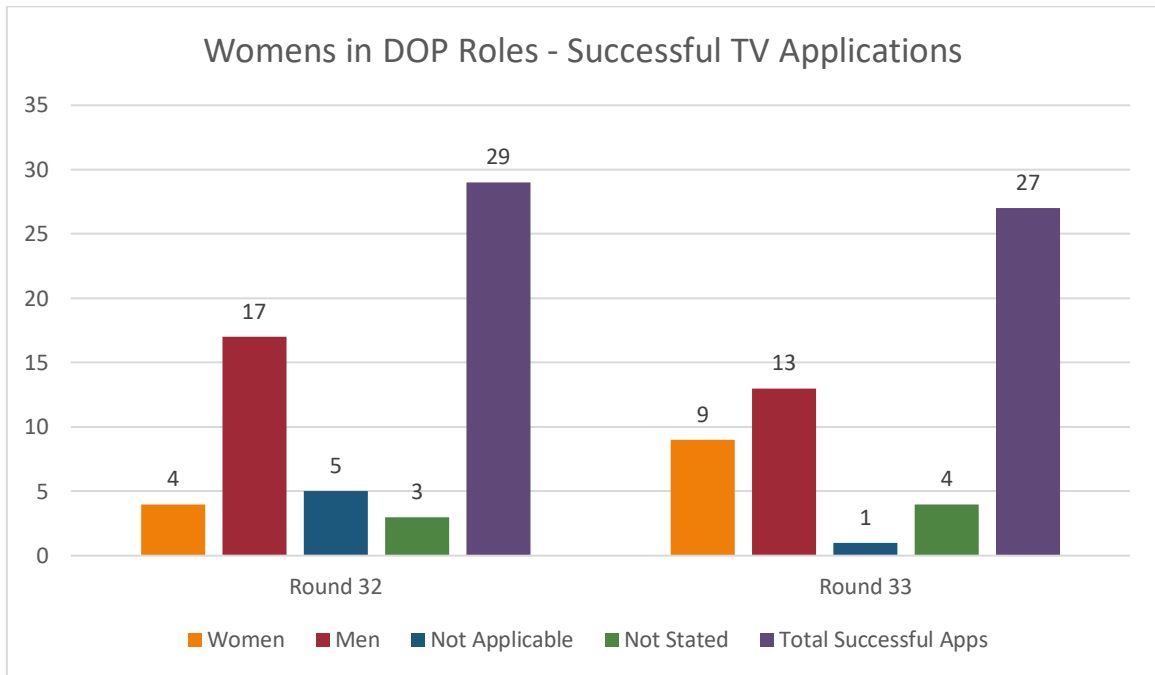
Round 30 37% Women, 30% Men – Round 31 67% Women, 19% Men – Round 32 28% Women, 38% Men – Round 33 44% Women 19% Men



Round 30 21% Women, 73% Men – Round 31 48% Women, 48% Men – Round 32 21% Women, 79% Men – Round 33 37% Women 63% Men



Round 32 45% Women, 35% Men – Round 33 63% Women, 26% Men



Round 32 14% Women, 59% Men – Round 33 33% Women 48% Men



Appendix 2 – Sound and Vision Contracting Data May 2017 to November 2019

