



Select Committee on Communications

WOMEN IN NEWS AND CURRENT AFFAIRS BROADCASTING

Evidence Volume

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Eve Ahmad – written evidence

1. From 1986, I had an interesting and varied career in the BBC, mainly in radio, until I resigned in 1992 when my daughter was born and my line manager denied me permission to work part time.
2. After that, I was a freelancer in a journalistic capacity for the BBC - until 1998, when I became a single parent and found the night shifts incompatible with my parenting duties. My last role was as a World Service announcer at Bush House.
3. I then began to trade as a freelance print journalist from home, because it fitted in with being a mother. However, I still presented for BBC local radio on an ad hoc basis.
4. That stint ended four years ago. I resigned myself to not working in radio or television and carried on in print journalism.
5. This year, at the age of 54, I could not put aside my enthusiasm for radio any longer. I remained as passionate as ever about the medium.
6. I believed I had much to offer in a broadcast journalist capacity - as a woman, aged 50+, with a mixed race background, and who grew up in a Muslim household – which listeners could relate to. I am intelligent, well informed and something of a ‘news hound’. I have a good CV with a great deal of experience, particularly at the BBC.
7. This summer, I worked unpaid for a local radio station to get my skills up to speed. As a newsreader in that environment, one must write well, have legal know-how, a good voice, operate technical equipment, and act as news editor too.
8. After a while, I was reading the news at the station but still needed a couple more days of unpaid on-the-job training before I could confidently run the news desk solo. In other words, I was 75-80% ready.
9. At that stage, the station told me I was taking too long and the shadow shifts came to an end. Since then, I have done three shifts for a commercial station (Premier) and that is all.
10. In my opinion, older women like me are all but invisible in broadcast media. The BBC local radio station where I did my stint recently was all white and overwhelmingly young. In terms of talent, all but two of the dozen or so presenters were male.
11. News and current affairs in television and radio should be equally representative of men and women. People want to listen to people like them, who’ve had some of the same experiences they’ve had. Meanwhile, most radio presenters appear to be geeky, techy and male. It’s a particular type that, historically, has dominated the airwaves.

12. I have sent my CV and voice demo to all the radio stations I can feasibly travel to (news reading shifts typically start at 5am for a 6am broadcast) and the reply has been resounding silence. Admittedly, my skills are slightly rusty while the market place is swamped with fully trained young journalism graduates. Nevertheless, I cannot help wondering if it's actually my lack of youth and gender that are stalling my return to live broadcasting.
13. David Holdsworth, the head of BBC local radio, last year made a commitment to encourage more women to consider careers within BBC local radio. I am a woman who is eager for such a career, but was let go.
14. According to The Press Gazette –

Tony Hall, the director-general, set a target for 50% of local breakfast shows to be presented or co-presented by women by the end of this year. There are now 17 female presenters in situ. However, only five of the shows feature women presenting on their own.

It will be interesting to see if Lord Hall's gender target will be met.
15. Meanwhile, David Holdsworth says he wants the future sound of local radio to also take into account age, ethnicity, disability and social class. I am aged 50+ and of mixed heritage, but was let go.
16. The gender imbalance is anachronistic. The situation has moved on much too slowly since the 80s, when I first worked in BBC radio.
17. I exemplify a familiar story: women who leave broadcasting when they become parents, often due to unsociable hours, and who find themselves unable to later return as they are deemed too old. Why, goes the mindset, take on a more mature woman who needs retraining when a fresh out of college person can be hired instead? This shortsighted recruitment perpetuates a pattern. The same type ends up presenting/reporting, rather than a more diverse workforce.

Finally, I remain determined to get back into broadcasting, even though the barriers can feel insurmountable at times. I hope this summary of personal, lived experience is of use to your select committee.

23 September 2014

Astute Radio – written evidence

We appreciate the opportunity to provide evidence to The House of Lords Select Committee on Communications, inquiry into *women in news and current affairs broadcasting on television and radio*.

Astute Radio believes that any examination of a gender imbalance and the root of how to address this, is a positive step. We therefore welcome this Call for Evidence. Our comments have been prepared based on available research. We have also prepared our comments based on consultation with individuals and organisations, interested in and involved with diversity and inclusion, including within radio.

Overall, we believe the evidence suggests gender balance in radio has progressed slowly over the last 50 years in the UK. There is concern about the impact this will have on female engagement in social, economic and political discourse and activity. Also, we believe that a lack of gender balance in radio affects the career aspirations of women who wish to work in media, including the more technical roles. The lack of positive role models for women and girls in the media can also have a negative effect on the way females and males perceive women – gender stereotyping can limit their ambitions and potential. We believe these concerns and implications are worse for minority women, who are severely underrepresented.

Based on our research, addressing the gender imbalance is a long term, strategic imperative requiring systematic changes. Simply replacing males with females within each media organisation as a short term measure, is in our view, neither practical nor advisable. Rather, in pursuit of an industry-wide solution, we believe job creation, flexible working and career pathways, are the answer. We also recommend greater support for niche media organisations such as Astute Radio, as they can create jobs and can address the gender imbalance within the industry as a whole in the short and medium terms.

Our detailed comments are attached to this letter.

Call for Evidence: The House of Lords Select Committee on Communications, inquiry into women in news and current affairs broadcasting on television and radio.

Data

1. What data exist (both in terms of absolute numbers and ratios) on gender balance in news and current affairs broadcasting for a) presenters, b) reporters, c) editorial roles, d) behind the scenes production roles, and e) guests invited as experts or authority figures?

There is a disparity in the representation of women working in the radio sector versus women involved more directly in production and broadcasting. Please note, our research is particularly concentrated on women in radio, especially minority women.

Creative Skillset reports that 46% of the UK radio workforce is female, compared with 39% of the Creative Media workforce and 46% across the wider economy (A Skillset Report for Sound Women October 2011: p3)¹. This varies from 47% of those working in broadcast radio to 30% of those in independent production for radio (p5).

In the radio industry, women dominate the radio workforce in occupations associated with administration rather than editorial or front line broadcasting (ie: “other” occupations), Women therefore, remain relatively voiceless. Creative Skillset identified the following breakdown of roles women undertake in radio (p3):

- HR, finance, IT and secretarial/admin (classed as “other” occupations) (83%)
- Legal (75%)
- Distribution, sales and marketing (64%)
- Business management (61%)
- Production (53%).
- Studio operations (10%)
- Engineering and transmission (9%)
- Editing (1%)

Data from the Broadcast Equality and Training Regulator (BETR) provides a profile of the radio workforce by grade (A Skillset Report for Sound Women October 2011: p6)². There is a clear fall in representation of women as they move up the hierarchy – this fall is more pronounced than within the television workforce. In the broadcast radio workforce:

- 42% of managers are female
- 34% of senior managers are female
- 17% of those operating at board level are female

¹ http://creativeskillset.org/assets/0000/6251/Tuning_out_Women_in_the_UK_radio_industry_2011.pdf

² http://creativeskillset.org/assets/0000/6251/Tuning_out_Women_in_the_UK_radio_industry_2011.pdf

Regarding female experts, Feminista UK reports that in the UK men typically outnumber women as “experts” by 4:1 on major television and radio programmes.³ Furthermore:

- Just 23% of reporters on national daily newspapers in the UK are women with only 1 female editor of a national daily.
- Only 24% of news subjects (the people in the news) across global news channels are female and only 6% of stories highlight issues of gender equality or inequality.
- Women are under-represented in the creation of news. Only 22.6% of reporters on national daily newspapers in the UK being women.

Underrepresentation of women and BAMEs in radio

Astute Radio’s specific interest is minority women in radio, especially those from Black Asian Minority Ethnic backgrounds (BAMEs).

- Women**
- (i) In creative industries overall⁴**
 - While there is an increase in women in creativity industries overall (36%: 2012 vs 27%: 2009) the representation of women is lower than average in roles such as editing (18%) and audio/sound/music (13%) among other technical roles.
 - (ii) In radio⁵**
 - Only one in five solo radio presenters is female (20%).
 - 39% of presenting teams are all male while only 4% are all female.
 - Solo women account for only 12% of drive time presenters and 13% of breakfast presenters.
 - There are no examples of two women presenting together for either breakfast or drive time (the most influential timeslots).
- BAMEs⁶**
- (i) In creative industries overall**
 - The number of BAME people (ie: men and women) in the creative media workforce has decreased from 11,450 in 2009 to 9,511 in 2012, representing 5.4% of the total workforce in 2012, compared to 6.7% in 2009.
 - Between 2009 and 2012, the number of people working in the creative industries grew by 4,000, the number of BAMEs fell by 2,000⁷
 - (ii) In radio**
 - The representation of people from a BAME background in the radio sector is 7.6%
 - At 8.9%, London has the highest representation of BAMEs in the

³ <http://ukfeminista.org.uk/take-action/facts-and-statistics-on-gender-inequality/>

⁴ http://creativeskillset.org/assets/0000/5070/2012_Employment_Census_of_the_Creative_Media_Industries.pdf

⁵ http://creativeskillset.org/about_us/diversity/sound_women_on_air

⁶ http://creativeskillset.org/assets/0000/5070/2012_Employment_Census_of_the_Creative_Media_Industries.pdf

⁷ A Portrait of Modern Britain (p12) :

<http://www.policyexchange.org.uk/images/publications/a%20portrait%20of%20modern%20britain.pdf>

creative media industries. However, given the high BAME representation in the working population of London (28.8%) it is, in fact the least representative region

In reference to this data, our calculations suggest there are only 1.5% of BAME women on radio.

We have found when women and minority women are given opportunities in radio, they are generally not in prime time or in areas of influence.⁸

2. How do these data break down by age?

One of the most consistent findings across Creative Skillset’s most recent workforce surveys⁹ has been the relative under-representation of women aged over 35 in radio. There is a particular lack of women in the 16-24 and 50+ age bands when compared to men (p8)

Figure 5 Proportion of the Radio Workforce Aged 35 or Over by Gender

Age band	Men (%)	Women (%)	Whole Radio Workforce
16-24	15	5	11
25-34	24	45	33
35-49	42	41	41
50+	19	9	15

Source: Skillset 2010 Creative Media Workforce Survey

Creative Skillset found that 50% of women are aged 35 or over compared with 60% of men. Even adjusting for increased levels of female new entrants in recent years, it is likely that women have been leaving the industry before or during middle age (p3).

We at Astute Radio, also believe that minority women have a double burden to bare. For example, Radio 4’s inaugural Women’s Hour Power list¹⁰ found that “93% of the list are white and the average age is 53. About half went to private school and at least two of the top 10 joined the Queen in being born into business (Ana Botin and Elizabeth Murdoch). There were few campaigners or journalists and, perhaps more surprisingly so soon after the Olympics, no competing sportswoman.” This is *not* representative of the diversity of women.

Eve Pollard, the chair of judges of Radio 4’s inaugural Women’s Hour Power list stated that in “some areas **things were actually getting worse for women**...[emphasis added] What this list does is shine a light on those sectors where too few women are getting to the top,” she said. Ms Pollard highlighting politics (22% of MPs), FTSE companies, the military (12% of all officers) and **journalism** [emphasis added]”. Furthermore, “there is just one female editor of a national newspaper and that’s Dawn Neesom of the Star.” Therefore, the state of gender bias in radio mirrors that in other creative industries.

⁸ <http://www.theguardian.com/lifeandstyle/womens-blog/2014/jan/15/bbc-radio-1-celebrates-international-womens-day-why-night>

⁹ http://creativeskillset.org/assets/0000/6239/Skillset_Creative_Media_Workforce_Survey_2010.pdf

¹⁰ <http://www.theguardian.com/lifeandstyle/the-womens-blog-with-jane-martinson/2013/feb/12/queen-womens-hour-power-list>

3. What other research helps to paint a picture of gender balance across news and current affairs broadcasting? What concerns arise from the facts presented by this research?

There are many global organisations undertaking research that supports the data provided in question 1 and 2, above (eg: UNESCO, Governance and Social Development Resource Centre (GSDRC)). In the UK, at the grass roots level, unlike Astute Radio, few radio stations are run and organised by women. Many technical industries which support radio, such as sound engineering, either do not seem to attract or encourage women to participate. This may be related to the gender imbalance challenges currently experienced within Science Technology, Engineering and Maths (STEM) industries. Underrepresentation and barriers for progression for women, are openly acknowledged as problematic in STEM industries.

Concerns about evidence supporting the gender imbalance in radio include:

- *The lack of role models, especially for minority women:* A lack of role models affects the confidence and career progression of women. Where women do not see themselves represented, in an industry, it is very difficult for them to aspire to that particular career or see themselves as “expert potential”. Without these role models, young women and specifically young, minority women who sometimes have limited exposure to certain careers, do not know the choices available to them. Role modelling is especially important for minorities, who can sometimes lack positive representation in the media.
- *Lack of engagement:* Our research shows that radio listenership is split evenly between men and women. Gender imbalance risks marginalising and sidelining women in issues that affect them. Debates and engagement about British society, healthcare, politics, education, aged care etcetera, may result in exclusion of female voices on the very issues that affect them most. Currently, the major political parties are concerned about the lack of female engagement in political debate. One major reason identified is politicians do not reflect their constituents, especially women and minorities. If commentators do not reflect their audience, how can they engage or represent the population? Diversity and inclusion research finds that products and businesses representing their consumers are more successful.
- *Misrepresentation:* Inappropriate representation and information disconnected with the views and experiences of a diverse range of women, limits the development and aspirations of women. Stereotyping and underrepresentation is a barrier to civil, cohesive society where everyone is given the same opportunities. Without role models, where will the female broadcasters of the future develop their skills? Who will sponsor and mentor women in business, if stereotypes and underrepresentation reinforce outdated views about female potential in certain careers? In business, one of the challenges of the leaking female talent pipeline is that many women disappear because sponsors and mentors (who are mainly men) unconsciously favour those in their own image (ie: younger men). It is ironic that in an industry that broadcasts and reports on EU and UK directives encouraging women to develop a presence and voice in business, itself experiences gender imbalance.

- *Ageism*: Edging out of older women may mean a loss in talent, experience, role models and training opportunities for younger women in radio. With an aging population, it is imperative that the voices of older women are heard and that they continue to contribute to the social discourse affecting their lives. Women also tend to live longer than men. Redressing the gender and age imbalance in radio can help better reach the audience and engage the aging population.
- *Missing opportunities for greater economic and business benefits*: Related to the arguments about gender balanced boards for FTSE companies, a greater gender balance in radio and broadcasting, can produce better economic outcomes for the UK. The UK Government has produced reports showing that companies with more women in FTSE 350 companies experience lower turnover, better performance and better outcomes for customers, which is positive for the UK economy.¹¹
- *Lack of access to jobs and on-the-job training*: Women, especially minority women who want to develop their radio skills as they progress, experience barriers to progression. What will or should women aspire to if there is no hope of success? How will this loss of intellectual and economic capital affect Britain's GDP and future prospects for world class broadcasting? In this globalised economy, it is imperative to maintain a competitive advantage by addressing any future potential barriers to skills development and representing a more diverse population. This lack of opportunity, we believe affects young women's ability to move from education to work and progression. A further issue for minority women can include barriers to social mobility due to a lack of jobs and opportunities for progression.

How gender imbalance in media can reinforce stereotypes

Astute Radio is particularly concerned about the way women, especially minority women, are represented in the radio and the media, generally. Emma Watson's address to the UN on 21 September 2014¹² highlights the unconscious biases and stereotypes that can limit the potential and aspirations of women and men held to stereotypes. The following data highlights some of the implications of having a gender imbalance in the media:¹³

- Women reporters are more likely to report women as the subjects of their stories than are men. Women are more likely to challenge, and less likely to reinforce, stereotypes in their reports than male reporters.
- 46% of global news content (which experiences gender imbalances) reinforces gender stereotypes, almost eight times higher than stories that challenge such stereotypes (6%).
- 50% of women in a survey of 327 reported experience of sex discrimination in the last 5 years and 23% had experienced sexual harassment in that period.¹⁴

¹¹ https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/320000/bis-women-on-boards-2014.pdf

¹² <http://youtu.be/p-iFl4qhBsE>

¹³ <http://ukfeminista.org.uk/take-action/facts-and-statistics-on-gender-inequality/>

¹⁴ <http://ukfeminista.org.uk/take-action/facts-and-statistics-on-gender-inequality/>

Based on the research, Astute Radio believes that more gender balance in media will help in challenging gender stereotypes and provide different, more empowering role models to women and girls, especially minorities.

We do not believe that simply replacing talented and skilled men with women within media organisations, is the answer. At Astute Radio, we believe that job creation is the answer. For example, as a new player to the media landscape, we can address the gender imbalance within the industry. Research in other countries consistently shows that where women work in media organisations such as Astute Radio, both society and the economy are impacted positively (see question 12 below). Studies have found that platforms such as Astute Radio, which are community media initiatives run mostly by women, allow women to be seen as producers and contributors of content, not just as consumers. Greater involvement of women in technical, decision making, and agenda-setting activities have the potential to promote a balanced and non stereotyped portrayal of women.¹⁵

We believe that overall, there are positive moves towards participatory community initiatives, such as Astute Radio. For example, we are currently working with the Greater London Authority to challenge stereotypes. We are also working on an initiative to identify and challenge some of the systematic reasons for the lack of support of minority women in radio and creative industries. However, for sustainable change, there needs to be more support in place, both in terms of funding and opportunities for collaboration with government.

Regulation

4. What legal and regulatory obligations affect broadcasters in relation to gender balance in this genre? To what extent are those obligations observed or circumvented?

The Equalities Act 2010 includes a person's sex as a protected characteristic. This means that people cannot be discriminated based on gender when they are applying for jobs. Many employers also have equal opportunity policies which try to enforce an equality framework in hiring decisions. However, in our understanding, there is no industry specific regulatory obligations that affect broadcasters in regards to gender balance. Listed companies do have best practice targets for women on boards and the BBC has been aiming to have 50% representation of women in its breakfast programming in its local radio stations. OFCOM, the UK's broadcasting regulator does not, to our knowledge, impose any regulatory obligations in regards to gender balance. Various bodies in the radio and broadcasting industry are encouraging gender balance on a voluntary basis and many broadcasters have signed equality pledges. We do not support quotas, however, we do recommend annual reporting of the characteristics of experts used by mainstream and significant broadcasters.

From a regulatory and compliance stand point, organisations tend not to prioritise best practice or good practice guideline, unless there are clear obligations or economic

¹⁵ <http://www.gsdr.org/go/display&type=Document&id=4266>

consequences. Without a clear motivation or accountability, good intentions do not always result in real action. An “If not, why not” reporting requirement might be appropriate to compel media organisations to report on their gender and BAME representation. This approach can also allow the consumer to signal their preferences by making choices about their listening habits. This “If not, why not” approach has been used in other industries such as accounting and has allowed relevant information to be made publically available for investor and public scrutiny.

Self-regulation

5. What, if anything, are broadcasters doing voluntarily to try to achieve gender equality in this genre?

In addition to the voluntary pledges made and targets set (as mentioned above in question 4), we note the following programmes through which broadcasters are voluntarily trying to achieve gender equality:

- *BBC expert days* – women are invited for media training if they meet certain criteria as set out by the BBC
- *Creative Diversity Network* - forum, paid for by its member bodies. CDN aims to bring together organisations, which employ and/or make programmes across the UK television industry to promote, celebrate and share good practice around the diversity agenda. Please note that the CDN is not a regulator and is accountable only to the CEOs of each member organisation.¹⁶
- *Networking organisations* – The BBC in particular works with the voluntary networking organisation, Sound Women, to promote the advancement of women in radio. Astute Radio is discussing possible collaborations to advance the representation of minority women in radio as our remit is to offer jobs and a platform for minority women.
- *Work experience* – Internships and work experience programmes targeting women and minorities.

