



## Note to Authority **Broadcasting Authority of Ireland**

### **Promoting Plurality & Diversity – S&V3 Round 34 Outcomes**

#### **1. Introduction**

Sound and Vision 3 (“the Scheme”) was approved in January 2015 to operate until the end of 2019. Over the 5 years of the Scheme, the BAI has allocated over €61.88m to 1,322 projects (320 TV and 1,002 Radio) across 13 open funding rounds. A full report on the outcomes of Sound & Vision 3 will be brought to the Authority later this year. The fund currently available under S&V3 for 2020 is estimated at €12m<sup>1</sup>. It is proposed that the Authority consider allocating circa €7m to Round 34. This proposed increase of €1m compared to recent rounds takes cognisance of the requirement for the draft new scheme, Sound & Vision 4, to be considered and approved by the Minister for Communications, Climate Action and Environment and subsequently laid before both Houses of the Oireachtas. It is hard to predict a timeframe for this process to be completed however it is likely that the earliest we could open the first round of any new scheme would be in the Summer.

The BAI received 229 applications in Round 34 by the closing date of 8<sup>th</sup> November 2020. 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, 217 applications submitted (82 TV and 136 Radio) were assessed through the Internal and Strategic Assessment phases<sup>2</sup>. This note sets out the outcomes of the Round 34 assessment.

Section 2 provides an overview of the applications received in Round 34 and the assessment process. Section 3 provides the rationale for the package of recommendations with reference to the Scheme objectives and the Authority’s Strategy Statement 2017-2019. The issues for consideration and decision are set out in Section 4.

There are a number of appendices as follows:

Appendix One contains the list of external assessors who worked on Round 34

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 34

Appendix Five provides a list of the unsuccessful applications in Round 34

Appendix Six provides a list of 4 contractual variations for information

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<sup>1</sup> Figure as checked with BAI Finance Section.

<sup>2</sup> 11 TV and 1 Radio application did not qualify past the preliminary assessment phase. The TV projects were rejected due to significant gaps in secured finance. The radio project rejected was because the wrong application was submitted.



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### **2. Overview of the Applications Received and Assessment**

#### **2.1 Applications**

229 applications seeking over €19.8m were received by the closing date. The breakdown between TV and radio requests for funding was €18.7m and €1.1m respectively. A further breakdown in terms of status, format, genre and broadcaster support type by Radio and TV is set out at Appendix Two (pages 21 -28 of this note).

There continues to be 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 has continued particularly concerning projects set for broadcast on PSB TV channels.

#### **2.2 Assessment**

The applications were assessed in accordance with the agreed procedures and the assessment criteria set down in the Scheme documentation. In common with previous rounds, there were two assessment phases required for Round 34.

##### **2.2.1 Qualitative 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 assessors<sup>3</sup>, one internal assessor and a BAI manager. Each panel evaluated the applications against the qualitative evaluation criteria set out in the application guidelines<sup>4</sup>.

The qualifying radio projects (90, recommended total funding of €605k) were within the general percentage range that is set down in the Scheme for radio and accordingly, they are all included in the package of recommendations.

##### **2.2.2 Strategic Assessment**

Regarding TV, the amount required to support all 56 projects qualifying from the Qualitative Panels was €9.8m. 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

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<sup>3</sup> List of external assessors is attached at Appendix One. In principle, each Panel was formed based on the external expertise and gender of each assessor. Wherever possible a gender balance was achieved for each Assessment Panel meeting.

<sup>4</sup> 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).



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strategic criteria<sup>5</sup>. A Strategic Panel meeting comprising of the Deputy CEO and one Senior Manager was then convened to agree all projects that should be recommended in the package for funding. The Strategic Panel was satisfied to approve the recommendations as presented herein. In total, 36 television projects with a total value of €6.41m are recommended for funding in addition to the 90 radio applications to the value of €605k as referenced earlier. How the recommended package of funding fulfils Authority's strategic obligations is set out below.

### **3. Recommendations for Funding**

#### **3.1 Summary of Funding Recommendations**

Arising from the Qualitative and Strategic Assessment Panel meetings, the recommended package of funding for Round 34 consists of 126 projects for a total fund of €7.02m (36 TV projects @€6.41m and 90 radio projects @€605k). As noted in the introduction, the level of funding of just over €7m is being proposed as there is estimated to be approximately €12m available for S&V3 production funding in 2020 and the potential for delay launching Sound & Vision 4.

In making this package of recommendations a variety of high quality thematically relevant projects that will be broadcast across a range of PSB, community and commercial channels will be funded. Each application recommended has demonstrated that it can adequately fulfil objectives of Sound & Vision 3.

#### **3.2 BAI's Strategy Statement**

The implementation of the funding rounds under S&V3 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"*

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<sup>5</sup> Strategic criteria used consider the following: 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; and, recommendations from the assessment panels.



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

### • Women in a Lead Creative Role

The consideration of women in a lead creative role applies to five creative roles since round 32 and the table hereunder details the gender information collected in TV applications recommended for funding for round 34 and the two previous rounds<sup>6</sup>.

