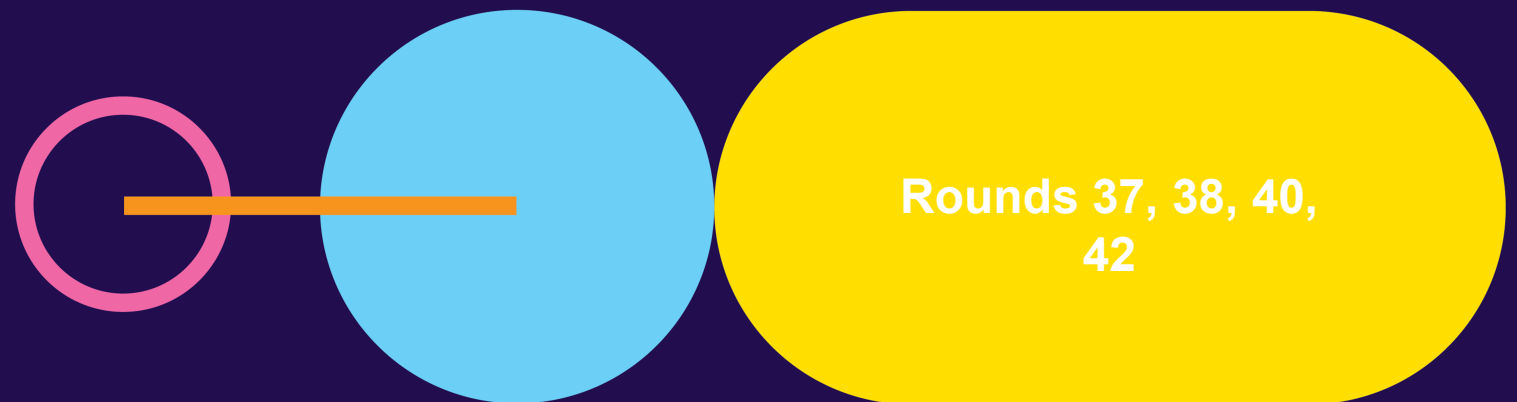


Sound & Vision Gender Data



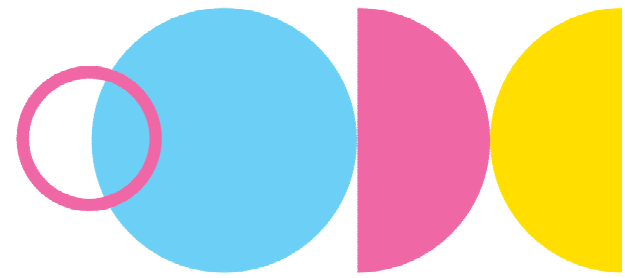
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BAI Gender Action Plan & Sound & Vision

- Under the BAI's Gender Action Plan the BAI committed to collecting and publishing relevant gender data from it's Sound & Vision Scheme.
- The BAI began collecting this data from Round 30 of the Scheme.
- Gender Data for Rounds 30 – 33 can be found in a review of the BAI's Gender Action Plan [here](#).
- Comparative data from Round 30 and 36 of the Sound & Vision Scheme can be found [here](#).
- The information contained in this document is a summary of the successful applicant data collated for Rounds 37, 38, 40 & 42.
- It should be noted that Round 39 was a special funding round on the Covid-19 pandemic for the commercial radio sector, while Round 41 focused on social benefit of the Independent Community radio. Applicants were not required to provider Gender Data in either of these Rounds.



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Television Rounds 37 & 38

	Producer		Director		Writer		DOP		Editor	
Round	R37	R38	R37	R38	R37	R38	R37	R38	R37	R38
Male	6	1	9	13	7	5	13	12	7	7
Female	17	17	13	8	13	12	1	6	11	13
Not stated	0	4	1	1	0	1	4	2	4	2
Not applicable	0	0	0	0	3	4	5	2	1	0
Total applicable	23	22	23	22	20	18	18	20	22	22
% Women in key Role	74%	77%	57%	36%	65%	67%	6%	30%	50%	59%

^[1] It has been assumed that “Not stated” could indicate that this role was not filled at the time of application submission.

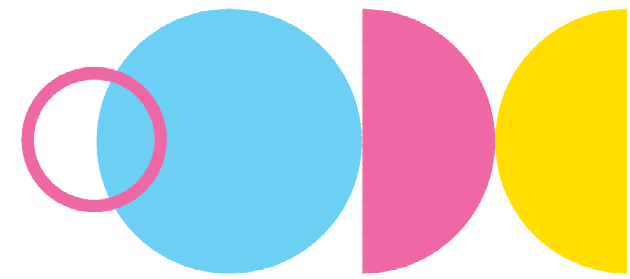
^[2] Reflects total minus “not applicable” figure (i.e., if the role was not applicable to the production it has not been considered in the scoring for the project).