6. How successful are broadcasters’ voluntary initiatives and are they sufficient?

As outlined in Question 4, above, voluntary initiatives are rarely a motivating force for change especially when there is little accountability. Based on the research evidence, in our opinion, voluntary initiatives are not sufficient. This call for greater gender balance in radio has been going on for 50 years. Many radio insiders continue to quote the old age argument that “listeners prefer to hear the voices of men”. These attitudes are difficult to change voluntarily. We recommend an “If not, why not” governance approach.

¹⁶ <http://creativitydiversitynetwork.com/about/>

7. When participants in news and current affairs broadcasting are chosen on “merit”, what constitutes “merit” and does this appropriately reflect the levels of female expertise in society?

In our view, merit constitutes professional experience and expertise. Currently, there are many women with merit who are not considered for various reasons. We do not believe that the current representation reflects the level of female expertise in society nor where there is an opportunity to provide positive role models, that opportunity is always taken.

8. Are there any significant commercial initiatives in response to this issue, e.g. agencies providing contributors, or directories of women experts? Are these initiatives appropriate? If so, what are the barriers to their success?

Further to the initiatives identified in question 5, we believe the most significant commercial initiatives in response to the gender imbalance include community radio stations and start up radio stations such as Astute Radio. The community radio sector throughout the world is a useful way in which women work in media. Niche radio stations such as Astute Radio which focus on encouraging and enabling more minority women to work in radio, aim to balance the underrepresentation of women who are considered minorities (eg: ethnic minorities; LGBT; disabled) where challenges and imbalances are even more pronounced.

Nudge

9. To the extent that voluntary initiatives are insufficient, what effective and proportionate policy levers are available to effect change?

We believe that effective and proportionate policy levers to effect change, includes a best practice code of conduct and related annual reporting requirements. We need proactive measures that foster gender balance within the industry and encourage governments to create a policy environment that is conducive for women in broadcasting and radio.

As discussed in question 4, we believe an “If not, why not” reporting requirement is appropriate to encourage media organisation to report on their gender and minority representation. We also believe policy statements outlining the process used to find female experts by media organisations should be made publicly available. We do not support quotas, however, we do recommend reporting of the characteristics of experts used by mainstream and significant broadcasters. Within the headhunting industry, reforms have been proposed to improve the transparency of the headhunting process for board appointments.¹⁷ We believe that this could be a model to use for the identification of female experts.

The recommendation in the Davies Report for increasing the number of women on FTSE company boards has significantly impacted the way companies look at the female talent pipeline. Since the launch of the Women on Boards Report in 2011, the number of women on FTSE Boards has resulted in a culture change for British business. This high profile,

¹⁷ <https://www.gov.uk/government/news/headhunter-reforms-to-boost-female-board-appointments>

voluntary approach backed up by an annual review, has resulted in women's representation on FTSE 100 boards reaching 20.7% (2014), up from 12.5% (2011). The FTSE 250 has achieved 15.6% (2014), up from 7.8% (2011).¹⁸ The Davies Report recommends a target of 25% by 2015.

For this reason, Astute Radio believes that annual reviews and reporting requirements are an integral part of any policy change.

Finally, academic research specifically focussing on the education of journalists might be useful in understanding some of the structural barriers to gender balance in broadcasting. Consideration of the teaching methods and approaches, as well as ties with industry may provide a greater understanding of the gender imbalance challenge. Currently, Astute Radio, in collaboration with Loyola University Maryland and Louisiana State University, is investigating and researching diversity within journalism education to identify how educational institutions deal with diversity in media, including gender balance. One of our aims is to understand how the education of journalists and subsequent hiring decisions affect reporting.

Other genres, especially serious factual broadcasting

10. Are these concerns particular to news and current affairs broadcasting? Does this genre have a particular and different responsibility to reflect accurately the levels of female expertise and authority in society? Do news and current affairs broadcasters have a responsibility to reflect their audiences? How should these values be determined?

These concerns are not particular to news and current affairs broadcasting. Business and industries such as STEM also experience gender imbalances. While these concerns are not particular to news and current affairs broadcasting, the nature of the industry is important. News and current affairs aims to inform, reach and engage large audiences. News and current affairs can also shape public opinion. For these reasons, we believe that news and current affairs broadcasting must accurately reflect the levels of female expertise and authority in society. Many of the reasons for identifying female experts are outlined in our response to question 3.

Yes, we believe news and current affairs broadcasters have a very important responsibility to reflect their audience. These values should be determined by considering the proportion of the population, and identify where we need greater representation and the role models that can provide positive, aspirational choices for women, especially minority women. Having more gender balance, can provide more balanced reporting and perspectives.

11. What implications do these questions have for serious factual broadcasting with a high proportion of expert and authority figures?

¹⁸ https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/320000/bis-women-on-boards-2014.pdf

We believe the implications these questions have for factual broadcasting with a high proportion of expert authority figures, is that they revisit existing policies for expert identification and exposure – whether this is within the context of the Equalities Act 2010, best practice in regard to gender balance or based on the business case for diversity. We believe that similar to other industries, unconscious bias may be at play. Authority figures are role models and it is imperative to give confidence and inspiration for girls who may want to become experts in particular fields. We have spoken with many experts who were influenced to enter their field of expertise because of role models they encountered during their lives, including on television and radio.

We believe that an effective short term and longer term approach to addressing the gender imbalance, is to provide support and funding for smaller media organisations and start ups, such as Astute Radio which are focused on giving a voice to women. One of the arguments for the gender imbalance is that there is simply not enough jobs. We do not believe that removing men to replace them with women is the answer. Rather, we want more opportunities for women to develop their skills and move up the talent pipeline. In this vein, we at Astute Radio, believe that job creation is the answer. Therefore, young media companies should be encouraged and supported to help address the gender imbalance within the industry,

Abroad

12. Does the issue exist in other cultures? If so, is there evidence that any other culture is more successful in representing female expertise and authority both on screen and in the production of news, current affairs and serious factual broadcasting? If so, how?

There is a vast array of evidence acknowledging that the gender imbalance in news and current affairs broadcasting on television and radio exists in other cultures. There are varying levels of success in addressing the imbalance.

On 22 September, 2014, the UN Women Executive Director Phumzile Mlambo-Ngcuka at the second Symposium on Gender in the Media and launch of global study on gender stereotypes in film, at UN Headquarters in New York stated:

“In 1995, 189 governments convening in Beijing, China for the World Conference on Women adopted the Beijing Platform for Action, which has become the international road map for gender equality. It called for more women in decision-making positions in the media, and for codes of conduct to avoid stereotypical and degrading depictions of women. Twenty years on, this call is still as relevant.

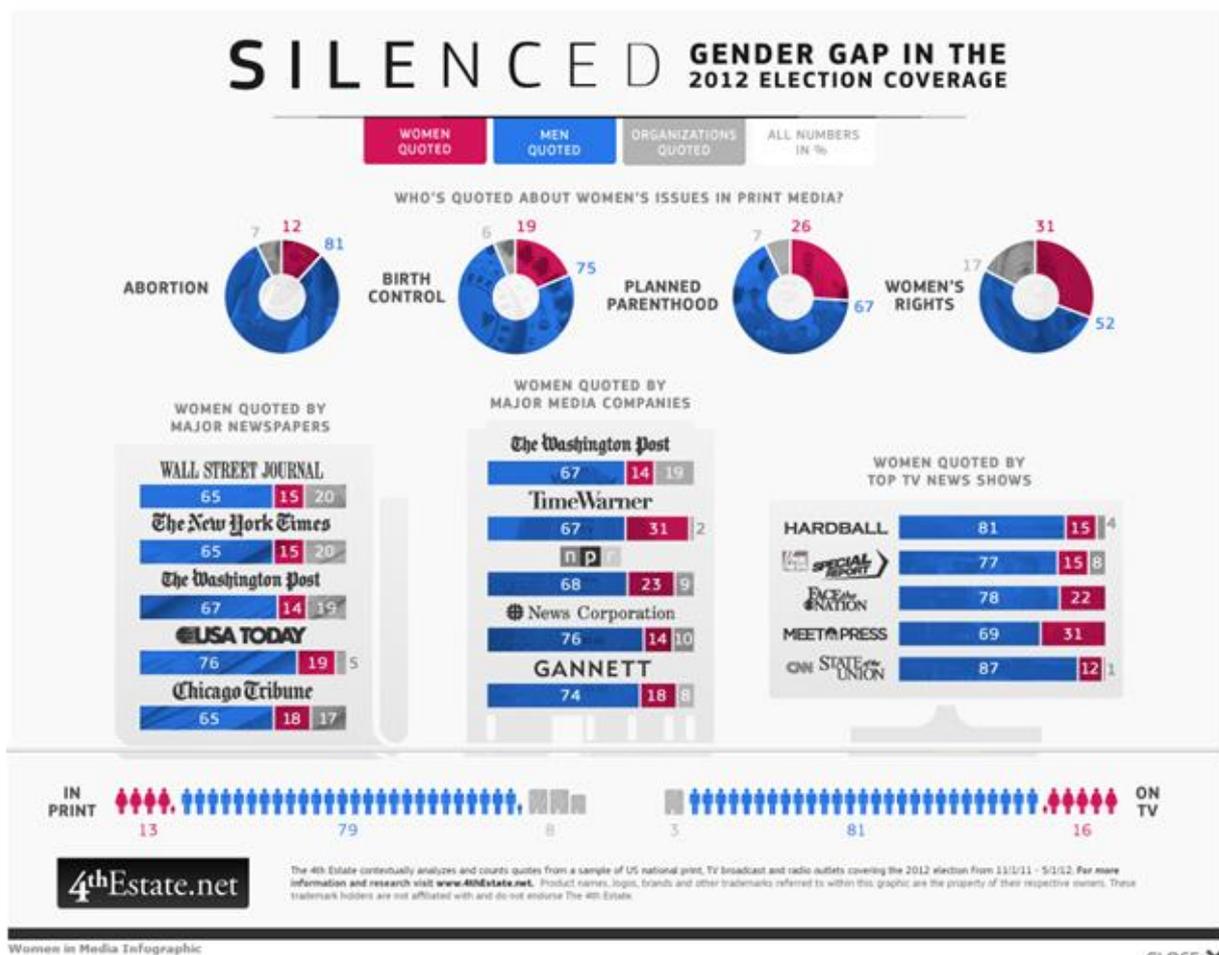
This is true also for the news media. Available research shows that almost three quarters of all top management positions are still held by men. The effect of this underrepresentation of women in media decision-making is a lack of inclusion and diversity. Only a fraction of all news stories focus specifically on women, and only a quarter of people interviewed, seen or heard are women.

Our study today confirms this correlation of representation and content, and the way in which leadership by women facilitates significant increases in the number of female characters on screen.”¹⁹

There is also a vast array of evidence to show that educating, empowering and employing women in radio not only redresses the negative implication of the gender imbalance in media, but also encourages men (who are predominate in hiring decisions) to reconsider their attitudes towards women.²⁰ We have specifically referred to USA and Africa and Asia, in the discussions below.

USA

According to the Huffington Post,²¹ when it came to women’s issues in the USA 2012 election, women remained relatively voiceless on the issues that most affected them. The study acknowledges that “opinion sections can shape a society's opinions and therefore are an important measure of women's voices in society”.



Source: <http://www.4thestate.net/female-voices-in-media-infographic/#>

¹⁹ <http://www.unwomen.org/en/news/stories/2014/9/ed-remarks-gender-in-media>

²⁰ <http://www.gsdrc.org/go/topic-guides/gender/gender-and-media>

²¹ http://www.huffingtonpost.com/barbara-hannah-grufferman/war-on-women_b_1569251.html

In the US <http://www.shesource.org/> provides a database of women experts that firstly challenges this assertion and, secondly, provides a practical resource for challenging the bias. In the UK, there are some database sources such as Media Diversified (<http://mediadiversified.org/about-us/>) which focuses on black women, and BBC's Women Experts programme which identify female experts.

Africa and Asia

The research in Africa and Asia is centred mainly on the use of community radio projects to empower women economically, socially and politically.²² In many of these countries, women are largely underrepresented in news broadcasting and radio. Community, and more specifically, women-led radio stations have shown to build the confidence of these women in voicing their opinions and balancing out the voices and opinions that shape policy and public opinion. For example, these women challenge gender stereotypes and gender imbalance within media, public life and business.

Based on the overwhelming evidence that more women in radio is beneficial in other parts of the world, we believe that parallels can be drawn about the benefits of having a more gender balanced approach to news broadcasting and radio in the UK. We highlight that the increased prevalence of women in public and private institutions has helped raised the question of gender imbalance in many industries, resulting in positive outcomes for the economy and society.

30 September 2014

²² <http://www.gsdrc.org/go/topic-guides/gender/gender-and-media>. There are too many studies to quote. Many have been summarised and collated at the Governance and Social Development Resource Centre (GSDRC) link provided. The GRDC is a partnership of research institutes, think-tanks and consultancy organisations with expertise in governance, social development, humanitarian and conflict issues. Its partner organisations include UKAid, Australian Aid and the EU Commission.

BBC – written evidence

Summary

1. Women are well represented in BBC News and Current Affairs, both on air and in editorial and management positions. However, further improving the representation of women in BBC News and Current Affairs remains a priority for the BBC.
2. Across the BBC, 48.8% of the workforce and 41.1% of leadership grades are female. In the BBC's News and Current Affairs division, 47.5% of staff are female.

Women's representation ²³	%
Total BBC workforce	48.8
News and Current Affairs	47.5
Leadership in Network News	37.3
Leadership in Global News	35.1

3. The BBC has led the industry through our [Expert Women](#) training programme, which supports and trains women from a broad range of disciplines and provides them with the skills to speak on their area of expertise on-air and on-screen.
4. We have also set up the Global Women in News group, to support female staff who work in the BBC News division.
5. We have recently made a number of appointments to our senior editorial team including Carrie Gracie to the role of China Editor, Lucy Manning as Special Correspondent, Penny Marshall as Education Editor and Katya Adler as Europe Editor. On-air, the appointment of Mishal Husain to *Today*, and Ritula Shah on *The World Tonight* are all significant and prominent changes.
6. This submission covers a number of divisions within the BBC (News and Current Affairs, Local Radio, Scotland, Wales and Northern Ireland), in addition to initiatives taken by the BBC, including Expert Women, Global Women in News and 100 Women.

Expert Women

7. Increasing the representation of women is not just a BBC issue but an issue for the industry as a whole. The Expert Women programme was devised as a response to the proportional under-representation of women on television as experts and pundits. It was conceived, in part, thanks to the campaign led by Broadcast magazine.

²³ The total BBC workforce and News and Current Affairs figures cover the period August 2013-September 2014. The figures for Leadership in Network News and Global News are taken from the BBC Employee Information Appendices Profile Data for the year up to September 2013.

8. Expert Women began in January 2013 as a series of training days for female experts with specialist knowledge in areas where women tend to be under-represented in the broadcast media, including science, technology and medicine.
9. Research has shown that women are more likely than men to consider themselves “not expert enough” when asked to contribute or comment on radio and television. Expert Women aimed to address this issue by offering support to female experts who would like to be specialist presenters or contributors.
10. The days took place around the UK including London, Salford, Glasgow, Cardiff and Belfast, with the support of Creative Skillset, Channel 4, Sky, ITV, BBC Diversity and BBC North.
11. Since it launched, the programme has successfully trained 164 women. 73 of the women have gone on to make 347 appearances, 195 on radio and 152 on TV; helping to redress the balance of women on screen and supporting the wider industry.
12. At least two women from the programme have been taken on by agents and a number are currently in discussion with development teams, both within the BBC and at independent production companies, about programme ideas. Graduates range in age from mid-twenties to late sixties and are drawn primarily from the worlds of academia, business, medical and scientific institutions, and museums.
13. The programme’s success is due to its unique combination of high quality training, confidence boosting and the opportunity for the women and programme makers to meet.
14. The details of all graduates from the programme are now contained in the Expert Women Database which is distributed to programme makers upon request.
15. The application videos of the graduates have also been compiled by specialism on the Expert Women’s Day [YouTube channel](#). We have a number of reports of women being booked for appearances by programme makers who discovered them either through the database or via the YouTube channel.

Global Women in News

1. Global Women in News was established in February 2014. Since then it’s gained 800 members, based in London and in regional offices around the UK and overseas.
2. It is a volunteer network run by staff and open to women working in all areas of news, and in all locations. It has two aims:
 - a) To increase the representation of women on air and in our content, in front of the microphone and in senior editorial positions.

b) To increase opportunities for women throughout the BBC

3. Global Women in News has held a series of training events (confidence training, negotiations skills, mentoring skills, a day on 'Modern Working') as well as networking events, guest speakers through 'How to be...' sessions with senior women in and outside the BBC. 50 mentor/mentee pairs have already been matched.
4. The network has an internal page on the BBC's intranet site and a Facebook page. The network tries to live blog and film all of its events as membership is widely spread.
5. The network recently conducted a survey of members, looking at women's experience in BBC News, particularly their experience and views of flexible working, and also their needs from the network. The survey found that 85% of women felt that having children or caring responsibilities affects women's career prospects and that 70% of women agreed that working part time has a disproportionate impact on a woman's career prospects.
6. In response to the survey, BBC News has made significant changes to its flexible working policy which we hope will improve the range of opportunities for part time staff. These include:
 - The launch of a job share register across News Group
 - A change to the way we advertise jobs, so that it is assumed that all roles are open to job share
 - Offering Hot Shoes placements and News Swaps on a part time basis²⁴
7. A third of the survey sample requested a change to their working arrangements and of those, 87% had their request accepted. 90% of the women who work flexibly feel supported in this.

100 Women event

8. In September 2013, the BBC announced that women would be better represented in the BBC's global output. A new season of programming, [100 Women](#), was launched to turn the spotlight on women's lives around the world and kick-start a drive to feature more women's voices and women's stories on the BBC's global news channels – BBC World News television, BBC World Service radio and BBC.com.
9. The 100 Women season of special reports, programmes and discussion ran throughout October 2013. It culminated in a global conference where 100 women from around the world assembled at New Broadcasting House in London to discuss some of the crucial issues facing women today.

²⁴ Hot Shoes attachments allow BBC staff the opportunity to experience two weeks' working in a completely different area of the organisation.

10. The women who attended the conference were a mixture of female trail-blazers – high-profile women in all spheres of life from politics and economics to culture and sport, alongside grassroots campaigners and women whose voices are usually silenced.²⁵
11. The 100 Women event was streamed on a live event page on the BBC News website and broadcast live in English on BBC World News TV and World Service radio, as well as by many of our 27 global languages services, reaching women across the world.