Role	Producer			Director			Writer			DOP			Editor		
Round	32	33	34	32	33	34	32	33	34	32	33	34	32	33	R34
Male	11	6	8		17	25	11	5	13	17	13	23	10	7	11
Female	18 (62%)	21 (77%)	28 (77%)	6 (21%)	10 (37%)	10 (28%)	8 (47%)	12 (66%)	16 (53%)	4 (17%)	9 (34%)	4 (12%)	13 (46%)	17 (63%)	15 (42%)
Not stated*	0	0	0	0	0	1	2	1	1	3	4	6	5	3	9
N/A	0	0	0	0	0	0	8	9	6	5	1	3	1	0	1
Total applicable	29	27	36	29	27	36	21	18	30	24	26	33	28	27	35

All but 2 TV projects recommended for funding indicate that at least one of the lead creative production roles will be undertaken by women and 2 projects identified that all key roles would be undertaken by women. Over 80% of the TV projects funded identified between 1 and 4 women in lead creative roles.

The Executive would positively note that Producer involvement is still consistently high at 77%, although it is also noted that some of the other key roles are not as high as some of the other Rounds indicated above. In order to identify any potential trends going forward, and to encourage the submission of such applications, this data will continue to be captured and to be a consideration for the selection of applications. Appendix Three (Pages 29 -33) provides further gender data on applications received and funded.

### • Format, Genres and Themes

The proposed package of recommendations will facilitate the production of 126 projects based on Irish culture, heritage and experience, global affairs that affect the Irish state, media literacy and adult literacy. In total, projects will be broadcast across 45 different channels that include Community, Commercial and PSB broadcasters, across TV and radio. The formats, genres and themes relating to projects recommended for funding are noted below. This gives a broad understanding of the types of projects recommended for funding.

<sup>6</sup> The criterion for women in a lead creative role is applied at the Strategic Phase of Assessment.



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The breakdown of the funding recommended for diversity of content for Round 34 is as follows:

Format	Number	Funds Proposed	Approx. Fund %
Animation	3	€775,200	11%
Documentary	93	€2,925,552	41.6%
Drama	28	€1,706,455	24.2%
Education	5	€322,740	5%
Entertainment	17	€1,293,481	18.4%

Genre	Number	Funds Proposed	Approx. Fund %
Contemporary Society	39	€2,599,445	37%
History/Heritage	39	€843,308	12%
Arts/Culture	33	€1,302,821	18.5%
Science/Nature/Env	8	€833,783	11.8%
Children's	7	€1,444,071	20.5%

Theme	Number	Funds Proposed	Approx. Fund %
Irish history	32	€684,395	9.7%
Trad & Contemp. Arts	26	€871,046	12.4%
The Irish experience in EU & Int. contexts	19	€1,443,895	20.5%
Folk, rural & vernacular heritage	17	€595,095	8.5%
Natural environment	11	€1,281,943	18.2%
Public awareness of global issues	9	€1,026,735	14.6%
Historical buildings	2	€253,980	3.6%
The Irish language	8	€813,759	11.5%
Adult Literacy	1	€10,580	.15%
Media Literacy	1	€42,000	.59%

The package of recommendations 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. TV highlights include "Epic West", produced by Crossing the Line Films for RTÉ 1, which tells the story of the West of Ireland through the prism of its unique culture and the rich body of art, literature and people it has inspired. Also, Cúlúir - 'Hinterland', produced by Sugartown Films Ltd for TG4, is a traditional Irish music entertainment series that celebrates the musical attributes and cultural identity of 6 counties.

Radio projects include the Claremorris Community Radio project "Bringing Home the Bacon Factory", which documents employees of a rural bacon factory recalling the work, social life, and



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economic and environmental effects of a once huge local industry. Another example is the project "Start the Song Slowly" to be produced by John O'Shea and broadcast on RTÉ Lyric FM, which is an exploration of the life, songs and music of the renowned traditional musician and singer in Connemara, fisherman Colm Ó Caodháin (1893-1975).

### • Irish language

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 34, there are 16 Irish/bilingual projects recommended for funding across Radio and TV.<sup>7</sup> A total of €1.74m is provided in the package of recommendations which represents 24.9% of all funding to be issued and fulfils the target of 20-25% for Irish language/bilingual programming. The projects will be broadcast by community, commercial and PSB broadcasting services including Raidió Corca Baiscinn, Connemara Community Radio, Flirt FM, Radio Kerry, TG4 and RTÉ One.

### • Audiences

The awards recommended will assist the production of 126 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 and adult. The package of recommendations provides a variety of programming that attempts to serve the widest range of audiences possible. Highlights include the Irish language children's entertainment project produced by Macalla Teo for broadcast on TG4 "Mo Shaol, Do Shaol 2". The George Bernard Shaw puppet animation aimed at adult audiences "Shakes vs Shav" to be produced by Caboom Ltd. The 6-part series aimed at adult audiences, "North Sea Connection" to be produced by Subotica, is an ambitious contemporary drama set in the underworld of coastal smuggling in Donegal. The family Entertainment bilingual project, "Réaltai na Gaeltachta", to be produced by Big Mountain Productions Ltd and broadcast on RTÉ; and, the Mind the Gap Films Limited Scientific Documentary project "Ireland's Unidentified" for broadcast on Virgin Media which is aimed at adult audiences.

*Breakdown for TV/Radio, Broadcaster Type and Audiences*

TV/Radio	No of Apps	Funds Proposed	%
Radio	90	€605k	8.7%
TV	36	€6.41m	91.3%
Type			
Commercial	41	€1,261,756	17.9%
Community	45	€529,745	7.5%
PSBs	34	€3,984,027	56.7%

<sup>7</sup> 4 Community Radio channels (€46.1k); 1 Commercial Radio channel (€6.5k); 9 on TG4 (€1.28m) & 2 on RTÉ One (€415k)



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TBC	6	€1,247,900	17.7%.
<b>Audiences</b>			
All adults	83	€3,754,154	53.4%
Family	28	€1,892,763	27%
<15	5	€1,029,15	14.6%
15-34	3	€318,055	4.5%
35-54	7	€29,305	.4%

- **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*

### **Sustainability**

The proposed package of recommendations will facilitate the production of 126 projects and will provide funding of €6.76m to 72 independent producers/production companies and over €240k to 14 licensed broadcasters and just over €16k to RTÉ Radio 1. The Scheme is viewed as a key source of funding for the independent production sector and particularly to produce high value projects for Irish audiences. It is also a valuable source of innovative programming for broadcasters across PSB, commercial and community, both radio and TV.