^[3] All TV Applications recommended.



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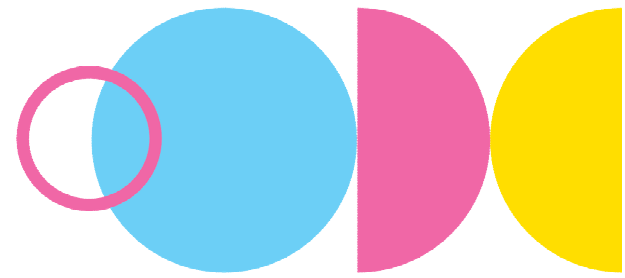
Television Rounds 37 & 38

- For Round 38, 9 of the 22 successful applications had 4 of the roles filled by women.
- Another 4 applications had between half to three quarters of the roles filled by women.
- Positively it is noted that Round 38 saw an increase in women in the Director of Photography role when compared to Round 37.
- Round 38 also had a focus on the Live Music Sector and the recommended projects also strongly featured female artists, with a number of projects including a significant level of female artists and/or lead roles, including scripting and presentation.



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Television Rounds 38 & 40

	Producer		Director		Writer		DOP		Editor	
Round	R38	R40	R38	R40	R38	R40	R38	R40	R38	R40
Male	5	4	15	17	6	7	15	13	7	5
Female	20	22	10	8	14	9	6	4	16	18
Not stated	1	0	1	1	1	0	2	5	2	3
Not applicable	0	0	0	0	5	10	3	1	1	0
Total applicable	26	26	26	26	21	15	23	25	25	26
% Women in key Role	77%	85%	38%	31%	67%	67%	26%	16%	64%	69%

^[1] It has been assumed that “Not stated” could indicate that this role was not filled at the time of application submission.

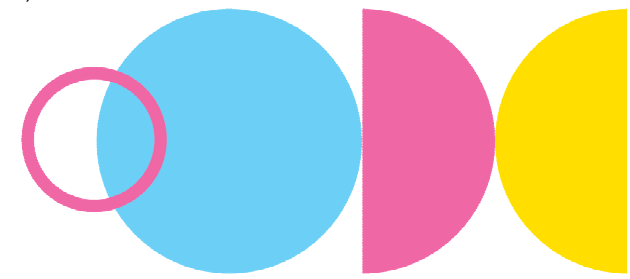
^[2] Reflects total minus “not applicable” figure (i.e., if the role was not applicable to the production it has not been considered in the scoring for the project).

^[3] All TV Applications recommended.



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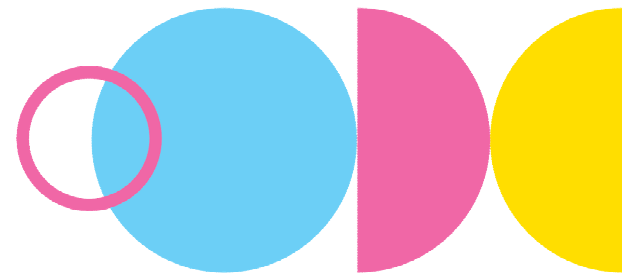
Television Rounds 38 & 40

- Similar to Round 38, 60% to 85% of the roles for Producer, Writer and Editor are filled by Women, with Director and Director of Photography roles balanced more towards men.
- All TV projects recommended have at least some female representation in lead creative roles with over half the funding and number of applications recommended going to projects that had half or more of key roles filled by women.
- 4 of the 26 TV projects recommended had women indicated in 4 to 5 of all key creative roles, these projects equate to over €720k of the overall amount recommended for funding.
- 12 projects had half or more of creative roles filled by women, with over €2.87m of funding recommended going to these productions.
- 10 projects had 1 to 2 women in lead creative roles indicated, with €1.94m recommended for these productions.



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Television Rounds 40 & 42

	Producer		Director		Writer		DOP		Editor	
Round	R40	R42	R40	R42	R40	R42	R40	R42	R40	R42
Male	4	9	17	14	7	4	13	14	5	5
Female	22	17	8	11	9	15	4	9	18	20
Not stated	0	0	1	0	0	2	5	1	3	1
Not applicable	0	0	0	1	10	5	1	2	0	0
Total applicable	26	26	26	25	16	21	25	24	26	26
% Women in key Role	85%	65%	31%	44%	56%	71%	16%	38%	69%	77%

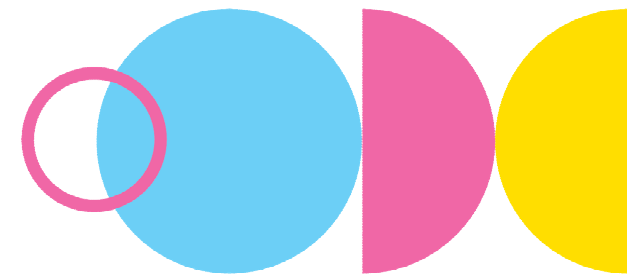
^[1] It has been assumed that “Not stated” could indicate that this role was not filled at the time of application submission.