BBC News and Current Affairs

12. A number of female journalists have been given high-profile appointments on BBC News in recent months. Naga Munchetty joins the BBC One *Breakfast* presenting team; Carrie Grace has been appointed China Editor, Laura Kuenssberg has joined *Newsnight*; Penny Marshall has been appointed Education Editor.
13. Recent foreign moves include Lucy Williamson going to Paris, Jenny Hill to Berlin, Sarah Rainsford to Moscow and Shaimaa Khalil to Islamabad. The success of some of our language service reporters like Nomsa Maseko and Anne Soy is already changing the look and sound of the whole of BBC News.
14. On Radio 1, *Newsbeat* is co-presented by Tina Daheley, who also presents Radio 1's breakfast news and sport and BBC Three's *Free Speech*. Of the one editor and three assistant editors at Radio 1's *Newsbeat*, there are three women, including Editor Louisa Compton, and one man.
15. *Question Time* is one of the BBC's flagship news programmes. Between September 2013 and July 2014, 41.6% of panellists were women²⁶
16. On BBC News Channel and BBC World, 27 of 47 episodes of the *Our World* strand, were presented by women²⁷
17. Between April 2013 and March 2014, there were 39 half-hour episodes of *Panorama*, of which 11 were reported by women. Presenters included Mishal Husain, Joan Bakewell, Jane Corbin and Shelley Jofre.
18. On BBC Three, 12 of 13 hour-long films were presented by women and all 8 of BBC Three's *Free Speech* debate programmes were co-presented by a man and a woman. Of the 7 hour-long films that were not presenter-led, 5 were narrated by women. Of the 37 presenter led hour-long films on BBC Two, 5 were presented by women and 3 co-presented by a man and woman.

²⁵ A full list of those who attended is available at <http://www.bbc.co.uk/news/world-24579511>

²⁶ Please note that this figure differs to the figure included in the call for evidence for this inquiry, which stated that 72% of *Question Time* contributors were male.

²⁷ These were weekly half-hour *Current Affairs* films transmitted between August 2013 and July 2014

19. It is important to us that we monitor the progress of representation of women. BBC News conducted a monitoring pilot for on-screen portrayal for all UK news broadcasters including the BBC, ITV, Channel 4, Sky and CNN which ran for four weeks from February 2014. While it does not present a comprehensive picture of any one news programme, the purpose was to attempt a worthwhile comparison to be repeated later in 2014 or 2015. Broadly speaking, the pilot showed that the overall representation of women was 3 to 1. A planned CDN monitoring tool will – in the future - allow for measures and comparisons.

BBC Local Radio

20. In August 2013, BBC Director-General, Tony Hall, announced his ambition to have women presenting at least half of its English local radio breakfast shows by the end of 2014. Previous to this announcement, there was a female presence of less than 20% across 41 English local radio breakfast shows.
21. As of October 2014, 44% (18 breakfast shows) are presented by women and we are on track to achieve our ambition of 50% by the end of 2014. Breakfast shows attract peak audiences on BBC Local Radio so positive developments made here can not only impact on the rest of the station, but be appreciated by the greatest number of our listeners.
22. Appointments include Nicky Price as the presenter of BBC Radio Norfolk's breakfast show and Georgey Spanswick as the presenter of BBC Radio York's breakfast show, Etholle George is now presenter on the breakfast show at BBC Radio Suffolk and Emma Britton as presenter on the breakfast show at BBC Somerset. BBC Radio Humberside is now a double-headed team and Maggie Doyle has joined BBC Radio Kent's Breakfast Show. Jo Haywood is now presenting on BBC Radio Leicester's breakfast show and Carla George joined BBC Radio Lincolnshire's Breakfast Show as co-presenter. Ashlea Tracey has joined the BBC Radio Jersey Breakfast show and Laura Rawlings has joined Steve LeFevre as co-presenter on BBC Radio Bristol.
23. Behind the scenes, there's a strong female influence with more than 50% of breakfast show producers being female.
24. A series of initiatives, such as 'Women in Radio' workshops, have been launched to broaden the way Local Radio offers opportunities to potential presenters, and to support developing talent.
25. We have run a mentoring programme for 20 female local radio presenters. Kirsty Young, Jenni Murray, Victoria Derbyshire, Ritula Shah, Jane Garvey, Fi Glover and Paddy O'Connell are all mentors on the programme.

Women's representation in the Nations and Regions

Scotland

26. The vast majority of BBC Scotland's TV news programmes are presented by female journalists and presenters.
27. On-air, the flagship BBC One *Reporting Scotland* presentation team is led by Jackie Bird, with Sally Magnusson and Catriona Shearer also presenting various editions of the programme along with Sally McNair, Senior Broadcast Journalist, who presents the bulletins when the other presenters are not available on the roster. *Reporting Scotland* is a formal news bulletin programme with one newscaster/presenter, rather than an "on the sofa" double-headed programme, so the presenter of *Reporting Scotland* is the key face for the viewers of the BBC's News and Current Affairs output in Scotland.
28. On BBC Two Scotland, the *Scotland 2014* programme (which runs at 10.30pm Monday to Thursday) is presented by Sarah Smith. Sarah joined BBC Scotland this year from Channel 4 to lead this programme, newly commissioned to reflect a busy news year in Scotland.
29. BBC Alba's *An Là* (the main news programme broadcast weekdays in Gaelic at 8pm) is regularly presented by Angela MacLean amongst others.
30. Women are also well represented off-air at BBC Scotland, with a number of women in key management roles. Karen Johnston is the Managing Editor of News and Current Affairs for BBC Scotland, with responsibility for all news staffing matters, as well as being the editorial lead for travel and weather content in Scotland and for planning Royal stories and other large-scale news events. For Gaelic News (on TV, radio and online), Maggie MacKinnon is the Assistant Editor, responsible for parts of the output and regularly deputising for the Editor, Norrie MacLennan. Margaret Mary Murray is the Head of Gaelic Services at BBC Scotland.
31. Behind-the-scenes in management, Donalda Mackinnon is Head of Programmes and Services at BBC Scotland. This one of the most senior roles in BBC Scotland.
32. More than 20 female experts attended the Expert Women Day Scotland at BBC Scotland's headquarters in Glasgow.

Wales

33. BBC Wales News provides a comprehensive news service across TV, Radio and Online in both English and Welsh. *Wales Today*, the flagship TV news programme at 1830 on BBC One Wales is, like *Reporting Scotland*, a national news bulletin with one main presenter. This role is shared between a male and female presenter - Lucy Owen and Jamie Owen - who alternate presentation shifts.

34. One of *Wales Today's* main sports presenters is Claire Summers who played a key presentation role in our Commonwealth Games coverage from Glasgow. Claire also presents the main bulletin at 1830 from time to time. Other female presenters who regularly present Wales Today bulletins at lunchtime and breakfast are Rebecca John, Jenny Rees, Nicola Smith and Kate Morgan.
35. *Newyddion 9* is our main TV news programme for S4C. It's broadcast at 9pm every weekday and the main, and sole, presenter from Mondays to Thursdays is female presenter Bethan Rhys Roberts. Bethan also presents BBC Wales' flagship politics programme, *The Wales Report*, when the main presenter Huw Edwards is unavailable. Before and after the Scottish Referendum, Bethan presented two Wales Report Debates focusing on the impact of the vote on Wales. *The Wales Report* is an independent production for BBC Wales.
36. On radio, our morning drive time programmes on Radio Wales and Radio Cymru have dual, gender balanced, presentation teams. Oliver Hides and either Mai Davies or Felicity Evans are the main presenters on Good Morning Wales while Kate Crockett and Dylan Jones present Post Cyntaf. Kayleigh Thomas is also on our Good Morning Wales presenter's rota.
37. News producers have also been working towards increasing the number of female paper reviewers for programmes with significant success. *Wales Today* has recently started monitoring female portrayal and representation on the programme with the aim of ensuring that audiences are more fairly reflected.
38. BBC Wales is pro-actively seeking to increase the number of women who appear on news and current affairs programmes as contributors. A number of initiatives are in place with the aim of working towards achieving this goal. Details of the latest 'Expert Women's Day' for North Wales, which is happening in November, can be found [here](#).
39. A '[Women in Business Day](#)' is another BBC Wales initiative which aims to increase our female contributor base. The day provides an introduction to the world of broadcasting to encourage women from the world of business to come forward as contributors to our TV, radio and online services. The day will offer a range of practical media experience, including sessions on camera and in a radio studio. There will also be opportunities to network with experienced programme makers and industry leaders.
40. The latest staffing figures (end of September 2014) from BBC Wales News and Current Affairs, which exclude the Head of Department & PA, people on maternity leave and long term sick, point to a newsroom with good gender balance overall. The News Management Team consists of 5 women and 5 men; there are 16 women in Senior Producer and Correspondent roles, compared with 17 men. Across the whole of BBC Wales News and Current Affairs department there are 143 women and 133 men.

Northern Ireland

41. Women are well represented across the BBC's relatively small local department in Northern Ireland, including a number of women in senior management positions in the news and current affairs division. This includes Kathleen Carragher, Head of News; Gwyneth Jones, Deputy Editor of Television Current Affairs, and Susan Lovell, Head of Television Commissioning.
42. In addition, women make up around 60% of the assistant editors in radio news; 60% of senior broadcast journalists (radio); 50% of senior broadcast journalists (television); 75% of television news directors; and 85% of on-air broadcast journalists.
43. The BBC ran a successful Expert Women's day event in Belfast and identified several new contributors from different disciplines and backgrounds. Expert Women's Day Northern Ireland brought together 24 female experts to BBC Northern Ireland's headquarters for a day-long introduction to the media.

Supporting women in BBC News (and across the BBC)

44. The BBC is committed to making news a better place to work. We are implementing all of the recommendations of the [Respect at Work](#) review and leading the broadcast industry in the way we support staff with complaints. With ambitious targets and a raft of new support for staff we are committed to ensuring all complaints are dealt with as quickly and fairly as possible.²⁸
45. As mentioned above, we have recently made changes to our flexible working policy in BBC News in order to improve the range of opportunities available to part time staff. We hope that these changes will improve career progression for staff, enabling individuals to work to full potential with increased engagement, and create a more diverse workforce by retaining talented staff at all levels and increasing the number of senior roles available to part timers.

October 2014

²⁸ The Respect at Work Review was established following the revelations about Jimmy Savile. Led by Dinah Rose QC, the review looked at culture and practices at the BBC including bullying, harassment, including sexual harassment, and behaviour in the workplace. The Review's report was published in May 2013.

BBC, ITN and Sky – oral evidence (QQ 19-31)

Evidence Session No. 2

Heard in Public

Questions 19 - 41

TUESDAY 28 OCTOBER 2014

Members present

Lord Best (Chairman)
Baroness Deech
Lord Dubs
Baroness Fookes
Baroness Hanham
Baroness Healy of Primrose Hill
Lord Horam
The Lord Bishop of Norwich
Lord Razzall
Lord Sherbourne of Didsbury

Examination of Witnesses

John Hardie, Chief Executive Officer, ITN, **Jonathan Levy**, Head of News Gathering, Sky News, and **Fran Unsworth**, Deputy Director of News and Current Affairs, BBC

Q19 The Chairman: Welcome to the three of you. Thank you very much for giving up time to come before our Committee and join in with this inquiry. It is really helpful to have you with us. Thank you indeed. We are being broadcast, as you would expect. Whether the watching world is very numerous we are not sure, but, anyway, you are on the record.

I am going to ask you, if you would, to introduce yourselves very briefly and give us your own perspective, where you are coming from, what about this inquiry is special to you. Just very briefly give us an intro to your own perspective on these matters and then we are going to have our questions around the table. We find that we run out of time quite often as the questions proceed, so I am going to ask you, if you could, to be brief. Particularly, if someone has already answered the question, we will assume that you agree with the other person unless you tell us differently. Otherwise we get each of you telling us the same story.

With those words of warning, but with our deep gratitude that you have been able to join us, could I ask you to introduce yourselves in turn and say a little bit about where you are coming from on this?

John Hardie: Good afternoon. I am John Hardie. It has been my privilege for the last five years to be Chief Executive of ITN. ITN is a privately owned, commercial company operating in television production, specialising in television news and businesses that arise from that. This Committee has previously heard evidence from me in its review of news plurality about the range, quality and distinctiveness of the services we currently provide under contract

news for all three of the commercial public service broadcasters: ITV, Channel 4 and Channel 5. There is no ITN editorial take on matters of the day. Each service is distinctive and our ability to make sure that such a range of successful services can thrive is, in part, built upon ITN's culture, which I would say is open, competitive and egalitarian. That includes the fact that it has been and continues to be a place where women can thrive, can build long-term careers and rise to the very highest levels. Today, as I am sure we will explore in more detail, we are seeking to amplify that culture through our policies and day-to-day practices and find more ways to improve our performance in broader diversity as well as in gender equality. We welcome the work of this Committee in exploring new initiatives in this area.

Fran Unsworth: I am Fran Unsworth and I am the Deputy Director of BBC News and Current Affairs. I suspect that I do not need to tell you what BBC news and current affairs does; I think everybody probably knows that. I have worked as a woman in the BBC now for more than 30 years, so I guess I have some firsthand experience of what it is like to work in such an organisation. If I can address the point here directly of this Committee, I think it is fair to say that at BBC News we have been possibly somewhat late to the party on this issue. Whilst you do not want to get ahead of your audience, for some years we were behind the audience in this question of, particularly, gender representation on the air. We have spent the last couple of years, probably, putting in place quite a lot of policies and measures to bring ourselves up to speed with this, which are now beginning to pay off, but we are not there yet.

However, we are making some progress. It has been specified as a priority for our Director-General, Tony Hall and for James Harding, the Director of News and Current Affairs, who have made diversity a centrepiece of their own strategies.

If we look at some of the figures on gender in the BBC and in news, it is not bad. Across the BBC as a whole it is 48% of the workforce and, in news, 47% of the staff are female. However, when you get down to how many are in leadership roles those figures get worse: about 37%, by our count, are in leadership roles, so there is some clear room for improvement there. Having said that, we do have quite a few critical roles that are filled by women: Fiona Campbell, current affairs; me; Sue English, Head of Political Programmes; Helen Boaden ran news for eight years. We recently appointed some women to quite key on-air roles and a few examples are: Carrie Gracie in China, Katya Adler is about to take up a post in Europe and I could mention many others.

We have also launched a number of initiatives to improve diversity on-air as well. We have a programme that we started and are sharing with the industry called the Expert Women programme, which is training women as specialists in order for them to be confident enough to appear on our programmes. We also have a project called 100 Women, which is a global project looking at women around the world and featuring them in our output. Internally, we have several women-in-leadership programmes underway, which are about mentoring and sponsorship for key women to get them into senior positions and a global women-in-news network, which is an internal body that has about 900 members across the BBC. So, whilst I would undoubtedly say there is some way to go, it is fair to say that we are making some progress too.

Jonathan Levy: Good afternoon. I am Jonathan Levy. I am Head of News Gathering at Sky News, which is a 24-hour news organisation owned by BSkyB. I am very grateful for the

opportunity to appear before you to reiterate Sky's commitment to the equal representation of women in news and current affairs. Sky News, I believe, has made great strides in this area in the last two years. We have manifestly increased the number of female contributors to Sky News in our coverage, from around 20% in 2012 to over 35% today, and women are also very well represented in leadership roles, both on-air and off-air at Sky. We have some very high profile women in our presenter line-up—Kay Burley, Anna Botting—and also in senior reporting roles—Alex Crawford. Two members of our political team are women, an area where, in the past, there has not been great representation. We are proud that our editorial staff comprises a 50-50 split between men and women and we also have women in some significant leadership roles behind the camera, including the Head of Home News, the Head of Operations, the Head of Politics and also her deputy. So, whilst it is not exactly job done, we think we are making great progress in this area.

Q20 The Chairman: Thank you very much. You have answered, more or less, the starting point question, so thank you for that. There are a couple of edges to that that I might just explore with you. Regarding changes over the last five years, all of you except perhaps you, John Hardie, have addressed the question of change in recent years. At ITN, would you say things are very different from five years ago?

John Hardie: I did not take the opportunity to maybe go into as much detail with my submission earlier. I started with the culture of ITN, so let me expand on that. I said earlier that I thought it was a place where women can and do thrive and that is true more so now than, perhaps, ever, but it has been a proud history. Women at ITN have not simply had jobs; they have been in leadership positions and have defined part of ITN over its history, from Diana Edwards-Jones in the 1960s, Dame Sue Tinson in 1982, the first editor of a national news programme, all the way to Deborah Turness, who until just over a year ago was the editor of ITV News. Now, having had a long-term career at ITN, she is the President of NBC News, not only the first non-US national to hold that position, but the first female to hold that position. Those are just the tip of the iceberg. There are many more examples of that in ITN's history and current days.

What has happened in the last few years is that we have recognised the strength of that culture, but also sought to introduce policies and practices to amplify the culture that was already there, in particular in the area of flexible working practices and making more accommodations so that women in particular, but also men who are part of relationships, can adjust their working life in order to plan and continue a career for a much longer time than perhaps was the case 10 or 15 years ago.

Again, I would put this in the context of our broader diversity policy, because the policy that we have created most recently is one about diversity and equality, because we do not think you can simply isolate the issue of gender equality and not put it in the context of broader diversity requirements. For all of us in broadcasting, including in news broadcasting, this has become a much sharper area of focus in the last few years, so I do think that we have made steps forward. We have particularly paid attention to decision-makers, so women going into roles that make all the key decisions, and we are pleased that, across ITN, 51% of our editorial staff are female. Those are the ones making the news decisions of the day, the decisions about contributors and the major hiring decisions. We recognise that in some areas behind the camera—camera operators and so forth—we are slightly at the lower end

of the scale and that is something we need to look at more. So I think we have made progress on top of a good history, but we will absolutely say that we want to go further, particularly in the context of broader diversity within both our workforce and our representation onscreen.

The Chairman: Thank you very much. Fran Unsworth, on the difference between radio broadcasting and TV, are women in a different place in those two aspects of broadcasting?

Fran Unsworth: No, I do not think they are, because we are a newsroom that has merged, in effect, so radio and TV work out of the same buildings; people cross over between radio and TV. If you work in the newsgathering department, you work across radio and TV and the web, so I do not think there is a particular difference in gender balance between radio and TV at the BBC, no.

The Chairman: Thank you for that. I am going to turn to my colleagues now and ask them to declare any interests before they speak.

Q21 Baroness Healy of Primrose Hill: Obviously, editorial freedom and independence are key for you, but do you feel that news and current affairs has a particular responsibility to accurately reflect the gender balance of its audience and society as a whole? Does that affect how you produce the news?

John Hardie: The short answer is yes. We think it is both an ethical and a commercial imperative to be better representative of the audience we serve. The ethical reasons are clear, I believe. What we also find, though, is that, for an audience out there, we are sometimes appraised at ITN for getting through to people, and you have to get the totality of Britain right. Therefore, when people watching us see people on screen that they can identify with and see are like themselves, that we are covering the right kind of news stories and we are not missing things because we do not have the right representation among our staff and that we are bringing on contributors who broadly represent the general public, that makes it a stronger programme and it makes it more likely that our ratings will be better. Therefore, from an ITN point of view, we absolutely see a complete convergence of ethical and commercial needs to make further progress in this area.

Fran Unsworth: At the BBC, we take the view that absolutely we need a diverse workforce and that is about the universal licence fee. Everybody pays the licence fee, so therefore everybody has the right to see themselves reflected back in our editorial choices and in how we present what we are doing. There are particular responsibilities that go along with the licence fee in this particular area, yes.

Jonathan Levy: Likewise, I would echo that. Ethically there is a responsibility, but also there is a fundamental editorial responsibility. Both in front of the camera and behind the camera, the greater the diversity of voices, the more likely you are to more accurately reflect the world upon which you are reporting. If you limit the number of people contributing to the editorial conversation, you are going to get narrower coverage, so both ethically and editorially there is a huge responsibility to have the right representation of the genders.

Q22 Lord Dubs: Despite what you say, we have had evidence from individuals and groups who suggest that women with professional experience and expertise are not considered by news and current affairs broadcasters for recruitment and promotion. Indeed, the NUJ said,

“Women journalists still earn less than their male counterparts and are denied the same promotion opportunities, either because of unfair recruitment processes or because family responsibilities have narrowed or curtailed their careers”. Do you have any formal procedures to ensure that recruitment for your news and current affairs positions is fair and based on merit? Can you tell us something about them?