Regard is given to the level of funding awarded to projects supported by local and community radio broadcasters. In total, over €520k is recommended for funding programming across these channels. Just over 86% of funding for radio projects (77 of 90 projects) will be broadcast on either a community or local broadcasting service licensed by the BAI. All community project submissions recommended for funding had to demonstrate that the project would further the ethos of community broadcasting.

Broadcaster	Type	Audience	No of progs /series	€ Recommended
Athlone Community Radio	Community	Community	2	€12,550
C103	Commercial/Local	Local	1	€4,120
Clare FM	Commercial/Local	Local	1	€3,510
Claremorris Community Radio	Community	Community	2	€7,545
Community Radio Kilkenny City	Community	Community	2	€17,130
Community Radio Youghal	Community	Community	7	€46,220
Connemara Community Radio	Community	Community	1	€27,260



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Broadcaster	Type	Audience	No of progs /series	€ Recommended
Dublin City FM	Community	Community	6	€45,860
Dublin South FM	Community	Community	1	€3,320
Dundalk FM	Community	Community	2	€16,945
East Coast FM	Commercial/Local	Local	1	€12,840
Flirt FM	Community	Community of interest	1	€5,830
Galway Bay FM	Commercial/Local	Local	2	€9,510
Highland Radio	Commercial/Local	Local	1	€5,180
Iorras FM / Erris FM	Community	Community	1	€3,520
KCLR 96FM	Commercial/Local	Local	3	€25,265
Liffey Sound FM	Community	Community	2	€7,130
LMFM	Commercial/Local	Local	4	€22,270
NEAR 90fm	Community	Community	3	€25,980
Newstalk 106-108FM	Commercial/Local	National	11	€64,225
Northern Sound Radio	Commercial/Local	Local	1	€4,345
Ocean FM	Commercial/Local	Local	3	€21,900
Phoenix FM	Community	Community	3	€24,120
Radio Kerry	Commercial/Local	Local	5	€28,381
Raidió Corca Baiscinn	Community	Community	1	€7,000
Raidió na Life	Community	Community of interest	1	€6,065
Shannonside 104FM	Commercial/Local	Local	2	€5,345
Tipperary Mid West Community Radio	Community	Community	3	€36,570
Today FM	Commercial/Local	National		€9,415
<b>UCC 98.3FM</b>	Community	Community of interest	2	€9,150

In addition to the projects noted above, approximately €228k has been recommended to fund 4 Community TV applications for broadcast on CCTV (€129,550 in total) and 1 for broadcast on DCTV at (€98k).

The content produced on the local and community channels will be of particular relevance to audiences within each franchise area served and facilitate the production of content that may not otherwise be produced without the support of the Scheme.

### ***Innovation***

In terms of innovation, the proposed recommendations will fund a range of projects that demonstrated innovation in approach. Examples include Amandine Devine's project "Mothers", a community radio documentary for broadcast on Liffey Sound FM, which will document the experience of what it means to be a mother today. Athlone Community Radio's project "Songs of the Goddess Within" will showcase the process of turning poetry into song. On local radio, the Alan Meaney arts/culture drama for broadcast on Galway Bay FM "Mary, Mary, Mary" takes an innovative approach into looking at the loves, lives and regrets of three women from one family, inviting the listener to share in their most poignant moments. The East Coast FM project "A loss of Fishing Heritage to a Sea of Development" looks through the prism of one of three remaining fishermen in





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a village trying to keep the culture of fishing alive in his village while facing an ever-evolving landscape.

On TV, innovative projects include the Wildfire Film & Television Ltd. programme "Cristian and Cosmo" which tells the true story of Cristian and Cosmo, brothers from the Dominican Republic, who came to Tramore in 2013 with little English, relying on each other and the universal language of dance to get them through the maze of being accepted and accepting a new homeland, Ireland. Another example is the project Shakes Vs Shav which is an animation/puppet adaptation of George Bernard Shaw's play of the same name to be produced by Caboom Ltd.

- **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 package of recommendations will fund several Community broadcasting proposals that will empower audiences. Examples include Diarmuid McIntyre's project "Knockanrawley- Our Place" set for broadcast on CCTV, where members of four different community education groups based in the Knockanrawley Resource Centre, Tipperary Town, produce and tell their own story of how the centre is ensuring that people do not 'fall through the cracks' of society. Declan Cassidy's project, "Romancing Ireland", set for broadcast on DCTV looks at cultural integration and climate action involving several non-national communities in Dublin. The project will look at how these communities get to grips adapting to Irish food and will illustrate the viable native substitutes for food imports available in Ireland, while acknowledging the integrity of the various cultural cuisines covered in the series. The Tipp Mid-West Community Radio project "Creating Community" collaborates with several local community groups to enable them to tell their stories using the medium of radio.

### **Overall Executive Comment**

The overall demand for funding from the Scheme is comparable to other Rounds in Sound & Vision 3 with over 220 applications received requesting almost €20m.