^[2] Reflects total minus “not applicable” figure (i.e., if the role was not applicable to the production it has not been considered in the scoring for the project).

^[3] All TV Applications recommended.



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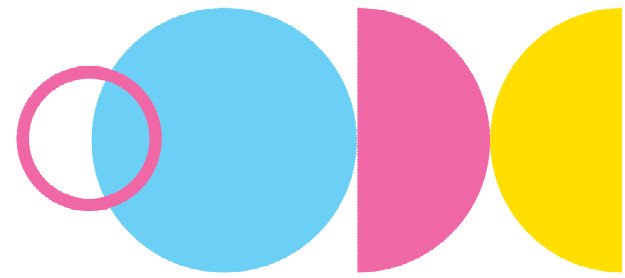


Television Rounds 40 & 42

- Comparable to Round 40, 60% to 85% of the roles for Producer, Writer and Editor are filled by Women, with Director and Director of Photography (DOP) roles balanced more towards men.
- Although the percentage continues to be less than half in this Round for DOP and Director roles, an increase in the percentage of women in these roles is noted when compared to the last Round.
- All TV projects recommended have some female representation in lead creative roles, with just over 80% of funding for TV applications recommended (21 of 26 projects @ €5.25m) going to projects that have indicated half or more of key roles are filled by women.
- It is evident that the strategic criterion of women in key creative roles continues to encourage the submission of high quality applications that have strong female representation in key creative roles.



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Radio Rounds 37, 38, 40 & 42

	Producer				Director				Writer				Editor			
Round	R37	R38	R40	R42	R37	R38	R40	R42	R37	R38	R40	R42	R37	R38	R40	R42
Male	12	44	21	27	6	17	2	9	9	16	8	10	14	50	19	23
Female	20	28	19	19	8	10	9	6	11	19	3	8	14	18	17	13
Not stated	0	1	0	0	0	1	0	1	0	2	0	0	0	2	1	2
Not applicable	0	5	0	2	18	50	29	32	12	41	29	30	4	8	3	10
Total applicable	32	73	40	46	14	28	11	16	20	37	11	18	28	70	37	38
% Women in key Role	63%	38%	48%	41%	57%	36%	82%	38%	55%	51%	27%	44%	50%	26%	46%	34%

^[1] It has been assumed that “Not stated” could indicate that this role was not filled at the time of application submission.

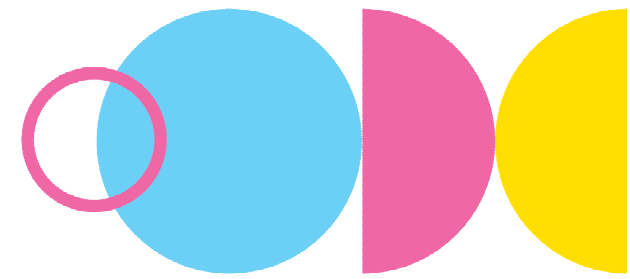
^[2] Reflects total minus “not applicable” figure (i.e., if the role was not applicable to the production it has not been considered in the scoring for the project).

^[3] All TV Applications recommended.



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Radio Rounds 37, 38, 40 & 42

- For context, it should be noted that, generally, radio projects are far smaller in scale than television projects. They are often produced by much smaller teams/single producers which means there are less roles to be filled. In addition, fewer radio applications were received over the period that had women in a key creative role (approx. 40% across all roles). As a result, percentages of women in key creative roles for successful radio projects can be harder to achieve when compared to TV projects.
- Radio projects recommended for funding over the course of Rounds 37 to 42 continue to have strong female representation in key roles, with 46% of these key roles filled by women, providing almost 50/50 gender balance.
- The overall amount of Sound & Vision funding awards over the four Funding Rounds (37, 38, 40 & 42) for radio projects is roughly about 8.5% of the total fund (€2.18m) in comparison to 92.5% for television projects (€25.18m).
- The BAI will continue to publish gender data for successful television and radio projects to ensure continued transparency of key creative roles within projects funded by the Sound & Vision Scheme.



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