Jonathan Levy: To begin with, in terms of pay there is no disparity between male and female employees at Sky. They are paid the same, given equal experience and qualification for the role, and all our employment procedures are completely open and transparent. We are an equal-opportunity employer.

In terms of the policies and procedures we have in place, in order to have women return to the workforce having left to have children, we have a very generous maternity procedure. We offer 26 weeks’ fully paid and a further 13 weeks’ statutory pay, which encourages women to return to work having had children. We have flexible work practices for returning mothers and, as I referenced earlier, we have women in senior editorial positions across Sky News, including the Head of Home News, the Head of Operations and the Head of Politics, so I do not recognise the phenomenon that previous contributors to this Committee have identified.

Fran Unsworth: There is no question at the BBC but that people are appointed on merit. That is not the issue and it is an open and transparent process, but you have to look at whether there is a thinning out and why there is a thinning out of the available women to apply for senior jobs within an organisation. The figures speak for themselves: 37% of leadership roles are filled by women in the BBC, not 50%, so you have to ask yourself why that is. Where I part company with, possibly, previous people who have given evidence to this Committee is in the sense that it is a discrimination thing. I think it is more complex than that. If we are looking at what these jobs are, at the time at which women are going to be competing for them, they are probably in their mid-30s. Quite a lot of women might rule themselves out of these roles because some of them are absolutely full on, time consuming. We can go some way towards making it easier for them—job shares, flexible working—but there is quite a lot of work involved in a senior editorial job. Some women have told me that it comes at a particular time in their lives when possibly they do not want to commit to that much work. The available pool that you are choosing from then becomes narrower. Of course, that then has a knock-on effect all the way up and we have to think very hard about how we would want to address this, because we do want to address it.

John Hardie: I would amplify some of those comments. In terms of women getting jobs that matter, ITN has three editors and three deputy editors. All six of those positions were recruited in the last two years; three of those positions are women and three are men. As far as the pay and so forth is concerned, like everyone else, we have the same pay levels for the same jobs. Every year, we sit down and we take a look at all our people, because we do annual pay increases across the company, but then we do a review of all individuals to see if, for any reason, any group or any person has fallen out of line from benchmarking, not just from a point of view of gender equality, but for whatever reason. Recommendations are made. I personally review all those and we make adjustments, so we are attuned, because I guess the underlying issue can be, if someone steps off the ladder for a couple of maternity leaves, say, and they come back on, have they fallen behind? We are always looking for what that individual is doing and whether they are being paid the proper, appropriate market rate for their job. Like my colleagues here, I do not recognise the quite strongly

expressed statements or findings that other people have come forward with. I think we are quite attuned to the issue here of equal pay for equal work.

Lord Dubs: So you think the quote from the NUJ does not have a basis in fact.

John Hardie: All I can say is what do we recognise in our own practice? What do we recognise in ITN? We have not run that same study among our own people. We do not know how much is recent. I can tell you what it is like today in ITN and in the five years since I have been there and I am absolutely convinced that there is certainly no intentional bias or discrimination. We actively seek to root out any unintentional bias or unintentional discrepancies in pay awards or anything else to do with advancement within the company.

Q23 Baroness Hanham: I am assuming that, because you have to, you all have open policies on employment and on equality as well. Are those monitored pretty regularly and are the figures made available? Between all of you, it looks as though there are two yeses or a yes and a no, so yes you have the policies, all open, all monitored and the information all made public.

Fran Unsworth: As far as I know, yes. We are all signed up, I think, to something called the Creative Diversity Network.

Baroness Hanham: It comes through that.

Fran Unsworth: Yes.

Baroness Hanham: I just want to put to one side for a moment your own staff and take you to the people who appear on television, because a lot of the complaints that we have heard have been not so much—and you have given us the figures—the people employed but simply the people who are appearing on the news programmes, on the current affairs, whatever, and that there seems to be a general lack amongst those of women. Do you have procedures that you go through when you are going to put somebody on? You were talking, Fran, about the training programmes that you have to help people come on, but when you are making the decision who to ask to come on to a current affairs programme, what matters most: that the person concerned—it does not matter what sex—happens to know the most about it or that they are a woman and can be put on because they know at least enough about it?

John Hardie: This is an area that has had much more attention in the last couple of years and credit and hats off to *Broadcast* magazine and Lis Howell for making it front and centre. We started looking at this more intently a couple of years ago. What we realise, of course, is that we are in the business of making television programmes and often the item you are covering is started that morning and you have to get some live television together later that day, so it is a little bit too late that morning to think, “We need an expert contributor. I wonder if there is a woman out there who may be able to do it”. What we have been doing is trying to build up a reservoir that we can go to, because on any given subject you need a group of people, since not all of them are available, not all of them are exactly right. We have actively done that at ITN in the last few years. What you see is, as the numbers get reported, there is great fluctuation in any given news week and we are more successful some times than others at getting a female expert on to take part. Here we are talking about those who can take part on a live television bulletin at 6.30, 7 o’clock in the evening,

so they can be interrogated, so they can take part in the discussion and so forth. That is the area we have been seeking to make more progress on.

In terms of a procedure for that, it is about building up the reservoir and particularly finding female contributors in the less typical areas, finding more who can comment on business and economics matters and so forth as opposed to some of the more stereotypical matters from the past. That is what we do and we have been quite serious about it. We have not set a target or quota for that yet, because we also are mindful, on a day-to-day basis, of the importance of the freedom of journalistic expression. We want to make sure, on any given day, any editor is putting on television exactly the contributors they believe will tell the story and do the news best that day.

Baroness Hanham: Can I just interrupt you there? In fact, what you are saying is that you do not have quotas. Can I take you back to the monitoring? Do you, perhaps, over a couple of weeks go back and say, “The bias in favour of men appearing was 70% to 30%” or, “We have done very well this week and we have equality at 50/50”? Do you know that, so that you can work with that?

John Hardie: It is maybe not quite as formal or systematised as the way that you characterised it there. Frankly, no. We have been seeing *Broadcast* magazine running more reports. We take our own account of that. We compare and contrast sometimes to see if we are looking at things differently, but we have not made that a part of a built-in, rigid system.

Baroness Hanham: Would it be helpful?

John Hardie: There is a wider question about the role of quotas and measurement here. In fact, I was thinking that it will be interesting to see what the conclusions of this group are. It may be that we need to do that, but you then have to start considering common industry-wide standards and practices of doing it, because what *Broadcast* magazine might consider to be a female or a male contributor may not be what we are doing in a time and place. If we are going to move towards that kind of monitoring there has to be commonality across the industry for doing that and then we have to ask: what is the reason for doing it? We do not do it in quite that rigid fashion just now, but we are open to consider proposals on it.

Baroness Hanham: Fran, would you like to say anything?

Fran Unsworth: Yes. I prefer the carrot rather than the stick way of doing this and it is more effective to explain to our producers, who select the guests, why this is an important issue if they are going to serve the needs of their audiences. They are very alert to it already and, whilst we do not have any formal monitoring measures, they undoubtedly count on a daily basis and they look at their running orders carefully and say, “We are not necessarily being representative; what can we do about that?” Of course, in some ways, if you are the editor of the *Today* programme, some of the people you will be putting on air are self-selecting. There is not much you can do about the fact that the Governor of the Bank of England is a man or the Prime Minister or whatever.

Then you get to the bit where you can select. That is why this Expert Women programme was launched, because producers up against deadlines reach for their contacts book and they go for the tried and tested. They have a duty to get people on who are going to engage an audience and explain things clearly and properly: “Oh, we know that they are good; let us

put them on". This programme was a way of widening that pool. We set up these days all over the country and in the nations to invite women in, provide them with some training, suggest how they might train themselves, what they might appear on. We have set up a YouTube channel where they can showcase themselves and it is paying dividends. I prefer that way of doing things to a more formal monitoring way, because of course, if we were to monitor, this would not be the only subject we would have to monitor on and you might have all your journalists spending all their time counting rather than producing the programmes, because there are many, many issues of importance to our audience that they would like us to make sure that we are balanced about.

Q24 Lord Horam: I understand what you are saying, but the problem is that carrots can take a long time to have an effect. We heard some evidence from Karen Ross, who is Professor of Media at Northumbria University, who said it would take 43 years at present progress for women to equal men in the media. I am just presenting you with that and it may be you are unfamiliar with it, but the fact is that, from our point of view, if you look at Parliament, undoubtedly, whether you agree or disagree with it, the biggest difference for women is women-only shortlists, straight quotas. Are you prepared to consider that?

Fran Unsworth: Not really, no. It is best if one sticks to the idea that we are going to give the audience the person who explains their point of view in the best possible way. It is a question of editorial independence to some extent.

Lord Horam: All this is very vague, is it not? I understand where you are coming from. There are a lot of complex considerations and it is not only women but other aspects of equality to consider and so forth, and programme content and quality, but it all means it is a mush, does it not? There are no real targets.

Fran Unsworth: You say Parliament and all-women shortlists. The Cabinet does not have that many women representatives in it. Plus, also, you would be looking to the broadcasters to resolve some of the societal issues. It comes back to the point that I was making.

Lord Horam: You say you want to do that. You say that you should do that.

Fran Unsworth: Well, I cannot deal with the fact that the Governor of the Bank of England is a man, which has an impact on the overall numbers of women or men who would appear on programmes.

Lord Horam: No, of course you cannot, but nonetheless you say the BBC should deal with some of these societal issues.

Jonathan Levy: I could perhaps provide some insight here, because we do set a target of 35% female guest experts.

Lord Horam: Why is it 35%?

Jonathan Levy: I will come to that in a moment. The reason why we set a target is we think it is important to focus the minds of the people booking guests, because, for reasons I will come to and as Fran has outlined, it takes a lot more time and effort sometimes to find a female guest than it takes to find a male guest. By setting the target, we feel that that focuses the minds of the people doing it and it has been successful. We monitor that weekly and we are currently running at about 37% of our contributors.

As Fran has outlined, it is very difficult. If you are doing a Budget Day, for example, there are no former female chancellors. Only 23% of MPs are women. It is difficult to get female contributors within the Westminster context to talk about Budget Day. At the last Budget we managed to have a 50-50 split amongst our contributors and we did that by going beyond Westminster to small businesses, to families, to areas where we are more likely to find female guests and experts, but it is very challenging. If you take two of the biggest news stories of the last year, they have been aviation stories, the two involving the Malaysian aircraft. There are very few female pilots. There are even fewer, if any, former pilots.

Lord Horam: At least you have targets, though. You do not like targets, Ms Unsworth.

Fran Unsworth: I query whether they are necessary. I saw some research on *Question Time*, for instance, which is a panel programme, as you know. In the snapshot that we took, 41% of the panellists were women. You could say that that should be 50%, but what is the appropriate target to set? That would be my question here. Who decides what the appropriate target to set is, given that these are editorial matters? How do we count? What are we counting?

Lord Horam: Managers do not pay any attention to targets unless they are monitored consistently, unless they have a run of data that they are measured against. If you can say to me that over a period of, say, five years you are showing a consistent line of improvement and have the data to do it and the managers are held to account for that, I would say that is a good thing. I do not think you are doing that, any of you; possibly Mr Levy is.

Jonathan Levy: We are. We have shown an improvement from 22% in 2012 to 36.6% now. The KPIs for the team that book guests and for the manager running that team are also based on hitting and maintaining that target, so I do, to an extent, concur with what you are saying and we are setting a target, we are reaching it and we are monitoring it.

Q25 Lord Razzall: I should start by declaring a non-financial interest, in that my daughter until recently was employed by ITN and my daughter is currently employed by the BBC in news and current affairs.

I have some sympathy with the point that Lord Horam was making, but let me try to see if we can get a more precise question. You have all indicated, and Sky probably has gone further than the other two, that you have voluntary measures in place to endeavour to promote gender balance. I guess my question is: how do you ensure that the measures that you have put in place, i.e. specific or vaguer, are properly implemented? We know your answer, but what about the BBC?

Fran Unsworth: Lord Horam was suggesting that we do not look at it. We actually do look at it, which is how I came up with the figure of *Question Time* panellists, but we tend to snapshot look at it, i.e. look at it at a moment in time, rather than continuously monitor it. Editors are very aware of this and very keen that it should be addressed. It is in the *Today* programme editor's objectives, for instance. It is in all our senior editors' objectives and they would have to be able to demonstrate, over time, that they were doing something about this.

Lord Razzall: What would the mechanism be for them having to demonstrate over time?

Fran Unsworth: They would snapshot for themselves and, as I said earlier, in drawing up every running order they look at their gender balance on it already. The idea that people do not do anything unless they have something formal is what I am rejecting here. They do.

Lord Razzall: How many times since you have been doing the job you are doing have you had an editor in and said, “I am not sure that you are getting the right gender balance”?

Fran Unsworth: It comes up at their appraisals if we feel there is a problem.

Lord Razzall: Can you give a rough figure as to how many editors you have had to bring that up with at their appraisal?

Fran Unsworth: I have not done those appraisals in the last year or so, but if you take *Newsnight*, which set itself a target of having more women on, I look at it and I frequently see all-women panels on discussions. I saw an array of three female economists.

Lord Razzall: I am sure that is entirely my daughter’s influence.

Fran Unsworth: There is an effective mechanism already in place for delivering this; that is my argument.

Q26 Lord Sherbourne of Didsbury: I am a bit unclear on one thing. You talk about the measures, policies and procedures you have in place and I can understand what those are in relation to encouraging a supply of more women, so they come forward, they are better trained, they are more confident. You have explained this. Leaving aside the supply aspect of it, what are the procedures, measures or policies you have in place other than supply? In other words, how does it work in practice when people are running programmes and, with the supply that exists at that time, what do they have to do to implement your policy?

John Hardie: First of all, in terms of the question of policy and implementation, there is a distinction here between employment and contributors. In terms of employment, it is very, very clear. We have clear policies on all aspects, whether it is recruitment at the most junior levels, considering promotions; our HR people will sit with the department managers every time and ensure that, in every aspect of what they are doing in terms of recruitment and shortlists and so forth, we get the best match-up we can.

Lord Sherbourne of Didsbury: I understand supply.

John Hardie: No, it is not supply. This is the point that was asked about implementation of these policies. This is in the area of employment. We are very clear that, in the day-by-day working practice, we do not just have a policy and an objective; we are implementing it properly.

In the area of contributors, I have to respectfully disagree with some of the comments made. The idea of setting targets is interesting, but there are issues with it that you have to recognise.

Lord Sherbourne of Didsbury: I am sorry to interrupt. The point I am trying to get at is, there is, at any moment in time, a supply of women available and I understand absolutely all the procedures you have in place to encourage women to be available, etc. How does it work in practice when you are running these news programmes? What are the policies or what do people have to do to try to get more women to appear? Is it purely a supply problem? Do you understand the question? Am I being unclear?

BBC, ITN and Sky – oral evidence (QQ 19-31)

Jonathan Levy: There is often a supply problem.

Lord Sherbourne of Didsbury: Is there another problem? I understand the supply.

Jonathan Levy: There is not a problem in that there is not a demand problem.

Lord Sherbourne of Didsbury: So it is purely a supply problem.

Jonathan Levy: In the case of Sky News, we have set a target, which I suppose is the demand side. There is a supply problem in certain stories because the female experts are not necessarily there, so we have had to do other work to try to increase that supply.

Lord Sherbourne of Didsbury: I understand that, but what I am getting at is that if it is more than a supply problem, what is the problem?

Jonathan Levy: I would say it is mainly a problem with supply, because in terms of attitudes within the newsroom we feel we have effected a quite fundamental shift.

Lord Sherbourne of Didsbury: Is that a general view? It is only a supply problem.

John Hardie: I am sorry. I was trying to answer a question earlier. It is about what the supply is, but the reason we have issues about quotas is, on any given day, if you simply say to your editorial staff, "You must hit this number. This is the number to hit, okay, because obviously that is then measurable", you are making a major interference with journalistic freedom and the ability to hold power to account. They have to be able to say, "Yes, we are creating a greater supply of experts and contributors we can bring on and, yes, over the course of a year on a monthly basis we are reviewing what is happening", but you cannot go further than that. To your point, Lord Horam, if you say, "You had better hit this number", you set targets and you measure, they will take them seriously and, by hook or by crook, will get to those numbers and that might mean you are compromising journalistic integrity. We have to get a balance here in making sure we do increase that supply, do make it important to people who are making those decisions, but do not straitjacket them simply to hit a certain set of numbers. That is a balance we have to do. It comes to editorial judgment and that is a key policy with our programmes. You rely upon editorial judgment to get these things right rather than have everything done by a set of rules, numbers, guidelines and specific targets to hit.

Q27 The Lord Bishop of Norwich: Each of your organisations belongs to the Creative Diversity Network, as you mentioned earlier on. I am not entirely clear whether the findings of the network and what it discovers are made public, and whether gender equality is as important to that network as ethnic diversity.

Fran Unsworth: It is, and we are in the process of producing a tool to enable us to monitor it more effectively across the whole industry. We held a pilot earlier this year. The information that was produced was shared and we are working on producing something that is an ongoing—

The Lord Bishop of Norwich: Is this shared publicly rather than just between you?

Fran Unsworth: Yes. I think it is on the website.

The Lord Bishop of Norwich: However, Project Silvermouse, which is being planned at the moment, is simply about ethnic diversity, is it not, rather than gender equality?

Fran Unsworth: The tool that we are working on is about gender equality.

The Lord Bishop of Norwich: Is that separate from Project Silvermouse?

John Hardie: ITN is a member of the network and I take part in the committee of chief executives. I hesitate to answer on behalf of the CDN, because I think they would do a better job than me, but my understanding of Silvermouse is it will measure and get a standard across the industry looking at gender, age, ethnicity, sexuality and disability; all five of those groups will be assessed. It is a very significant project to try to get, for the first time, a common standard across the industry that they can work on. I think it does include that, but I can get the CDN to give a more detailed response to the Committee on that.

The Lord Bishop of Norwich: That would be valuable.

The Chairman: Do we know when the findings are going to be published?

Jonathan Levy: In the New Year, I believe.

The Chairman: Right, so not so far away.

Q28 Baroness Deech: I have an interest to declare in that my daughter was at the BBC, in news, for 14 years, but has just left this year.

I am interested in whether a change of culture is needed in broadcasting and television to improve the representation of women, and I mean that in two senses. One is something that you share with all industries, which is making sure that there is no harassment and bullying and so on. The other is something that really strikes home with me and I think many women in this House: the culture of “lookism”, if I can call it that. You said, Ms Unsworth, that there is no difference between radio and television. In fact, on radio we hear all the time the very pleasant and well informed voices of women, but on television you do not see them. You said that you want to reflect the makeup of the country. Half of the country are women, and a huge number of them are older. In the US, they have somebody called Candy Crowley, who is in her 60s. She conducted the interview between Obama and Hillary Clinton, but I note that in your plans for the election broadcasts next year we have David Dimbleby again: white haired and 76. I have not seen a white haired woman of 76 on television ever, certainly not presenting or facilitating, so why can we not see senior women, older women on television? You hear them on radio sometimes, but you only see these model types on television, I am afraid.

Fran Unsworth: I cannot point to any women, I accept, of 76. There are not that many men either of 76, truthfully. There is David Dimbleby, John Simpson, John Humphrys and I struggle after that. However, I can point to considerable numbers of women in their 50s on television working for the BBC: Bridget Kendall, Lyse Doucet, Maxine Mawhinney, who is a presenter on the News Channel, Carole Walker, who is a presenter on the News Channel and political correspondent. There are quite significant numbers of women into their 50s, I would say.