#### **Radio**

Similar to previous years, the amount of funding awarded to Radio is falling short of the 15% indicated in the Scheme. Due to the proposed increase in overall budget for Round 34, the imbalance in ratio is even more prominent. Regardless of the proposed increase to the Round 34 budget, the imbalance is unavoidable due to the ongoing trend relating to the number of quality applications received. As



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noted in previous rounds, the level of quality of the radio submissions received will be a consideration in the implementation of Sound & Vision 4. It is noted that while the standard of ideas for programming is very good, further development was evident on a number of applications. Of the 135 Radio applications that were qualitatively assessed, 66% are recommended to receive an award.

It was positively noted that this Round has seen a marked increase in radio Drama submissions with support across all broadcaster service types. In total, just over €133k is recommended in the package to fund 21 of the 30 radio drama projects submitted. These projects will be broadcast across a variety of PSB, Commercial/Local and Community broadcasters.

### **TV**

The standard of TV applications received is consistently very high with almost 70% of applications that were qualitatively assessed being recommended to receive funding. 64% of applications that passed the qualitative stage of assessment are recommended for funding demonstrating the continuing competitive nature of the application process. The Executive would again note that the trend of RTÉ oversubscribing support for applications submitted the rounds continues. Despite meeting with RTÉ programming commissioners after Round 33, the broadcaster provided letters of support to 35 proposals requesting a total of over €8.09m, well above the overall amount available and significantly higher than any other supporting broadcaster. In total, 12 have been recommended for an award with an overall value of just over €2.61m. It was also noted that the maximum support RTÉ appear to provide to any project independently produced is 20% whereas inhouse projects will be supported to a much a higher percentage. In contrast, Virgin Media supported two high value projects only, both of which have been recommended at the amount requested.

In relation to projects submitted without broadcaster support, most TV Drama and Animation proposals received are submitted without any broadcaster support. It is further noted that most of these proposals indicate RTÉ as the potential broadcaster for the project. It is further noted that projects submitted without broadcaster support were the most likely to have significant gaps in finance thus failing the project at the preliminary stage of assessment.

### ***Irish Language***

As noted previously, the package of recommendations will provide just under 25% to Irish language/bilingual programming meeting the scheme commitment of funding between 20% and 25% for Irish language programming.



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**4 Issues for decision**

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


1. Is the Authority satisfied to increase the allocation of funding to approximately €7m for Round 34?
2. If so, based on the 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 April meeting.

Submitted for consideration and decision.

  
Michael O'Keeffe

  
Anne O'Brien

  
Philip Cooper  
20<sup>th</sup> February 2020



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### Appendix 1 List of Assessors

#### Introduction

For Round 34, the 217 applications accepted for Stage One of the assessment process were divided into 16 separate panels; 9 radio panels and 7 television panels, assessing between 12 and 15 applications apiece. Each panel was assigned two external assessors from the list below and one internal assessor who is a BAI staff member and this made up the panel group. It should be noted that wherever possible a gender balance in the makeup of each assessment Panel was pursued, however ultimately achieving this balance was dependent on assessor expertise and availability. The applications for each panel were reviewed and assessed independently by each assessor assigned. The panel group then met to discuss each application and make a final decision on whether each proposal should be awarded funding or not and to agree preferences for any recommendation made. The assessment reports for each application were then drafted by the BAI internal assessors based on the discussion of the panel group meeting. These reports were then reviewed and signed off by each assessor.

#### 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. Based at the Screen Academy at Edinburgh Napier University, ENGAGE is a partnership between film schools in Ireland, Finland, Estonia and Scotland. Previous posts include Development Producer at Red



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Kite Animation; Animation Producer at Super Umami, managing the award winning KNTV; and freelance Script Editor for a variety of public film bodies across the UK and Ireland; and for Red Kite on Emmy nominated comedy education series Ask Lara. She is currently script editing a pre-school series for Lupus Films.

#### 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



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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.



## Note to Authority Broadcasting Authority of Ireland

### 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.



## Note to Authority Broadcasting Authority of Ireland

### 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





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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. 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.

### 21. 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.

### 22. 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.

### 23. 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



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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.

### 24. 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.

### 25. 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).

### 26. 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.



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### 27. Paul Sheehan

Paul has worked for 13 years in independent local radio in Ireland in a variety of capacities – as a broadcaster, journalist, producer, programme controller and CEO. Paul has worked for three years as a producer and programme editor in BBC radio in the UK.

### 28. Jo Calam

Jo Calam has more than 20 years' experience in television and radio and has developed, produced and commissioned drama, comedy and factual programming. Her experience includes developing IFTA award-winning productions, and she has worked for RTÉ, BBC and ITV.

### 29. Cólín Ó Cearbhaill

Cólín is a graduate of Dublin City University and in addition has a postgraduate higher diploma in Applied Communications from NUI Galway. He has over 15 years television experience on over 50 productions across the genres of drama, documentary and lifestyle. He has worked as an online finisher on Irish productions such as 'Kings', 'Raw' and 'Single Handed' and as colourist on 'The Savage Eye' 'Dirty Old Towns' and 'Celebrity Apprentice' amongst others. His work in recent years has been concentrated in the main on editing on productions such as 'Dúshlán', 'Ask Rhod Gilbert' and 'Monumental'.

### 30. Caroline Mitchell

Dr. Caroline Mitchell is an Assoc. Professor of Radio and Participation in the University of Sunderland. Her research and practice are centred on community media production and cultures of transnational community radio and women's/feminist radio. Dr. Mitchell was co-founder of Fem FM, the first women's radio station in the UK (1992) and she co-curated a digital archive of the station in 2014. She has published widely about women and radio, including the edited volume 'Women and Radio: Airing Differences', (Routledge, 2000). As PI for 'Transnational Radio Encounters', she researched ways that community stations use radio to connect transnationally with similar minority ethnic, social and cultural groups. This research group commissioned the online interactive platform [radio.garden](http://radio.garden) that has attracted millions of users since its launch in 2016. She co-ordinates ArtWorks-U, a support network for artists and creatives working in participatory settings which is part of the national Artworks Alliance group. She is also an executive producer for the weekly radio programme ArtyParti which won 2016 Community Media Association award for best arts radio programme.

### 31. Fiona Mac Carthy

Fiona Mac Carthy is a media and communications consultant. An award-winning broadcaster, she has extensive experience across television and radio, having worked in factual programming for RTÉ Television, and as a Producer/Presenter in the independent television and radio sector. She has also acted as a member of the judging panel for the annual PPI Radio Awards.

### 32. 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,



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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.



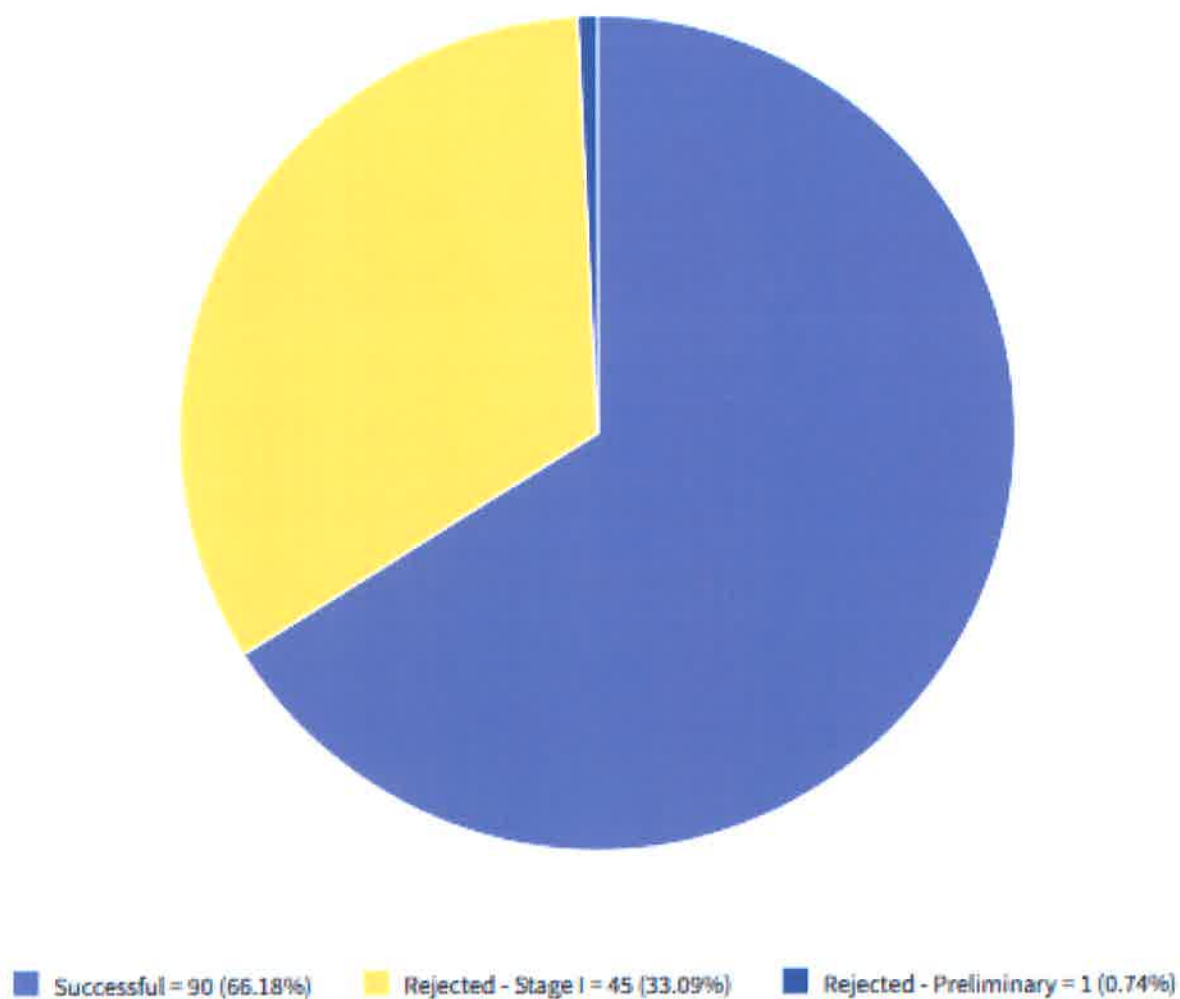
Note to Authority  
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**Appendix 2**