I do not disagree with you, however, and I think this goes to the heart in terms of lookism. It would be foolish of me to say that there is not something in what you are saying. However, it goes back to what I was saying at the start, which is that this is a subject that we have only woken up to, in that respect, in the last few years. We assumed, as broadcasters, that this was an audience preference without ever properly exploring that. I do not think it is an audience preference, and we have only in the last few years taken that on board and attempted to address it. You have to wait until the existing generation, as it were, develop

and see what it is that they want to do and how they want to develop their careers, because of course they have a choice in it too. If you look at what John Simpson does, there are not many people who want to run around Afghanistan in their 70s. However, I do think this is something that will improve going forward.

Baroness Deech: Being a reporter is one thing. Being in a position of authority is something else, and I think that is what we are really interested in. You mentioned Dimbleby and you mentioned Humphrys. Just think how much good it would do for women if we had older women in those positions. I may speak for many round this table when I say that we were rather disappointed, after our report into election broadcasting, to find that, yet again, a man was going to be hosting not the ITV one but certainly the BBC and one other broadcast between the candidates, as so far announced. How much stronger does that message have to be before we see older women giving heart to women who are watching, saying, “Look, an older woman is in a position of authority on the screen and it does not matter what she looks like”?

Fran Unsworth: What I would say to that is that David Dimbleby is one of our premier political interviewers. He does *Question Time* every week, he is hugely experienced at doing elections and I think there is a natural post for him doing that particular role in terms of the debate. That does not mean to say, however, that women will be excluded from our election programming. They will be included. We have not announced our line-up yet, but there is absolutely no doubt that they will be involved in election programming.

Baroness Deech: I mean no disrespect to Dimbleby, who of course is quite wonderful, but it rather illustrates the point that has been made on my left, which is that it is so easy just to reach for the authoritative man whom you happen to know about and not go out there to look for an older woman who could do the job just as well, for all we know.

Lord Razzall: No doubt you will use the same argument in 2020.

Fran Unsworth: What, that David Dimbleby is the person to do it?

Lord Razzall: He is very experienced; he will not look any different.

Fran Unsworth: We will have to see when we get there.

The Chairman: Can I just pick up on Baroness Deech’s question about the difference between broadcasting and television? Earlier, you were saying, Fran Unsworth, that you did not really think there was much of a difference, but Baroness Deech was rather making the point that there was quite a significant difference.

Baroness Deech: You hear the lovely voices of Libby Purves, Gillian Reynolds and Jenni Murray on *Woman’s Hour*, but you do not see them.

Fran Unsworth: I think you have a point, which I have conceded. We have begun to address this as an issue—there is no doubt that the case of Miriam O’Reilly has highlighted some of this too—and are in the process of addressing whether our policies around putting older women on screen were the correct ones or not. However, we have to wait now until a generation gains in age before they will be 70 and, as I have outlined, I think there are quite a number of people who are on television in their 50s taking quite prominent roles.

Baroness Deech: It is disappointing if we have to wait a generation. I think it is really quite crucial now. We do not have time to go into it, but it would be interesting to know how

certain women do manage to get to those positions and others do not. However, I do think it would be a shame if we have to wait a generation; I really do.

Fran Unsworth: Of course, the television presenter pool is quite small in terms of the highest profile, but, if you look at our gender balance on the News Channel, BBC World and *Newsnight*, there are a lot of female presenters, some of them in their 50s, Kirsty Wark being one of them.

Baroness Deech: Forgive me, but to us here 50 seems really quite young. I have made my point.

Q29 Baroness Fookes: I would like to look at a practical difficulty that faces women in many professions; that is, balancing their career progression against family commitments. That is not going to go away. What interests me is what practical steps your organisations take to provide a more flexible working environment, so perhaps you would like to outline what you do, if you do.

Jonathan Levy: As I referenced earlier, at Sky we are always open to women returning from having children to flexible working arrangements. We always entertain those requests. We always look to accommodate them and, certainly in my time at Sky—I have been there for 12 years—I cannot think of one instance where we have not found an accommodation. We have many women who have come back to work after having children and we have a flexible approach to all working parents at Sky. Also, we have a generous maternity arrangement where women who leave to have children are fully paid for six months, which encourages women to have children and, after having children, to come back into the workforce. We do not tend to lose them as much as we might and there is lots of support, with many networks within Sky that look to support working parents.

Baroness Fookes: The BBC?

Fran Unsworth: We have the same policies around flexible working options being available to people. Job shares were available before, but now we are looking at every job being a potential job share, which is something that we have introduced recently. We take our responsibilities towards all parents seriously in this matter.

John Hardie: We are somewhat similar, and this is an area where we have made a lot of progress in the last few years. Many of our female staff have availed themselves of such changes, including some of the most senior. We are a relatively small company and, therefore, it is very important that we retain our talented people, recognising that it is about not just maternity leave itself but those several years afterwards. The various arrangements have been either going part-time or job-sharing, but also looking at more flexible-working-hour arrangements: starting later, working a bit later, shorter working hours. Often people will go onto a four-day week so they have that time. Like Jonathan, I may be wrong, but I cannot think of any request that has been made in the last few years that we have not found a way to make it work. We have also introduced extended paternity leave for employees and, yes, we do have a few internal company marriages, but I think it is now a major contribution, and we are finding more and more cases where the home workload needs to be shared and so we are presenting that. Then, when people are on maternity leave, we give them paid days to come in and keep in contact, because one of the things we heard back from women who had taken maternity leave and had taken, say, longer time off is that they felt they were falling out of contact. We will give them 10 days,

for which we pay, while they are not working for us full-time to come back and keep in touch and do that kind of thing. That has worked for us extremely well.

Baroness Fookes: You are trying to keep them in the workforce and that is fine, but what about progression to higher positions?

John Hardie: There is lots of self-interest involved here. Some of those women who are now in the more senior positions of editor, deputy editor, home editor and so forth are the very people who have had children, who have gone through periods of time where they have had different working arrangements, and they have not only caught up again, in any sense, but have found themselves at the top of the organisation, so I think that works.

Baroness Fookes: Is that true of the others?

Fran Unsworth: Yes, I think it is. It comes back to what I was saying at the outset. We have the policies in place, which are around exactly as John has outlined and they are very similar at the BBC, but you do have to look at whether there is nonetheless a thinning out at senior levels of women. Is it because of their caring responsibilities? Can they easily marry a very demanding job with having small children, for instance? Some of them tell me that they do find it difficult, no matter what your policies are. That is around quite a lot of what you have to do outside the office; it is around not being able to leave the home at a certain time. That is why I said at the outset it is quite a complex picture. We try to make it as easy as possible for people, for the same reasons that John outlined: we want women to progress in their careers irrespective of whether they have caring responsibilities or not, but it is not always easy.

Baroness Fookes: No, but, to return to Lady Deech's point, if you were prepared to have much older women, that would give them a wider window of opportunity, would it not?

Fran Unsworth: It would and, in fact, one of the things that we have found, particularly at the senior editorial levels, is that quite often people start to progress their career as they get older.

Jonathan Levy: I think there is evidence that it is working. I agree with Fran; it is a very complex issue. There are many factors, but there is plenty of evidence at Sky, as I am sure at other broadcasters, that it is working. As you say, there are also women at Sky who have more grown-up children, whose careers have flourished once the children have grown up. Alex Crawford, who is one of the most distinguished foreign correspondents, has four children, for example, and her career as a foreign correspondent came when the kids were older. There is plenty of evidence that the flexibility and adaptability we have shown is bearing fruit in that area.

Q30 The Chairman: Can I just ask about freelance work, because you all use freelancers now? Is that way of working particularly problematic for women? Has using freelancers had an adverse impact on your employment of women? Is it more difficult for them?

John Hardie: What we have found is that it depends on the nature of the job the freelancer is doing. It can be quite an advantage for some women. If the job is coming in and spending a day in the office and the nature of the work is something like freelance, but really you are doing almost like short-term contracts—so coming in for a couple of months; it is holiday season; you can do a lot of holiday cover and you are on the news desk—that works pretty well. That gives women and men great flexibility and they enjoy the freelancing. If the

nature of the work is you get a call at 7 o'clock in the morning, you need to be in Preston, there is a big story and you get your camera and go and do that, that is harder if you have less flexibility in your household arrangements. It depends on the nature of the freelance work. For some types of work, it can be quite helpful; for others, it is not. It is as difficult for a freelancer as it is for a full-time employee to live that kind of life where it is: "Hit the road now, you are going somewhere", depending on their home life.

Lord Sherbourne of Didsbury: Can I just ask one question following up Baroness Deech? There was a word, I think, and forgive me if I misheard you; this is in relation to Fran but it probably applies to all three. You were talking about the absence of or not enough older women on television and I inferred, maybe incorrectly: do you think there is or has been a policy not to put older women on television? In particular, I am thinking of the way in which certain men have moved from radio to television. We were talking about the various female broadcasters. Evan Davis is a very good example, who has been on television, then radio and back to television. Has there been a policy, do you think, either overt or cultural, which is: "We do not want to have older women on television"—I am talking particularly of BBC One, the main channel—"because we think it might not be what viewers want"?

Fran Unsworth: No, there has been no policy.

Lord Sherbourne of Didsbury: A cultural attitude, then.

Fran Unsworth: Possibly, although you have to remember Anna Ford, of course, read the news into her 70s, I think.

Lord Razzall: She was very upset to be forced to leave.

Fran Unsworth: She was not forced to leave. She chose to leave. She may have had her own reasons for that, but she was not forced to. There is clearly no policy.

Lord Sherbourne of Didsbury: I do not mean a formal policy, but a cultural mindset.

Fran Unsworth: I think there was somewhat, yes.

Baroness Fookes: A natural assumption.

Fran Unsworth: I think that is right, yes.

Lord Sherbourne of Didsbury: Do you think that has gone?

Fran Unsworth: I do, yes. That is what I have been trying to say.

Lord Sherbourne of Didsbury: Would you agree with that, from ITN's point of view?

John Hardie: I do not quite have the length of experience on that, but, on reflection today, I do not think there is any sense—and I am sure it is true across all broadcasters—of a "sell by date" for either sex on presenting. There clearly is an underrepresentation of women over 60 as main anchors on national programmes and there are probably historical reasons for that. However, today, I am very confident that there is no underlying sense of that at all and I agree with Fran: there is a generation of women in their 50s who are the best in the business at what they do and will continue to be the best in the business at what they do. I do not know if that characterisation did apply, but I do not think it applies today.

Jonathan Levy: Likewise, I do not recognise any policy or prejudice.

Q31 Baroness Hanham: Putting to one side the older women and talking in general, one of the reasons why this inquiry was set up was that there was more than a perception that women were finding it difficult within the broadcasters and media to make progress and the numbers were not really working out. All of you have said today that your policies, culture and all the rest of it are now to be really encouraging. Why do you think the perception still is around, therefore, that you are not really very welcoming to women, either as contributors or people coming in on programmes? What do you think you can do to put that to one side and get that reflection out, because it is not doing you any good?

John Hardie: We keep coming back to this expression: “what we are doing today”. In terms of the perception there, if someone does a survey and a significant number of women are saying they have experienced discrimination, you have to take that at face value. With some of the things that have been said recently and the NUJ survey, I have discussed internally at ITN: “Is this today?” What I typically hear is, over the course of a career, it is not a surprise that many women, if not most women, will say they have experienced some sense of discrimination or disadvantage. I say, “Do you think that holds today?”, and I can only tell you anecdotally from ITN they are saying that is not today but, in any industry and across broadcasting, it probably did exist. As a statement of what has happened in people’s careers, it probably is an accurate reflection of what people believe and what women believe. All that we can do in relation to today is, first of all, deal with the substance of the matter and then perhaps turn our attention to the perception. I absolutely believe that, so far as employment and opportunities within the organisations are concerned, we are dealing with the substance of the matter and it is a priority.

Again, I will say this: you have to do it in the context of total diversity. You cannot just single out gender equality and not take account of the other needs in diversity. It is a top priority for the industry to do that, and I think what we will do is deal with the substance first and then maybe catch up with broadcasting the message on perception.

Baroness Deech: Just one final, quick point: I think there is something even more serious. You will, of course, know how Mary Beard got attacked very much for her appearance and then there was the woman who wanted to have Jane Austen on the banknote. There clearly is something deeper in society about what sort of women are okay to look at on screen and who are not. You, as the most important televisers, have a duty to help there and get the country used to seeing women who look the way women look when they are older, surely.

Fran Unsworth: It is the BBC that gave Mary Beard her series, of course, but I think you raise another issue. You must all know this, but if you put yourself out in public life there is something that goes with that, it seems. There is a level of abuse sometimes that people get when they put themselves forward. Not everybody is up for this and all credit to the ones who have stood up to it, such as Mary Beard, who defended herself and raised it as an issue, but it is an important social issue about appearing in public life and what goes with that, which sometimes not everybody wants to do.

Baroness Deech: I am just saying that you, between you, may have the ability to change that, so that such things are not abnormal but everybody takes that kind of appearance for granted.

Fran Unsworth: I agree with you and I think we do have a special responsibility, because it is about portraying society properly, but I do not think you can blame us for what goes on in the Twitter sphere.

The Chairman: Did you want to have a last comment, Jonathan?

Jonathan Levy: I think we recognise the responsibility. To your point, there is a lag between perception and reality. All we can do, as John says, is concentrate on what we are doing now and, over time, both on-air and off-air, as women are sent to more senior positions and more prominent roles, the perception will change. I have no doubt it will change, but we have to do the right things now in order for them to change down the line.

The Chairman: That is an optimistic, positive note to conclude on. Can I thank all three of you very much indeed for joining us? That was really helpful. Thank you for coming.

BBC - supplementary written evidence

a) The number of settlement agreements, compromise agreements and/or COT3 agreements

The BBC does not maintain a central record of all such agreements. The employment legal team keeps records for some such agreements but others are drawn up by local HR teams. To provide a complete record of such agreements entered into by the BBC over the past 5 years would be very difficult as it would involve manual checking of individual records held by local HR teams.

b) Number/percentage which included a reference to claims under Part 5 of the Equality Act

c) Number/percentage which referred specifically to Equality Act claims relating to sex and/or gender

d) Number/percentage containing confidentiality clauses

e) Number/percentage containing 'gagging clauses'

As noted above, the BBC does not keep a central database of such agreements so we do not have this information. To subcategorise claims including a reference to Part 5 of the Equality Act, those relating to sex and/or gender, confidentiality clauses or those that contain a non-derogatory statement (please see further below) would be very difficult and doing so would require significant additional resource.

Policy on confidentiality and gagging clauses

For clarity the BBC distinguishes between 'confidentiality clauses' and any reference to 'gagging clauses'. As you state, 'gagging clauses' relate to restrictions on making disparaging or derogatory statements about the organisation publicly. A confidentiality clause is in relation to information such as trade secrets, or the terms on which a former employee may be leaving the BBC.

As is the practice of many organisations, both types of clauses were previously included in BBC compromise/settlement agreements and in BBC senior manager and executive employment contracts. This was changed following the Director General's announcement on 2 May 2013 that so called 'gagging clauses' would no longer feature in new contracts. From that date gagging clauses have no longer featured in new BBC contracts or been used with respect of former or departing colleagues in settlement/compromise agreements. The BBC has continued to use confidentiality clauses and agreements where appropriate to protect trade secrets, or the terms on which a former employee may be leaving the BBC. It should be noted that these restrictions do not prevent protected disclosure, often called 'whistleblowing', which has a clear status in law.

BBC - supplementary written evidence

Compromise/settlement agreements are not commonly referred to as 'gagging agreements'. Compromise/settlement agreements are usually used by employers in the UK, including the BBC, to record the terms of agreement reached between employer and individual on termination of employment. The reason for entering into a compromise/settlement agreement will depend upon the facts of the individual circumstances. The BBC follows normal business practice and uses such agreements in order to provide certainty to both parties.

24 December 2014

BBC Trust – oral evidence (QQ 32-41)

Evidence Session No. 2

Heard in Public

Questions 19 - 41

TUESDAY 28 OCTOBER 2014

3.15 pm

Members present

Lord Best (Chairman)
Baroness Deech
Lord Dubs
Baroness Fookes
Baroness Hanham
Baroness Healy of Primrose Hill
Lord Horam
The Lord Bishop of Norwich
Lord Razzall
Lord Sherbourne of Didsbury

Examination of Witnesses

Sonita Alleyne and Richard Ayre, Trustees, BBC Trust

Q32 The Chairman: This is part two of listening to our excellent witnesses. Richard Ayre and Sonita Alleyne, thank you both very much for joining us. You are going to introduce yourselves and just make a few opening remarks. We know that you are both trustees of the BBC Trust and you just need to tell us: why you? There are other trustees as well and I know there are special reasons why we are delighted to have you here today. Sonita, would you kick off, please?

Sonita Alleyne: Thank you very much, Chair. I am Sonita Alleyne. I have been a trustee since 1 November 2012. When I joined the Trust, I was asked to look at being one of the lead trustees, together with my colleague, Richard Ayre, looking at diversity. I will just say my motivation in joining the Trust has been about the representation of the licence fee payer and inclusivity, so it was a role that I was very, very pleased to take on board. I have a statement that I would like to read through later, but I will allow Richard to introduce himself.

Richard Ayre: I am Richard Ayre and I worked as a BBC journalist for more than 27 years. When I joined the television newsroom in 1973, as I recall it, there were two women, about 40 men journalists and no women correspondents. Having ended up running the BBC's editorial policy and being deputy to Tony Hall, who then ran news and current affairs, I left the BBC at the stroke of midnight when the last millennium ended. After a few years of leisure, I joined Ofcom as a non-executive, where I ended up chairing Ofcom's editorial

committee. I then resigned from Ofcom to join the BBC Trust four years ago and, at the end of this week, I am about to take over the Trust's editorial committee as well.

Lord Horam: Can I just ask a question briefly following from that? You have been a long time with the BBC, Mr Ayre. Do you think it is appropriate for you to be a BBC trustee?

Richard Ayre: There was a 10-year gap between my leaving and returning. I do not think anybody would have appointed me had I come straight from the BBC, but I had done four years at Ofcom as a regulator in the meantime.

Lord Horam: It is the same sort of world, Ofcom, though, is it not?

Richard Ayre: Well, it is broadcasting. Broadcasting experience is pretty helpful if you are a trustee.

Lord Horam: BBC trustees are meant to represent the public. Do you not think they should be people who are not connected with the BBC?

Richard Ayre: Should they be people not connected with broadcasting? I think only three of the existing trustees as of today and only one as of the end of this week will have had a background in broadcasting and I am he. It is, however, a matter for Ministers whom they appoint as trustees.

The Chairman: You are telling us, helpfully, that a great majority of the trustees do not have a broadcasting background.

Richard Ayre: Absolutely, yes.

Baroness Deech: You were at Ofcom. Is it not the case that many people on the Ofcom board and committees are ex-BBC?

Richard Ayre: I do not believe that that is the case, but I am not in touch with the current membership of Ofcom, either the main board or the content board. Certainly when I was there that was not the case.

Q33 The Chairman: We are very glad to have you with us and the qualifications that you do bring to us. Sonita, you said that you wanted to make an opening statement. I will just remind you, I think you were here and have seen how we behave, but we are being broadcast, so you are on the record with that. Thank you very much.