**Breakdown of Applications by Status, Format, Genre & Supporting Broadcaster Type**

**Radio**

**Status of all 136 Radio Applications Received**

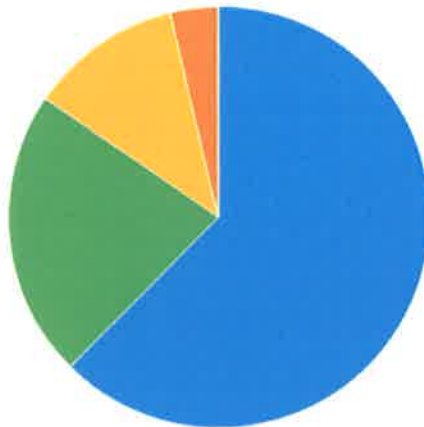




Note to Authority  
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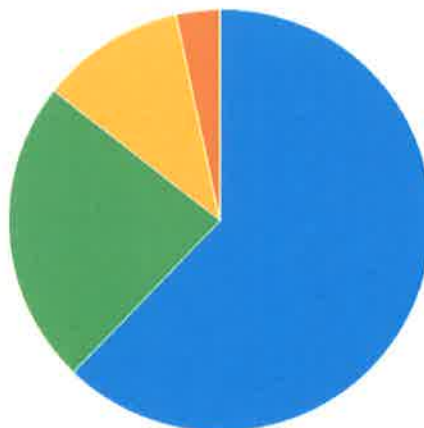
**Format (Radio)**

**Number & % of Applications Received**



■ Documentary = 85 (62.5%) ■ Drama = 30 (22.06%) ■ Entertainment = 16 (11.76%) ■ Education = 5 (3.68%)

**Number & % of Applications Recommended**



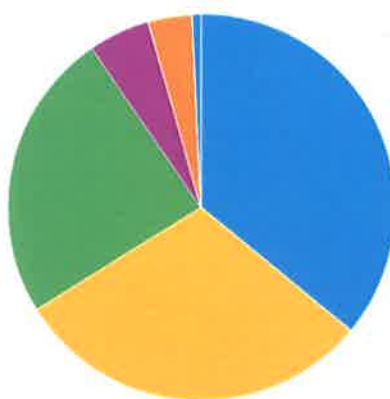
■ Documentary = 56 (62.22%) ■ Drama = 21 (23.33%) ■ Entertainment = 10 (11.11%) ■ Education = 3 (3.33%)



Note to Authority  
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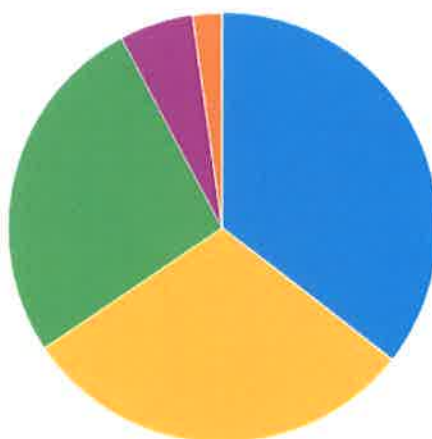
**Genre (Radio)**

**Number & % of Applications Received**



History/Heritage = 49 (36.03%)   Arts/Culture = 41 (30.15%)   Contemporary society = 33 (24.26%)  
Science/Nature/Environment = 7 (5.15%)   Children's = 5 (3.68%)   Adult Literacy = 1 (0.74%)

**Number & % of Applications Recommended**



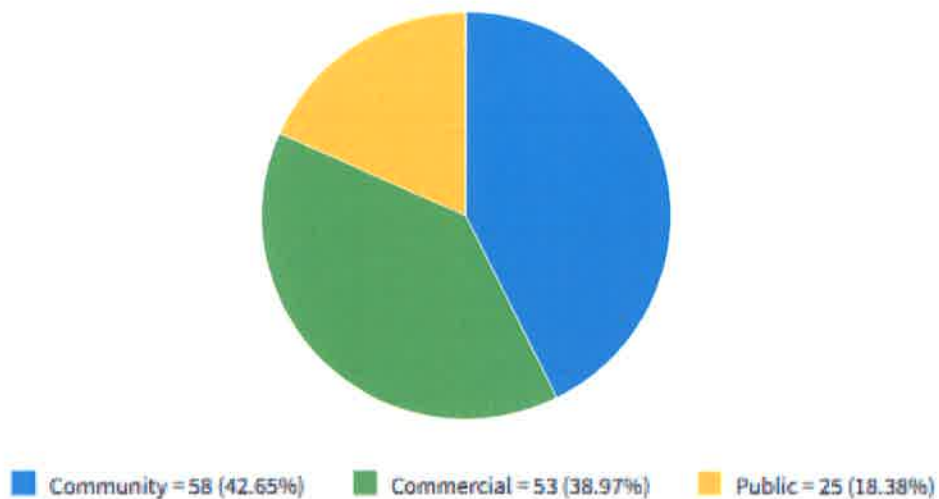
History/Heritage = 32 (35.56%)   Arts/Culture = 27 (30%)   Contemporary society = 24 (26.67%)  
Science/Nature/Environment = 5 (5.56%)   Children's = 2 (2.22%)



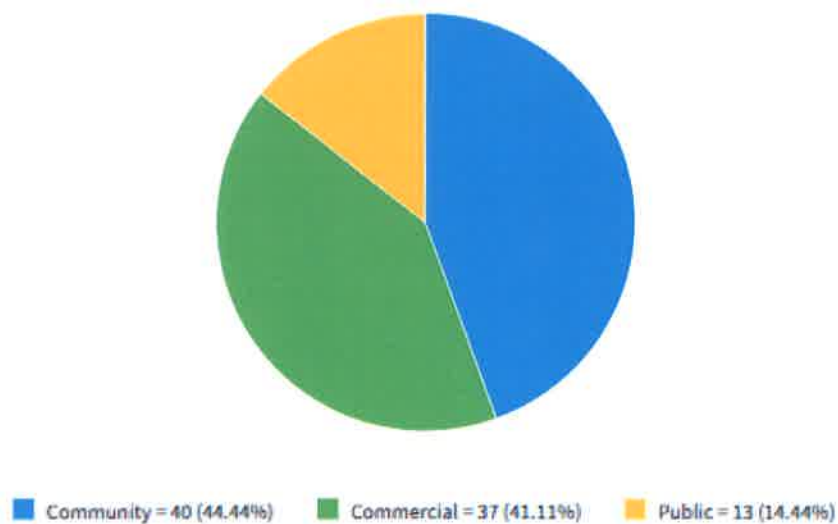
Note to Authority  
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**Supporting Broadcaster Type (Radio)**