Sonita Alleyne: Thank you very much, Chair. The representation of women in news and current affairs is an important area of inquiry and we are really grateful to the Select Committee for bringing this external focus to it and allowing us to contribute.

Let me start by saying that we are encouraged by the response we have seen from the Executive under Tony Hall's leadership. Diversity has become a headline issue for top management and it is clear that a good deal of work is being done to make more progress both on-air and off-air.

With regard to the on-air representation of women, particularly with respect to contributors and experts, content analysis suggests that women are not equally represented on the airwaves and that this inequality is worse in more serious genres, such as news, documentaries and current affairs. This is a concern for the Trust; we have said so, setting the BBC a priority to increase the number of women on air. Why does this matter? This matters because everyone pays for the BBC and it ought to, therefore, reflect and represent

the population. For this reason and because the Trust represents licence fee payers' interests, our principal focus is on-air. We would like to see some progress made relatively quickly and, given the frequency of commissioning decisions and the freelance nature of some contracts, we think that this should be possible. At the very least, we know from the improvements in science reporting, which came about as a result of the BBC Trust's science impartiality review in 2011, that it is possible to improve the range and balance of experts who appear in news programmes.

In addition, we think that programmes are always going to be better if they make full use of the talent and the potential of the whole population. With regard to off-air representation, we are conscious that any lack of balance of diversity behind the camera could also compound any on-air problems. In news and current affairs, the current numbers suggest that the off-screen workforce, while not perfectly balanced, has a much better gender balance than the on-screen population.

There are also other issues, in particular around ethnic, social and regional diversity, which need to be addressed if the BBC is to remain relevant to all sections of the population outside of its heartland in the older, middle class sections of the population.

Going forward, it will be vitally important that the BBC has good information to measure and demonstrate the effectiveness of all initiatives. It is clearly for the Executive to put the right HR systems in place and to make the day-to-day editorial and creative decisions. The Trust's focus will be on continuing to set parameters based on the wider public interest, holding the Executive to account and reporting publicly on progress.

The Chairman: Thank you very much. Richard, did you want to make an opening statement?

Richard Ayre: I am happy, Chairman.

Q34 The Chairman: Fine. Then I am going to put to you a question that you, Sonita, have partly answered: the situation that faces women in news and current affairs. You made a very important point that you think things are going better off-screen than they are on-screen, and that is important for us to understand. Have you detected serious change over the last five years? Can I couple that with my question about differences in radio and television broadcasting: whether you think that these two are on the same level or whether there are differences for women between the two?

Sonita Alleyne: Richard may come in to talk about the change over the last five years. In my time as a trustee, I do think I see a change around the off-air side. The statistics for women across news and current affairs were about 45% of the workforce five years ago, in 2008; they are now running at about 47%, so there is an increase. Obviously, we need to go a bit further, because it does make a difference. I am very, very pleased with the situation that I have come into as a trustee with a real passion for this area. There is a real movement at the moment and we will come on to talk about that.

In terms of where women are positioned within television, Richard may pick up on that. I have a bit of a radio background and I think that there is a lot of crossover. There are more women who are now presenting across local radio breakfast shows. 50% of producers on local radio are women, so I do think that there is crossover and the situation is improving.

Richard Ayre: Chairman, if you look at the workforce as a whole in BBC news and current affairs, the figure has not changed very much. Sonita said it has gone up to 47%; 47 and a bit percent I think is the latest measurement, but over the last five, six, seven years it has been around 45%, 46%, 47%. These are barely significant changes. From the figures that I gather have been given in writing to the Committee from all the broadcasters, that puts the BBC a bit ahead of the other broadcasters, but frankly the BBC should be ahead of the other broadcasters in this, as in its editorial policies and its whole approach to public service broadcasting. It should be setting the standard, so I do not think the Trust thinks it is good enough to hover around 46-47%. Of course, you can say, "What is the difference between 50% and 47%?" The answer is 3%, and 3% might be rather important for iconic reasons, because if the BBC continues to hover below 50% it begins to look as though there is some sort of ceiling, and there is no ceiling and there should not be a ceiling. Therefore, we would want to see further progress off-camera and off-mic as well as on.

As to the question that you asked in the previous session about the differences between radio and television, the editorial staff in the BBC, unlike the other broadcasters, largely move between radio and television. They do not all do so, but a lot work between radio and television. The on-air correspondents and reporters almost all move between radio and television, but clearly what the BBC likes to call "talent", meaning the people who are paid principally to be front of microphone or front of camera, tend to specialise, at least for a time, in either radio or television. So I do not think there is a significant difference in the statistical breakdown for the vast majority of staff between BBC Radio and BBC Television.

Sonita Alleyne: Just to add to that, what I have noticed is that, in current affairs, which is factual, I see more women presenting, so I think that is a good shift.

The Chairman: Yes. Just to be clear on your statistics, your 47%, we did hear this number earlier, but that was across the workforce and I think the leadership figures were the troubling ones. It is 37% at the higher levels.

Richard Ayre: Absolutely. It is troubling for all the broadcasters. It clearly is not good enough. There clearly has to be significant progress made in that respect. My colleague who sat here in the last session, Fran Unsworth, was too modest to say so, but the stats may have improved a bit because last week she was also made Head of the World Service, the first woman who has led the BBC's World Service. There are not that many senior managers, so even one person makes a slight difference statistically, but there clearly needs to be significant progress. However, if you look back 15 years, frankly, to the time when I was one of those leading news and current affairs, there were so few women in even a middle-ranking position it is hardly surprising that there are still fewer today who have made it to the very top levels. The change has happened, though, to a large extent, at the lowest level; it has happened to a substantial extent at the middle level. It must now follow through to the top level, and that is a real test of the BBC's management.

Q35 Lord Dubs: Perhaps this question has almost been overtaken by what you have said, but I am going to put it anyway. Do you feel that news and current affairs has a particular responsibility to accurately reflect the gender balance of its audience and of society as a whole?

Sonita Alleyne: Yes, I do think that it does have that responsibility to do that accurately. Where we have worked as a Trust is to ensure that there is an inclusivity of contributors. I

mentioned the science impartiality review in 2011, where we highlighted that the contributors who were on the news who were women experts in science was running around 17%. Through highlighting that and publicly reporting on that, we were able to talk to the Executive and get a change in behaviour. To my mind, it is about a change in behaviour, because what has happened historically is we have been in a situation of drift where numbers have been low and it is in the last couple of years that this issue has come to the fore. It is something that the Trust has engaged with since the time it looked at senior management roles, it looked at the representation. There has been a steady history of Trust engagement in this and, in setting the priorities for the Director-General over the last couple of years, it has focused on that.

Lord Dubs: You say it has come to the fore recently. What has happened to make it come to the fore?

Sonita Alleyne: In the last session, Fran was quite right to say that the Miriam O'Reilly case took it to the fore there. From my understanding, having been a trustee from 2012, the Trust was looking at this area of older women prior to that and engaging with annual reports, looking at how we published our equality and diversity. I think there is a big shift in society and we take the temperature of that via our national Audience Council members. The issues of portrayal have come through quite strongly and that has informed some of the work that we have been doing. So, whilst we can really think about the representation of the licence fee payer and, as I said, that is one of the primary focuses for me and for other trustees, getting that temperature of what our Audience Council is saying has been very important in looking at our portrayal work, which is a shift in terms of looking at the on-air side.

Richard Ayre: Would it be possible for me to add to the first answer that Sonita gave? Clearly, we all accept that the BBC, by virtue of being publicly funded by virtually the entire population, has a special responsibility to reflect the entire population, whether it is in news and current affairs or in any other genre of its output. I would draw a distinction between the people the BBC employs to do that, who unquestionably at every level should represent the makeup of the entire population, and the people who feature in news and current affairs programmes. There, as the previous witnesses suggested, it is a rather more complex picture, because, sadly, the levers of power in this country are still pulled largely by white men and, when a white man is responsible for a controversial Government policy, he is going to be interviewed and held to account by the BBC and, indeed, by other broadcasters too. When Tesco is run by a white man and there are problems about falling profits, he is going to be featured in news and current affairs programmes. We all wish for the day when the levers of power are held indiscriminately by men, women, black, white according to their responsibilities, but the BBC's journalism does have a responsibility to portray the world as it is. Audiences overwhelmingly trust the BBC more than any other broadcaster and way ahead of any other news media organisation because, by and large, they know the BBC tries to tell them about the world truthfully, as it is. So the BBC's programmes should not artificially construct a world that does not exist. However, in finding experts to comment, to challenge, to be interviewed, to express an opinion, absolutely the BBC has an obligation to find a broader spectrum of those contributors. That is the work that Fran and her colleagues have been doing over the last two years, coming up with this database of highly talented women well equipped to comment on radio and television on all sorts of political, economic, industrial issues. I am pleased to say the BBC has made that database

available to other broadcasters. With the permission of the individuals concerned, any broadcaster can access that database if they want to broaden the range of the people who take part in their programmes.

Q36 Lord Razzall: Can I move on to another topic, which is the 2013 Respect at Work Review, which was led by Dinah Rose? I suppose I ought to say, for anybody who is watching this, what it was about, which you obviously know. It looked at the policies, culture and practices of the BBC in the aftermath of the Jimmy Savile case and found that there was evidence of inappropriate behaviour and bullying at the BBC with some individuals being seen as untouchable due to their perceived value to the BBC. It found there was inappropriate behaviour, in some cases, between managers and their teams. The NUJ suggested that women were particularly victims of bullying. Could I ask you what steps have been taken to engender the change of culture recommended by that review and to implement its recommendations? Secondly, are you in a position to say how many cases of alleged gender-based bullying or alleged sexual harassment have been settled out of court in the last five years?

Richard Ayre: Of course the Dinah Rose review was set up at the behest of the BBC. It was not wished upon the BBC. It was something that both the Trust and Executive wished to do in the light of a whole series of terrible episodes, which I do not need to remind the Committee about.

Lord Razzall: Which are also subject to legal investigation at the moment.

Richard Ayre: Indeed some of them still are. As a result of that report, the Director-General, who is responsible for managing the BBC, put in place a whole series of measures to try to ensure that any continuing cases were treated swiftly, fairly, transparently and appropriately. You have asked for some figures and these are public. They are published anywhere; you can look on the BBC's website, but let me tell you that in the last year there were 75 cases of grievances brought by staff in the BBC, 72 of which were for bullying and harassment and three of which were for sexual harassment. Two of the sexual harassment ones were not upheld. One is not yet concluded; it is still being investigated.

As to the question of figures for out-of-court settlements, we do not have them. You may ask the BBC management for those figures, if you wish. I would just say that any responsible manager of any organisation, but most of all one that is publicly funded like the BBC, has to take a view in certain circumstances about whether it is appropriate to spend money—in our case the licence fee money—going to court, an expensive process, as you know, if, on some occasions, a relatively minor issue can be settled out of court. The BBC, of course, has an obligation to be transparent, but it also has an obligation, which the Trust is responsible for, for ensuring the proper expenditure of public money. The answer is I do not have those figures, but you may ask the BBC for them.

Lord Razzall: Going back to what was my first and more general point, do you feel that the Trust is now satisfied that the management are satisfactorily implementing the recommendations of the Dinah Rose review?

Richard Ayre: Satisfactorily implementing the recommendations, yes. Do I think there is no longer any harassment or bullying in the BBC? I could not say that.

Lord Razzall: You could not say that about the House of Lords.

Richard Ayre: You may say that; I possibly could not. Do the Director-General and his senior managers now take this matter seriously? Do they report regularly to the Trust on progress? Yes, they do.

Q37 Baroness Fookes: I want to explore further the issue of the Expert Women programme, which you raised just now, Mr Ayre. You said you had a database, which is very satisfactory. Is it possible to give any numbers of those on the database and, in particular, what proportion that would be compared with men experts?

Sonita Alleyne: I would not be able to give you the direct proportion in terms of where that would align with men experts. The facts that we have are: there are 164 women on the Expert Women database; 73 of those have gone on to make about 347 appearances on radio and television, with 195 on radio and 152 on television.

Baroness Fookes: Right, so that is a good start. Can I just ask how much encouragement is given to women, bearing in mind that, as a very general tendency, men may overestimate their talents and women tend to underestimate theirs?

Sonita Alleyne: As we know and Fran Unsworth alluded in the last session, part of the Expert Women days that were held was about encouraging women to recognise their talents, be more upfront about their talents and come forward. By getting initial appearances under people's belts, so to speak, they become more experienced, more used to broadcasting and I think that will have a knock-on effect. Just demystifying the world of broadcasting has been part of the Expert Women programme.

Baroness Fookes: Are they given any—what shall I call it—training?

Sonita Alleyne: Yes, that is part of it.

Baroness Fookes: What kind of training would that be?

Sonita Alleyne: We are not across the detail at that level in terms of exactly what sort of training they will have received. Without, I hope, misquoting, I would imagine information about how interviews operate, being at ease in terms of the broadcast environment, probably interview experience as well where you have questions fired at you.

Baroness Fookes: You could have a mock interview.

Sonita Alleyne: That is what they do, yes.

Richard Ayre: That is exactly right, and this scheme took place, I think Fran Unsworth said earlier, right across the nation. There were something like four or five locations around the UK where women were invited in to spend a day or two days, I am not quite sure which, discussing what is required of somebody who hopes to offer themselves as a commentator/contributor on matters of interest in news and current affairs programmes. More than half of those who went through that course have, as Sonita said, appeared pretty frequently since then, but of course the objective is not "that is now over and done with and those 150-whatever-it-is women will now appear from time to time". That is not the objective at all. It is to be seen to encourage women to have the confidence to put themselves forward as experts. Your Lordships will have noticed that more than half of the BBC's programme editors in news and current affairs are now women—more than half, fantastic. In my experience, programme editors, whether male or female, are desperate to

encourage women with a voice and the confidence to express it to appear on their programmes.

Baroness Fookes: Can I ask then about the mechanism that you use to encourage women to come forward? Do you positively trawl perhaps—I do not know—universities or other institutions where there may be suitable women?

Richard Ayre: I should say we do not trawl; the BBC trawls. We are the BBC Trust. We do not manage the BBC; the Director-General manages the BBC.

Baroness Fookes: I was using “BBC” in the broadest sense.

Richard Ayre: Indeed, I realised that you were. All of those things: programme editors, programme producers look wherever they go for potential new talent, not simply because it is the right thing to do, which most of them accept that it is, but because, frankly, programmes are competitive, so finding somebody who is a fresh face and a fresh voice is a brownie point if you are editing programmes. There is really every incentive for editors to do that, not for political reasons, not even to satisfy audiences, although we know there is a demand for a better spread of representation across programming, but because it gives you a competitive advantage.

Baroness Deech: Could it be a problem for women that they may be subject to a particular interviewing style of the BBC, asking the same question 14 times or bullying or interrupting the person who is talking? Is that a problem?

Richard Ayre: You mean if a woman is the interviewee.

Baroness Deech: Yes, because it is not something the public like very much. I was trained to manage that. I had some media training, but I do think that this is something of an issue.

Richard Ayre: The public have mixed feelings about that. I am rather sad to say quite a lot of the public do like to see very aggressive interviewing. Personally, I do not think that is the most productive way of getting answers to interviews, but a lot of the public like to see a bit of a pitched battle between interviewer and interviewee, which is why there has been so much of it across all the broadcasters. I do not know many women who would say that they are less capable of being interviewed robustly than men and, personally, I think it would be an offensive assumption that women are not just as capable of being interviewed in a robust fashion as their male equivalents.

Sonita Alleyne: Can I just add to that? I think that sort of interview is more on the political side and I do not think that is an issue in terms of the style of interviewing when you are talking about people who might be in business or contributing on different aspects of science as contributors or experts.

The Chairman: Just on the numbers, the Expert Women programme seems very good: 164 people. Are there plans to rather up that? Did we hear there were 3,000 people who were keen to go on the course? It sounds like there are lots more.

Richard Ayre: I believe it is the Executive’s hope to run those again. They clearly have an expense and it is not simply a rolling programme that continues all the time, but it has been so successful that it would be disappointing if the Executive were not to run that again.

Baroness Fookes: Some of us would rather it was spent on that than some of the other things on which the BBC has chosen to spend its money.

Q38 Lord Sherbourne of Didsbury: You were in for the earlier session and I am trying to understand something and am hoping that you might be able to enlighten me. There is something I still cannot quite understand and that is what happens in practical terms. I am thinking, in particular, of television and when people are running a current affairs programme, looking at potential experts and interviewees and deciding how to run that programme with different presenters. If I were on that programme and helping to edit it, what would I be required to do in order to conform to the overall policy of the BBC? Would I know what I was supposed to be doing in order to encourage more women? I understand all the measures that are in place to encourage women to come forward. I understand that everybody seems to have policies laid out, but what I do not understand is how these policies or whatever they are work when you are putting a programme together. What do those people have to do in order to produce a better balance?

Richard Ayre: We do not, of course, make programmes and it is a fundamental principle of the Charter that the Trust does not get involved in the editorial process.

Lord Sherbourne of Didsbury: No, but do you understand how it works?

Richard Ayre: Perhaps I could draw on my knowledge of when I was a programme-maker. When you decide what item you are going to cover in a daily news programme, you go and look for the contributors who are the most pertinent. That is easy if it is a plane crash; you look for people who have seen the plane crash. However, if it is something that requires analysis, comment, interpretation, you use both your internal BBC correspondents' expertise and then you go and look for as wide a range of voices as you can find from outside, and that means hitting the phones, asking your regular contacts, but then often saying to them, "Do you know somebody else in this field with different characteristics?" and people are amazingly generous.

Lord Sherbourne of Didsbury: I do understand that. I understand how that works. What I am wondering is: is there any particular obligation, do you think, as a general policy that, in the balance of editorial decisions to be made in putting a programme together, there should be consideration about getting more women onto the programme?

Richard Ayre: There is a general consideration.

Lord Sherbourne of Didsbury: How would that work in practice?

Richard Ayre: There is a general consideration and, having spoken with programme editors, I know that most programmes have a team conference after the programme comes off air, if they are daily programmes, and they say what was good and what was bad, what worked and what did not work, what they should have done differently. Members of the team will often say, "We really did not have enough women".

Lord Sherbourne of Didsbury: How would that work in practice? If you decide you had not had enough women, what would then be required of you to help to make sure it does not happen again?

Richard Ayre: To learn.

Lord Sherbourne of Didsbury: And to do what?

Richard Ayre: To learn that next time you approach that subject you look for a broader range of people.

Lord Sherbourne of Didsbury: So there is a specific responsibility to look for more women.

Richard Ayre: Of course. This is a question that more properly should have been addressed to the people who make programmes, but of course.

Lord Sherbourne of Didsbury: I did not get a clear answer from them.

Richard Ayre: I am sorry it was not clear, but of course. That is how you learn through the editorial process. When you do not do something well enough last time, you try to do it better next time and, if you have been deficient in casting a programme, you try to make a better fist of it next time round. What you do not try to do is make programmes by numbers. That would be the death of creative freedom of expression in broadcasting.

The Chairman: The death, yes, of freedom of speech and all the rest, but some targets, some statistics. You have not spoken about whether voluntary targets, some measurement that we can all follow and understand, would be acceptable within the BBC. Are you averse to that?

Sonita Alleyne: I am in favour of getting robust measurement across the board. To Lord Sherbourne's point, I think he was maybe alluding to the ability for programme-makers to know: "Have we served the licence fee payer?" That is crucially important and, with that, it brings many, many benefits. Over my time on the Trust, there have been different initiatives around. There is a growing momentum around this, with different initiatives and different programming teams doing things across different genres. I know that today we are talking about news and current affairs, but this is an issue that runs across the BBC in terms of representing the licence fee payer. To my mind—and we expressed it as a Trust in our set of priorities for the Director-General two years ago and reinforced this year that we wanted to have proper monitoring in place—this is a gap, because what we want to do is get a sustained change. We would like to be in a position where we do not have to have this conversation in 10 years' time. That is where we would like to get to, and this is all about leadership. As I said in my opening statement, we are very, very supportive indeed of the steps that the Director-General is making and the embracing of this by the top management team at the BBC. They see very much as a priority the idea of embedding this as part of the service, as part of the satisfaction programmers and programme-makers can have on a quarterly basis, end of the year, that yes, for our genre we did serve the licence fee payer; we reflected our audience. That does not mean it is done in a way that is too heavy handed so that it stops programme-makers from being able to have editorial freedom, particularly in news, but it is so there is that tracking and you can look back and say, "We did a good job."

Q39 Lord Horam: Can I just follow that up for a moment, if you would not mind? What you are saying now, Ms Alleyne, seems to be different from what Fran Unsworth was saying previously. You seem to be agreeing with Mr Levy from Sky, who was saying, "Yes, we have explicit targets: 35%".

Sonita Alleyne: No, I am not. I think I can get where you are moving to. I am not saying specific targets. What I am saying is that we need to have monitoring. As a Trust, we do not run the BBC on a day-to-day basis, but it is our job, on behalf of the licence fee payer, to say, "Is there a proper process in place?" As the on-air portrayal is something that our Audience Councils, our news and current affairs service review and our science impartiality review have shown to be more and more important and pertinent, we would like to see a

proper process in place. It is very important to realise that some genres are doing very, very well across the BBC.

I like firm statistics. We want to be able to report to the public, knowing what the baseline is. There have been very, very good initiatives. To answer part of Baroness Fookes's question about the impact of the Expert Women programme, let us find what the baseline is and then we will be able to properly say what the impact is. That is our job as the Trust, to make sure that the process is in place. The Creative Diversity Network was mentioned earlier and that toolkit, which is going to be across the different broadcasters, is coming into play in April. Richard and I are in discussion with the Executive on that and that is a real step forward. We have to be able to benchmark across the industry, but the BBC has a special onus on it to really reflect the licence fee payer. Therefore, if there is a hold-up in that, as a Trust, we will be very much in favour of saying, "What do we have in place there?" At the end of 2015, I would like to be able to have a set of data that we can properly look at.

Richard Ayre: On the question of targets, this is an eternal debate, not just in broadcasting but across all industries that care about these matters. What is the role of quotas, where they are legal? What is the role of targets? It seems to me the question for the Trust from a governance point of view is: what is effective? What is the most effective way of bringing about change? Frankly, I have seen a BBC, both when I was inside it and back at the Trust, which for years has had a lot of initiatives and, if you measure the organisation by initiatives, it has done very well, year after year after year. However, the question is: what has it achieved?

What the Trust has done, uniquely, I think, in the last year is to say, of the four objectives we set the Director-General, the only four major objectives we publish for the Director-General, one of them now is to increase diversity, with special reference to women on air. Our strongest lever is to set that objective publicly. We have said that it must be a measureable improvement. We will measure it, we will publish the results and we will say what we think about that in next year's annual report.

Now, if the Director-General chooses to set targets for part of achieving that, that is a managerial tool. That is what targets are effective at: being a managerial tool. We do not manage the BBC, but we will require significant measurable improvement. If we were to set targets tomorrow when the workforce is 47.1% or 47.2% female, what target would you set? Would you say 48% or 47.5% or 50%?

If you set the wrong target, even as a manager, you either encourage complacency when that target is reached or you make it so far a stretch that you do not get the buy-in from the people who have to deliver the target. The use of targets is fine as a managerial tool, but, as a governance tool, what we want to see is measurable progress and then say to the world whether we think it is good enough.

Q40 The Lord Bishop of Norwich: Can I take us into the BBC and the Equality Act? Section 149, as we know, says that a public body must eliminate discrimination, harassment, victimisation, advance equality of opportunity, and you would have thought that the BBC would not be exempt in any part of its life from the Equality Act. Yet, in terms of the provision of content services, it is exempt; it is written into Schedule 19. How does the BBC Trust defend that exemption?

Richard Ayre: Clearly, that was a decision by Parliament, but for profoundly good reasons, in my view. Let us be clear; the Equality Act applies absolutely to all the public duties of the BBC. It does not apply to the private duties of the BBC, and that is a Parliamentary way of saying “to the programme-making editorial decisions of the BBC”. I think you just need to rest assured that, as far as the BBC Trust is concerned, it expects the provisions of the Act to be implemented by the BBC across the board with one exception, which I will refer to in a moment, if I may. The fact that the Act does not apply in full to the private, programme-making functions of the BBC is simply a respect that Parliament has shown to the critical importance of freedom of expression and freedom of speech. With respect, I doubt if licence fee payers want Parliament to write a law that tells programme-makers what has to be in programmes. That is so inimical to what Parliament has always defended for freedom of expression and freedom of speech in this country that I can well understand why Parliament excluded the programme-making activities of the BBC from the Act.

The Trust expects the Act to be observed by the BBC across the board with one exception: the Act requires public bodies to foster good relations between communities. The way the BBC fosters good relations between communities is to tell them the truth, even if the truth is uncomfortable. Now, if the BBC were to engineer its programmes to try to foster good relations between communities in some artificial way in its news and current affairs programmes, not telling the truth of the world as it is but as it should be, that is not only a slippery slope; it is a precipice. Audiences have to know that, when the BBC tells them what is happening in the world, even it is really bad news about their own communities and the tension between communities, they can trust that the BBC is doing its best to tell them the truth. That is why that one section of the Act I do not think would be applicable in a democracy that believes in freedom of expression.

Sonita Alleyne: Can I just add to that that the BBC’s prime remit to represent the licence fee payer is something that is immutable; it is there? That does have an effect in terms of looking at the plurality of the voices. The Trust has done some research around that, looking at the plurality of the voices across news and current affairs and the onus to swap stories around the regions and around the nations to inform people about what our neighbours in the next town are doing. That is something that is very, very key that the BBC should do.

The Lord Bishop of Norwich: I am still trying to understand what it is that the BBC would want to do that would not promote equality of opportunity or diminish harassment. I understand all that you say, but, if we did not have this exemption, how would what you are suggesting would happen fall foul of the Equality Act as it stands?

Richard Ayre: I did not say that the BBC would wish to broadcast anything that would have the opposite effect. It wants to tell the truth, even if the truth were to have the effect of not fostering better relations between communities.

The Lord Bishop of Norwich: Can you give a concrete and practical example of that? Can you give us an example of how that has been useful?

Richard Ayre: Reporting a race riot might well have the at least short-term effect of not fostering good relations between the communities involved. It is nonetheless right for the BBC and other broadcasters to report it without fear or favour and without direction from Parliament.

Q41 Lord Horam: Just carrying on with the Equality Act, one of the elements within the 2010 Act is the idea of positive action, and there are various routes towards positive action. Is this something that the BBC should have in its objectives or whatever? As a Trust, what do you think of that as an idea?

Sonita Alleyne: There are varying degrees of positive action. In the last session, you talked about all-women shortlists, which is quite political in its context. I do not think I am in favour of that in terms of looking at the two different things, on-air and off-air. The positive actions, which I think are absolutely laudable and things that the BBC is currently doing, are things like the Expert Women, looking at how women are supported to stay and progress in the workforce.

Lord Horam: As far as you are concerned, they are more or less doing what they should be doing under positive action. That is your position.

Sonita Alleyne: Yes, I think so.

Richard Ayre: There are all sorts of things that you can call “positive action”. It depends how you define the term. Clearly, some of the things we have talked about, the initiatives to develop women to make them more likely to be used as contributors to news programmes, are positive action. The specific positive action that is very controversial about all-women shortlists is clearly a rather different context in putting candidates before the electorate to choose from making an appointment that is subject, quite properly, to all the laws that apply. The truth is, I have never met a BBC female journalist or a female journalist in any organisation, print or broadcasting, who would wish to have been appointed as a result of a process whereby only women were allowed to apply. We have to believe as a Trust, and the BBC has to believe as an organisation, that women are as capable of doing every single job in journalism as men. Look at some of the amazing, wonderful appointments the BBC has made as foreign correspondents over the last 18 months where, in some of the most difficult, dangerous parts of the world, we now have women correspondents performing across radio, television, domestic and World Service. Across the Middle East, in Afghanistan, in every part of the world that, frankly, folk like me would be pretty frightened to go to, there are women there reporting for the BBC. Could you look any of them in the eye and say, “Well, we wanted to put you there so we put you on an all-women shortlist”? I think it would be inimical to everything that professionals stand for. That is a personal view rather than, as it were, a Trust view, but we certainly do not urge all-women shortlists.

Sonita Alleyne: One of your follow-on questions was whether we have done enough in terms of positive actions. Until we have put in the measurement across the board, can see where the baseline is and have a really thorough, robust and very defensible picture of the trends, how we are moving and how we are changing, until we have changed behaviours so that, as I said, in 10 years’ time, we do not have this conversation, until we feel that the job has been done, absolutely the Executive needs to be innovating, coming up with new ideas and putting the effort in. As I said at the beginning, I am very encouraged that the entire Trust is very focused on this and that the Executive is very behind this. It feels like there is some momentum here.

The Chairman: Just one quick one that follows through on this: does the BBC employ a policy, which I think is possible under Section 149 of the Equality Act, of, where there is a tie-breaker, two candidates are equal, choosing the woman?

Richard Ayre: Chairman, with respect, it is a question for the Executive. The BBC Trust does not get involved in the appointment of any individual in the BBC except the Director-General. We appoint him and that is enough, frankly.

The Chairman: That is enough. Well, we have heard a lot and learned a lot about the BBC Trust. Thank you very much, both of you, for that; it is extremely helpful. We are much the wiser as a result. Thank you for coming.

Dr Cynthia Carter – written evidence

Data

(It would be helpful if broadcasters and others with the data felt able to provide them to the committee direct.)

1. **What data exist (both in terms of absolute numbers and ratios) on gender balance in news and current affairs broadcasting for a) presenters, b) reporters, c) editorial roles, d) behind the scenes production roles, and e) guests invited as experts or authority figures?**

The most thorough, longitudinal quantitative analysis of the gender balance in news and current affairs broadcasting is represented by the Global Media Monitoring Project (GMMP) study, “Who Makes the News?” which has undertaken a one day snapshot of women’s representation in the news worldwide as news producers, as well as news subjects, in broadcast and print media. The media monitoring project began in 1995 as an initiative linked to the UN’s 4th Conference on Women in 1995 held in Beijing where a Declaration and Platform for Action (PFA) was approved. This PFA created a framework to “remov[e] all the obstacles to women’s active participation in all spheres of public and private life through a full and equal share in economic, social, cultural and political decision-making” (see <http://www.un.org/womenwatch/daw/beijing/platform/index.html>).

The most recent GMMP report (they occur every five years), which included data from 108 countries, was published in 2010 (see: <http://whomakesthenews.org/gmmp/gmmp-reports/gmmp-2010-reports>). UK data is aggregated in a separate report (see: http://cdn.agilitycms.com/who-makes-the-news/Imported/reports_2010/national/UK.pdf). All of the data requested by this House of Lords Select Committee on Communications is available in this report, as well as additional gender breakdown for broadcasting in terms of radio and television by reporter gender and also anchor/announcer gender, and also story topic by the gender of the journalist. Here it is notable that those topics which are widely viewed to be the most important and weighty (politics and government; economy; science and health) are dominated by male reporters, whilst those that are deemed to be “softer” forms of news (social and legal; celebrity) are more likely to be reported by female journalists. Crime and violence stories are amongst the most balanced in terms of the gender of the presenter. Data is not available in this report, or indeed in the full GMMP study, with regard to the gender of factual news producers. There is a similar aggregated report for Europe, which provides the opportunity to compare how the UK is faring in relation to other European countries (see: http://cdn.agilitycms.com/who-makes-the-news/Imported/reports_2010/regional/Europe.pdf). The next day is organised for sometime in 2015.

A recent UK study by the pressure group Women in Journalism led by its Chair, Jane Martinson, “Seen but not Heard: How Women Make Front Page News” (2012) looked at gender representation in the British Press (http://womeninjournalism.co.uk/wp-content/uploads/2012/10/Seen_but_not_heard.pdf) and Professor Suzanne Franks research report *Women and Journalism* (2013) for the Reuters Institute both obtained similar results

to those of GMMP (see *Women and Journalism* <https://reutersinstitute.politics.ox.ac.uk/sites/default/files/Women%20and%20Journalism.pdf>).

2. How do these data break down by age?

In the 2010 global GMMP report, the executive summary summed up the research results of the age of reporters and news presenters across all 108 countries: “More stories on television are presented by older women now than 5 years ago. Five years ago, only 7% of stories by presenters between 50 and 64 years old had female newscasters. Currently, 51% of stories by presenters in this age bracket are presented by women, suggesting a possible achievement of numerical parity with male presenters of the same age. Supplementary research is necessary in order to confirm whether this is indeed the case. As well, the percentage of stories by female reporters in the older age brackets has increased. Five years ago 34% of stories by reporters between 35 and 49 years old were filed by women. The statistic has risen to 42% in 2010. The proportion of stories by women in the cluster of reporters between 50-64 years old has also risen remarkably, from 17% in 2005 to 40% currently. Again, supplementary research is essential to conclusively confirm this possible trend” (2010a: ix)

This data needs to be cross-tabulated with the type of stories that women typically report and also women’s professional roles. Obviously, some roles are seen to be more prestigious than others. So GMMP counts the number of women and men in the role of “anchor/announcer” as well as “reporter,” where the latter role is seen within journalism as being more prestigious (the idea being that anyone can anchor or present the news as long as they look good on television or have a good radio voice, whereas to be a journalist requires greater journalistic skills). Here we can see from the UK data for radio in 2010 that out of a total of 127 anchor/announcers on UK radio, 67 were women and 60 men. Out of a total of 115 reporters included in the data set, 42 were women and 73 men (with no women and one man coded as “other journalist” out of a total sample of 1). With regard to television, out of a total of 98 anchor/announcers, 47 were women and 51 men; out of 79 reporters, 24 were women and 55 men; and out of 7 in the category other journalist, all 7 were men (2010b: 4).

Where it becomes most notable that one should not simply count the numbers of women and men who work in broadcast media as anchors/announcers or reporters is seen in the data on the story topic correlated with that of the sex of the journalist. The data refers to print journalism, so research would need to be undertaken into the situation with regard to broadcast media to determine if the same pattern holds. So, with regard to print journalism, it becomes apparent that of those stories which journalists regard as the “most important,” male journalists are typically dominant in those categories. So, for instance, in covering stories about politics and government, 37% of the journalists are female and 63% male. A similar pattern emerges for reporting on the economy, with 41% reported by females and 59% by males. Although closer to parity, there remains a gender imbalance in reporting on science and health, with 46% of stories broadcast by women and 54% by men. Where the pattern reverses is with the topic of social and legal stories, with 61% being broadcast by women and 39% by men. Crime and violence is also more likely to be written by females

(54% versus 46% for males) often because such stories are about women's status as victims of crime, often violent crime (despite the fact that UK crime statistics have over the years consistently shown that men, especially young men, are the most likely victims of all forms of crime). Female journalists also dominate in the category of news about celebrity, arts and media and sport at 69% versus 31% for males (this category is rather problematic, however, since it draws together too wide an array of topics with celebrity on the one hand all the way through to sport, the latter of which would be dominated by reporting on male sports) (2010b: 5).

3. What other research helps to paint a picture of gender balance across news and current affairs broadcasting? What concerns arise from the facts presented by this research?

The Global Report on the Status of Women in the News Media (see <http://www.iwmf.org/wp-content/uploads/2013/09/IWMF-Global-Report.pdf>), overseen by Prof Carolyn Byerley for the International Women's Media Foundation, looked at more than 500 news media organisations (television, radio and print) in 59 countries, including the UK. Researchers demonstrated that across the world, men hold most of the top management and senior journalist positions. The findings are very telling. Women are nearing numerical parity with men in newsrooms but at the same time there are very few women in top management and governance levels (about ¼ of this group) – this finding is broadly similar in all countries surveyed. In the UK, in the 16 news companies included in the study (7 newspapers, 7 television stations and 2 radio stations) researchers found that women face a glass ceiling that is more or less fixed at the junior professional level. Beyond that level, women's numbers begin to tail off, with 40% filling senior professional jobs, 35% middle management, 30% at senior management and top management. Where the numbers rise slightly again is in terms of governance at about 37%. Yet this glass ceiling is not readily apparent – instead, the pattern researchers found was of general under-representation of women in almost all occupational levels in these organisations. The exception is that of junior professional level which is at parity with men (junior writers, producers and sub editors) – but this level has little influence on news decision-making or shaping policy within the organisations. In terms of pay, in entry and junior level jobs their pay is similar to men, but in higher levels it is often much lower than men doing these jobs. Women's work as journalists is also much more likely than men's to be part time (both regular and on contracts). The UK is progressive in terms of the adoption of policies on gender equality, sexual harassment, maternity leave, paternity leave, getting the same job back after maternity leave with all companies having these policies. 88% have educational training but only about 63% have childcare assistance. It would appear that with such policies in place, ones that closely follow EU gender policy guidelines would be doing much better in terms of advancing women and paying them on an equal basis with men. While women are working in journalism in ever-greater numbers today than they were in the past, the glass ceiling appears to remain firmly in place. The researchers concluded that UK news companies “exhibit entrenched institutional practices of marginalizing women in their newsrooms and decision-making hierarchies” (2011: 361). That said, researchers remained hopeful that the progressive nature of policies on gender equality might provide the basis upon which future change might occur.

The concern that arises from this research is not only that women are not getting sufficient opportunities in the workplace, but that women's under representation at senior professional and management levels has an impact on what is reported in the news and how it is reported – in ways that typically marginalise women's voices in the news. This has serious implications for women's democratic participation in society as quite often the types of news in which they typically surface across all news media is as victim, wife, mother, daughter, or sister of a famous man, so not in their own right for their own accomplishments (GMMP 2010). This became very apparent during the 2010 UK General Election when it was the wives of the three main party leaders who were often more widely covered in the news and female politicians running for office. This despite the fact that in 2014 there are now female heads of state in the highest numbers ever. Women are also well represented in the news as celebrities. The ways in which women tend to be portrayed in the news undermines their status as citizens equal to men. Such representations send out a message that women have second-class status in society. Researchers have long argued that as long as this situation persists, it will be very difficult to change public attitudes to women's right to equality with men (Ross and Carter 2011).

Self-regulation

- 4. When participants in news and current affairs broadcasting are chosen on “merit”, what constitutes “merit” and does this appropriately reflect the levels of female expertise in society?**

The notion of “merit” appears to be gender neutral, but in the context of the gendered newsroom, it is anything but so. Academic research has shown that men typically tend to rely on sources that they know and trust, and quite often they are people much like themselves (male, white, middle class) whom they might also know through personal or work connection (Ross 2010). Various studies have shown that it is notable that whilst women also typically depend on a range of male sources of expertise for their stories, they are more likely than their male colleagues to include more female sources. The notion of “merit” is a problematic one as it rests on assumptions about levels, types and forms of “expertise” that are typically associated with authoritative sources in government, business, and other professions, where men still dominate overall. It is a circle of male knowledge and privilege that reproduces itself largely unselfconsciously.