**Number & % of Applications Received**



**Number & % of Applications Recommended**



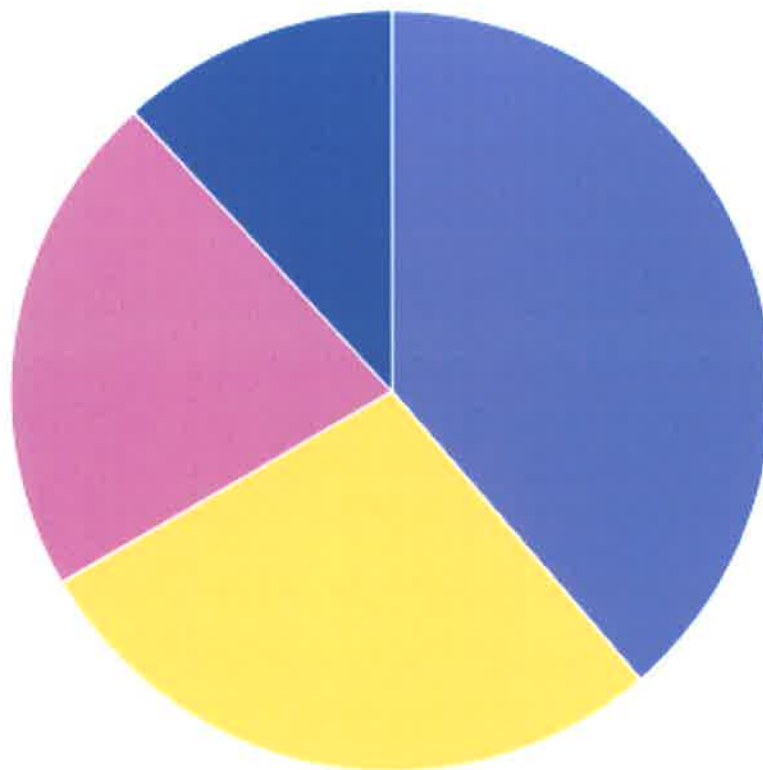




Note to Authority  
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TV

**Status of all 93 TV Applications Received**



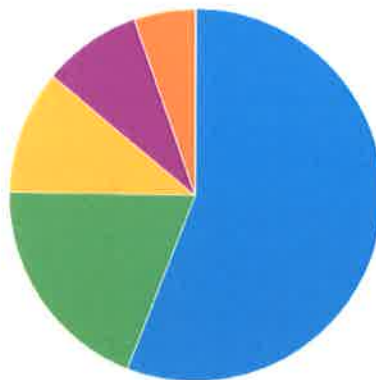
■ Successful = 36 (38.71%)    ■ Rejected - Stage I = 26 (27.96%)    ■ Rejected - Stage II = 20 (21.51%)  
■ Rejected - Preliminary = 11 (11.83%)



Note to Authority  
**Broadcasting Authority of Ireland**

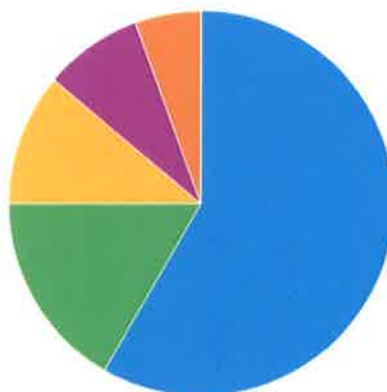
**Format (TV)**

**Number & %of Applications Received (Format)**



Documentary = 52 (55.91%)   Drama = 18 (19.35%)   Entertainment = 10 (10.75%)   Animation = 8 (8.6%)  
Education = 5 (5.38%)

**Number & %of Applications Recommended**



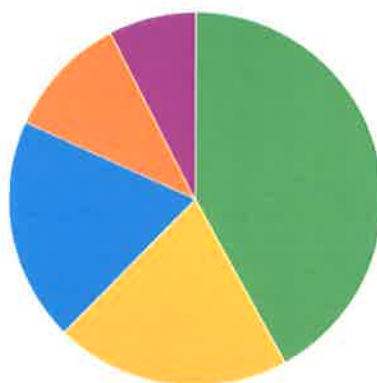
Documentary = 21 (58.33%)   Drama = 6 (16.67%)   Entertainment = 4 (11.11%)   Animation = 3 (8.33%)  
Education = 2 (5.56%)



Note to Authority  
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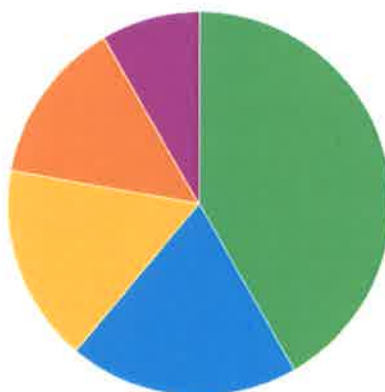
**Genre (TV)**

**Number & % of Application Received**



Contemporary society = 39 (41.94%)   Arts/Culture = 19 (20.43%)   History/Heritage = 18 (19.35%)  
Children's = 10 (10.75%)   Science/Nature/Environment = 7 (7.53%)

**Number & % of Applications Recommended**



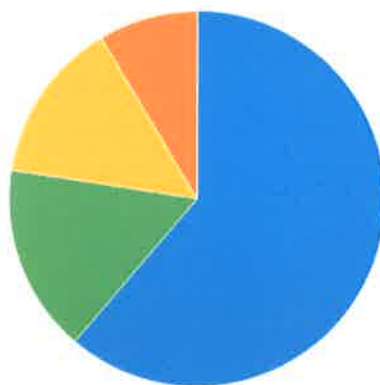
Contemporary society = 15 (41.67%)   History/Heritage = 7 (19.44%)   Arts/Culture = 6 (16.67%)  
Children's = 5 (13.89%)   Science/Nature/Environment = 3 (8.33%)



Note to Authority  
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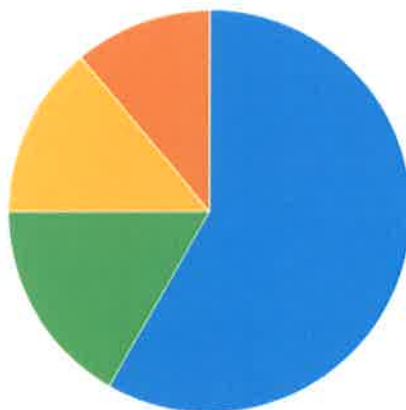
**Supporting Broadcaster Type (TV)**

**Number & % of Applications Received**



Public = 57 (61.29%)   Not Applicable = 15 (16.13%)   Commercial = 13 (13.98%)   Community = 8 (8.6%)

**Number & % of Applications Recommended**



Public = 21 (58.33%)   Not Applicable = 6 (16.67%)   Community = 5 (13.89%)   Commercial = 4 (11.11%)



Note to Authority  
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**Appendix 3**

**Gender Data – Round 34**

<b>Producer (TV)</b>	
<b>Applications Received</b>	<b>Applications Recommended</b>
<p>Female = 61 (65.59%)    Male = 32 (34.41%)</p>	<p>Female = 28 (77.78%)    Male = 8 (22.22%)</p>
<b>Producer (Radio)</b>	
<b>Applications Received</b>	<b>Applications Recommended</b>
<p>Male = 78 (57.35%)    Female = 58 (42.65%)</p>	<p>Male = 51 (56.67%)    Female = 39 (43.33%)</p>



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Director (TV)	
Applications Received	Applications Recommended
<p>Male = 62 (66.67%)    Female = 28 (30.11%) Not Applicable = 2 (2.15%)    Not Stated = 1 (1.08%)</p>	<p>Male = 25 (69.44%)    Female = 10 (27.78%) Not Applicable = 1 (2.78%)</p>
Director (Radio)	
Applications Received	Applications Recommended
<p>Not Applicable = 80 (58.82%)    Male = 31 (22.79%) Female = 23 (16.91%)    Not Stated = 2 (1.47%)</p>	<p>Not Applicable = 60 (66.67%)    Male = 15 (16.67%) Female = 13 (14.44%)    Not Stated = 2 (2.22%)</p>





# Note to Authority Broadcasting Authority of Ireland

Writer (TV)	
Applications Received	Applications Recommended
<p> <span>Female = 39 (41.94%)</span> <span>Male = 34 (36.56%)</span> <span>Not Applicable = 15 (16.13%)</span> <span>Not Stated = 5 (5.38%)</span> </p>	<p> <span>Female = 16 (44.44%)</span> <span>Male = 13 (36.11%)</span> <span>Not Applicable = 6 (16.67%)</span> <span>Not Stated = 1 (2.78%)</span> </p>
Writer (Radio)	
Applications Received	Applications Recommended
<p> <span>Not Applicable = 73 (53.68%)</span> <span>Male = 39 (28.68%)</span> <span>Female = 22 (16.18%)</span> <span>Not Stated = 2 (1.47%)</span> </p>	<p> <span>Not Applicable = 54 (60%)</span> <span>Male = 23 (25.56%)</span> <span>Female = 11 (12.22%)</span> <span>Not Stated = 2 (2.22%)</span> </p>





## Note to Authority Broadcasting Authority of Ireland

Editor (TV)	
Applications Received	Applications Recommended
<p> <span>Female = 37 (39.78%)</span> <span>Male = 33 (35.48%)</span> <span>Not Stated = 20 (21.51%)</span> <span>Not Applicable = 3 (3.23%)</span> </p>	<p> <span>Female = 15 (41.67%)</span> <span>Male = 11 (30.56%)</span> <span>Not Stated = 9 (25%)</span> <span>Not Applicable = 1 (2.78%)</span> </p>
Editor (Radio)	
Applications Received	Applications Recommended
<p> <span>Male = 84 (61.76%)</span> <span>Female = 37 (27.21%)</span> <span>Not Applicable = 9 (6.62%)</span> <span>Not Stated = 6 (4.41%)</span> </p>	<p> <span>Male = 57 (63.33%)</span> <span>Female = 24 (26.67%)</span> <span>Not Applicable = 5 (5.56%)</span> <span>Not Stated = 4 (4.44%)</span> </p>



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