- 5. Are there any significant commercial initiatives in response to this issue, e.g. agencies providing contributors, or directories of women experts? Are these initiatives appropriate? If so, what are the barriers to their success?**

Perhaps the most notable initiative in the UK, which has been compiling a directory of women's expertise (broadly defined so as to be inclusive rather than tied to a particular professional status or association), is The Women's Room (<http://thewomensroom.org.uk>). Whilst this is a fantastic initiative, there has been little publicity about its existence after its launch in 2012. That said, there are now over 2,500 women listed on its website with expertise on a wide range of issues who may be called upon to act as sources for news, to provide expert advice to politicians and policymakers, etc. Barriers to the success of this endeavour lies in the fact that few have heard about it and where there are few pressures

on news organisations to go beyond “tried and trusted” news sources, then little progress will be made in increasing the number of female expert news sources. Aside from encouraging women to register their expertise, the website provides a search for an expert facility, a link to recommend a friend to the website, and a database of media monitoring to “celebrate the saints and shame the sinners” in terms of their gender representation (both in terms of media producers and images). There are also discussion forums that facilitate debate and exchange of ideas around a broad range of gender issues.

Nudge

6. **To the extent that voluntary initiatives are insufficient, what effective and proportionate policy levers are available to effect change?**

As has long been the case, interventionist policies in both the public and private sector that require affirmative action or positive discrimination can, in the short term, have impact on the numbers of women hired and promoted within news organisations. However, it has been shown that the withdrawal of such initiatives, such as that of all woman short lists in national and regional politics in the UK, that the numbers of women coming forward for selection drops, often quite significantly (Blomeley 2011). What becomes apparent is that a number of factors influence not only the rate of change with regard to the representation of women in the news media and other occupations. Whilst formal government policies and voluntary initiatives can and do have some effect in this regard, what remains the case is that “Culture and tradition have been found to play a role in women’s occupational status, as well as the ways that they experience the workplace” (IWMF 2011: 36). In other words, the cultures of newsrooms and the professional ideologies and occupational structures of journalism (objectivity; news values and hierarchies; and news genres and beats) continue, in largely informal ways, to marginalise women in the newsroom, thus creating the areas of under representation and glass ceilings identified by studies such as the *Global Report on the Status of Women in the News Media* (2011).

Other genres, especially serious factual broadcasting

7. **Are these concerns particular to news and current affairs broadcasting? Does this genre have a particular and different responsibility to reflect accurately the levels of female expertise and authority in society? Do news and current affairs broadcasters have a responsibility to reflect their audiences? How should these values be determined?**

Some of these concerns are particular to news and current affairs broadcasting as television, in particular, is still the most popular way for adults in the UK to follow the news. That said, print remains an important format for many and, increasingly, internet forms of news production. A journalism that is critical and inclusive is central to the health of democratic society. As such, when women (a similar point may be made for ethnic and sexual minorities, disabled people and other under-represented groups in the media) are marginalised in production and representation of and in the news, this has serious consequences for deliberative democracy. Their voices, views and opinions do not typically have the same airing (in terms of airtime and types of opinion included) as men. Since 1995,

the GMMP has documented this gap in relation to gender. It is notable that although traditionally journalism has been seen to have a set of norms and values which are regarded as gender, class, race and sexuality neutral, they are not in fact so (Ross and Carter 2011). News and current affairs broadcasters, particularly those which a public service requirement, have a statutory obligation to reflect their audiences. It is difficult to say how this requirement should be entrenched. Numerous studies have shown that voluntary guidelines often do little to change the culture of news production and representation, and statutory policies only go so far before they encounter culture and tradition. There is no “quick fix” to this challenge. There is a need to think more broadly about the values of our democracy and how we want to ensure its health. One area in which I have been doing considerable research has focused on children, news and citizenship. If we want to change culture and tradition, we have to start with children and young people to ensure that they appreciate the importance of egalitarian values and principles. Boys and men have to see the value in equality for girls and women, and that it will make their lives richer and more positive (this also has implications for the ways in which masculinity is constructed and represented in society, including news media). Women are more widely represented in factual broadcasting, but, those typically cohere around programming that is seen to be more closely tied to women’s traditional, domestic roles. Women feature in higher numbers in reality television, including the sub-genre of games/competitions, and documentaries that feature ordinary citizens. These genres are not as prestigious in cultural terms (although for commercial broadcasters they often make more money than news and current affairs). Academic researchers have long noted the gendered split between news and entertainment as well as an alignment of the news with ‘serious’ high culture (masculine/men) and entertainment with “trivial” popular culture (feminine/women), The association of the news with masculinity has a long history, and thus some of what women are up against is this traditional link which thus encourages women (and many men) to adopt certain norms and values associated with issues and debates as they relate to a world in which men and the stories associated with them, continue to dominate (Hartley 1982).

8. What implications do these questions have for serious factual broadcasting with a high proportion of expert and authority figures?

As Ross and Carter (2011) have noted, it has long been noted by journalism studies scholars that it is important to understand the role of sources in shaping the news. Almost three decades ago, Hartley (1982: 146) suggested that “News is not simply mostly ... about and by men, it is overwhelmingly seen through the eyes of men.” Many feminist journalism studies researchers since then would concur with this point, noting that little appears to have changed from the early 1980s when Hartley put forward this argument (Carter et al. 1998; North 2009; Steiner et al. 2004). Hall et al. (1978) suggested that journalists routinely organize news sources into a hierarchy of credibility, thereby encouraging sources to speak about the social world in certain preferred ways. Feminist scholars who have examined journalist–source relationships have argued that journalists tend to rely on a narrow range of sources, most of whom are white, middle-class and middle-aged professional males. This is particularly true of sources whose views are solicited in order to yield expert opinions (Armstrong 2004; Rakow and Kranich 1991; Ross 2007, 2011).

Abroad

9. **Does the issue exist in other cultures? If so, is there evidence that any other culture is more successful in representing female expertise and authority both on screen and in the production of news, current affairs and serious factual broadcasting? If so, how?**

The IWMMF's report on the world's newsrooms provides a baseline study for understanding cross nationally women's employment in the news. In terms of gender equality practices and policies, it offers important insights into the nature and impact of gender-related policies in news companies. Its author cautions against seeing that the experiences of gender in the newsroom are equivalent around the world, instead insisting upon "interpreting them in relation to a number of factors. National laws, as well as gender roles and women's status in the larger environment, are two major ones [...] Cultural norms, values and traditions are also factors [...], as are the varied ways that the journalism profession has evolved and become structured within specific national contexts. Women's will and ability to act as manifested in equality and rights movements has also been a powerful force within the journalism profession, particularly when organized around specific workplace goals, e.g., newsroom policies on gender equality and sexual harassment" (IWMMF 2011: 38-39). Although it appears that in some responses Nordic countries, especially Sweden and Norway, are somewhat more successful than the UK in terms of gender representation on screen and in the production of news, current affairs and factual broadcasting, the IWMMF report notes that it is rather difficult to pinpoint why. The likely answer is that it is a combination of national gender policies on work, maternity and paternity leave, education for reporters, and greater advancements in terms of cultural acceptance of women in the newsrooms, particularly in decision-making roles.

Biography

Cynthia Carter (PhD) is a senior lecturer at the Cardiff School of Journalism, Media and Cultural Studies, Cardiff University. I have long researched issues around women and the news starting with my PhD that examined the representation of sexual violence in the British press. I am founder co-editor of the Routledge journal *Feminist Media Studies*. She has published widely on gender, news and journalism for over 20 years, including *News, Gender and Power* (1998), *Critical Readings: Media and Gender* (2004), *Current Perspectives in Feminist Media Studies* (2013), *The Routledge Companion to Media and Gender* (2014). Since 2000 she has been the coordinator for research on the Welsh news media as part of the UK study for the Global Media Monitoring Project (WACC), including the upcoming day of monitoring in 2015.

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September 2014

Channel 4 – written evidence

- 1) Channel 4 is a publicly owned, commercially funded public service broadcaster, with a statutory remit to be innovative, experimental, distinctive and diverse. Unlike the other commercially funded public service broadcasters, Channel 4 is not shareholder owned: commercial revenues are the means by which Channel 4 fulfils its public service remit. In addition, Channel 4's not for profit status ensures that the maximum amount of its revenues are reinvested in the delivery of its public service remit.
- 2) Channel 4 welcomes the opportunity to respond to the Lords Communications Committee's inquiry into women in news and current affairs broadcasting, which it believes is an important and timely inquiry. Channel 4 is committed to reflecting the full diversity of the UK both on-screen and off-screen, and the representation of women at all levels is an important part of this work.
- 3) The following submission sets out Channel 4's approach to representing women across our schedule and within news and current affairs in particular. It also sets out key initiatives, in line with our remit, aimed at improving the overall diversity of the broadcasting workforce which we hope the Committee will find useful as part of this inquiry.

Channel 4 and the representation of women

- 4) Media organisations play a vital role in informing and shaping people's perceptions about the world around them. It is therefore essential to Channel 4 to ensure that the widest range of stories and perspectives are represented and heard – whether people from diverse backgrounds, different lifestyles or divergent political beliefs.
- 5) This is of particular importance to Channel 4 due to our statutory remit to appeal to culturally diverse groups in society and promote alternative views and perspectives. Challenging the conventions of mainstream media and ensuring that those who are rarely heard are given a voice is therefore core to Channel 4's DNA, and our success in this area can be seen throughout our history – with defining moments such as TV's first lesbian kiss (on Brookside in 1994) through to the ground-breaking portrayal of disabled people in the London Paralympic Games in 2012. The representation of women is an important part of this commitment to diversity – both in terms of their employment within the broadcasting workforce as well as the on-screen portrayal of women and issues and stories of interest to women.
- 6) Channel 4's own employment statistics contrast positively with the wider figures for the creative media industries as a whole - 58% of Channel 4's total staff are female compared with 38% of the whole creative media industries²⁹, and 44% of its Executive management team are female compared with 33% of those in the industry as a

²⁹ Creative Skillset Census, 2012, p14

whole³⁰. This management team includes Jay Hunt, Channel 4's Chief Creative Officer, who is the most senior female commissioning head in British broadcasting. Jay also sits on Channel 4's Board - 38% of whom are female. This compares positively with FTSE 100 companies, where the Government's target is for women to account for 25% of Board positions by 2015, and where the latest data in March 2014 found that women only account for 20.7% of board positions in the FTSE100.

- 7) The multi-faceted experiences and expertise of women are similarly well represented on-screen across Channel 4's spread of genres. This includes:
- **Features:** Presenters such as Kirsty Allsopp, Mary Portas and Dr Pixie McKenna sharing their expertise in subjects ranging from health to housing
 - **Sports:** presenters including Clare Balding, Daraine Mulvihill, Rachael Latham, Alice Plunkett, Gina Bryce and Tanya Stevenson covering Channel 4's sports events
 - **Drama:** drama series with strong female leads such as Alexandra Roach and Fiona O'Shaughnessy in *Utopia* and Sharon Rooney in *My Mad Fat Diary*
 - **Comedy:** female-led comedy shows such as *Drifters* and *The Mindy Project*
 - **Documentaries:** documentaries exploring the lives of professional women – from the doctors and nurses in *24 Hours And A&E* through to headteacher Jenny Smith in *Educating the East End*.
- 8) Channel 4 has always sought to ensure that women are fairly reflected across our schedule as opposed to siloing "womens issues" to a minority part of the schedule. However, alongside the general interest programmes noted above and in addition to our news and current affairs output, we also regularly commission programmes exploring specific aspects of women's life and women's history. Recent Channel 4 programmes with a specific gender focus include; Clare Balding's documentary on Emily Pankhurst and the Suffragette Movement, *Secrets of A Suffragette*; Sue Bourne's critically acclaimed Cutting Edge documentary *Fabulous Fashionistas*, about six women with an average age of 80 as they seek to redefine old age; and Rupert Everett's exploration of the world of prostitution in *Sex For Sale*.
- 9) This varied schedule ensures that Channel 4 appeals strongly to both men and women - women make up 55% of the total viewing audience to Channel 4's portfolio, and 57% of viewing to Channel 4 itself. Viewing to news on Channel 4 is particularly evenly split – with women making up 50% of the audience.

Women in news and current affairs broadcasting

- 10) Channel 4 believes that all genres have a responsibility both to reflect and sometimes to challenge society - which is why, as outlined above, we work hard across our schedule to ensure that our output reflects modern Britain and that perspectives and viewpoints from all walks of life are heard. News and current affairs programming can be perceived as having a particularly crucial role, though, in determining and

³⁰ Creative Skillset Census, 2012, p15 management defined as "Strategic Management".

reinforcing what society perceives to be the important stories of the day. It is therefore crucial that women have sufficient opportunity to develop careers in journalism; they can see themselves represented on news programmes as credible voices of authority; and that stories about issues that particularly affect women are taken seriously and given appropriate weight within the news and current affairs environment.

- 11) As Channel 4's flagship news programme, *Channel 4 News* prides itself on championing female journalists both off and on-screen. The main presenting team includes Cathy Newman, with Jackie Long as Social Affairs Editor and Lindsey Hilsum as International Editor. Other regular correspondents include Siobhan Kennedy (Business Correspondent), Victoria Macdonald (Health and Social Care Correspondent), Kylie Morris (Washington Correspondent), Fatima Manj (Reporter), Cordelia Lynch (Reporter) and Darshna Soni (Home Affairs Correspondent). 2014 analysis undertaken for the purpose of this submission found that 38% of on-screen faces on *Channel 4 News* are female³¹. These on-screen reporters are supported by a diverse production staff in the newsroom – 39% of whom are female, including Deputy Editor Shaminda Nahal and Louise Turner, the commissioning editor of the Channel 4 News Film Fund, which commissions news reports from independent film-makers. We commission a wide range of female freelance producers and female-led production companies through this Fund.
- 12) Beyond our daily news programme, our current affairs strands also feature female presenters and reporters. Award-winning investigative journalist Tazeen Ahmad regularly reports for *Dispatches*, including 2013's RTS-winning *The Hunt for Britain's Sex Gangs*. Other high-profile films include *The Paedophile MP*, Liz Smith's report on the Liberal MP Cyril Smith, and *Exposing Hospital Heartache*, in which presenter Amanda Holden broke the shocking story of the way some hospitals treat miscarried babies. In *Unreported World*, our long-running international current affairs strand, regular reporters include Kiki King, Jenny Kleeman and Ramita Navai.
- 13) Elsewhere in the schedule, we seek to cover specific female-focused issues in engaging ways. For example, in 2013 we commissioned a peak-time programme from campaigner Leyla Hussein, *The Cruel Cut*, on the issue of Female Genital Mutilation. The programme was nominated for a BAFTA and led to more than 100,000 people signing a petition to stop the practice, triggering a debate in Parliament.
- 14) In addition to female journalists, we also seek to make sure we feature a balance of male and female 'expert' interviews. Since signing up to Broadcast Magazines Expert Women Pledge in 2012 to focus on the male-female ratio of experts we feature, *Channel 4 News* has regularly outperformed other broadcasters on this criteria – with our own analysis undertaken internally for the purpose of this submission finding that in June, July and August 2014 there was an average expert contributor ratio of 2 men to every 1 woman. As a comparison, the latest published results from City University London and Broadcast Magazine's Expert Women survey in March 2014 found that

³¹ Internal analysis of Channel 4 News, September 2014

across the broadcast news shows male experts outnumbered female experts by 4-1, and Channel 4 News's ratio back in 2012 was around 5:1. While we believe we have therefore made significant progress, Channel 4 would note that the selection of expert guests will inevitably be driven by the specifics of the changing news agenda, and the available experts in those fields – variables which are often outside the control of Channel 4.

- 15) As noted above, broadcast news and current affairs plays an important role in setting the national agenda and reinforcing what issues society considered to be important. Channel 4 has played an active role in ensuring that female-focused stories from around the world are highlighted and brought to the fore – whether that is investigating rape and domestic violence or sexual harassment and workplace equality. Within *Channel 4 News*, earlier this year Cathy Newman led a high-profile investigation into allegations of sexual abuse by Liberal Democrat peer Lord Rennard, and in recent months the programme has also conducted female-focused reports on issues including FGM, women's rights in Turkey and Bangladesh and warzone rape. Elsewhere in Channel 4's current affairs strands, recent programmes have explored women's rights in Afghanistan (*Afghanistans Hunted Women*) and the shortage of midwives in Central African Republic (*The Jungle Midwife*).
- 16) Off-screen, Channel 4 has a strong track record in appointing women in senior roles within its news and current affairs broadcasting. Dorothy Byrne, Channel 4's Head of News and Current Affairs, is the only female commissioning news head in British broadcasting, and her commissioning team includes several women including Siobhan Sinnerton, Commissioning Editor for international current affairs strand *Unreported World*. As noted above, Jay Hunt is Channel 4's Chief Creative Officer and herself began her career in news and current affairs – including as the Editor of BBC's *One and Six O Clock News*.

Promoting further diversity in broadcasting

- 17) The Committee has asked for information on what legal and regulatory obligations affect broadcasters in relation to gender balance. The only statutory provision specific to gender is the requirement for all employers not to discriminate against a person because they have one of the "protected characteristics", sex being one of these characteristics. Channel 4 is a proud equal opportunities employer and does not discriminate on grounds of sex, sexual orientation, marital status, race, colour, ethnic origin, disability, age or political or religious belief in its recruitment or other employment policies.
- 18) Beyond this legal framework, Channel 4's commitment to diversity stems from its own statutory remit to appeal to culturally diverse groups, offer alternative perspectives and nurture new talent. This remit ensures that all Channel 4 staff and the production companies we work with are tasked with celebrating and seeking out difference, including engaging in a wide range of voluntary initiatives aimed at developing and supporting talent in all its diverse forms. We therefore do not believe additional

regulation in this area is necessary. Voluntary initiatives specific to women in news and current affairs include:

- **Expert contributors:** As noted above, Channel 4 News voluntarily signed up to Broadcast Magazines Expert Women Pledge in 2012, and have made significant steps forward in improving our ratio. We have our own extensive database of contributors which we are constantly revising and updating, and also actively seek out women experts and commentators in specific areas as part of our planning operation. For example we attend many female focussed events such as ‘women in science’ and ‘women in technology’ events, and make a point of identifying and booking these women and building strong relationships with them.
 - **Training schemes:** Channel 4’s Investigative Journalism Training Scheme was launched in 2011 and offers specialist training to new journalists looking to build their skills over a period of two years. Their training includes the fundamentals of investigative journalism, as well as how new technologies and social media can be used to develop stories. Since its launch 3 years ago, the scheme has taken on 25 trainees, 15 of whom are female.
 - **Mentoring:** While neither Channel 4 nor *Channel 4 News* operates a formal mentoring scheme, several staff members do act as mentors. For example, Dorothy Byrne has participated in numerous mentoring initiatives in recent years run by schemes such as Women in Film and TV and the Cultural Diversity Network, and is currently a mentor to several women seeking to develop a career in journalism.
 - **Outreach:** The Channel 4 News team operates an ‘Open Doors Policy’, where it meets between three and five groups a week, comprised of charities, universities and schools from across the UK seeking to learn about the media. The team give advice to these visitors about the media industry and how to get a job in journalism. This outreach work is not specific to gender but ensures that both male and female visitors are given advice and access to the world of journalism.
- 19) More broadly, Channel 4 runs a number of initiatives aimed at strengthening the diversity of the broadcasting industry and providing people from all backgrounds (and genders) with the opportunity to gain entry into the creative industries. A central strand to this is 4Talent, our new entrant scheme, which in 2013 was awarded the Deputy Prime Minister’s Award for Excellence last year for its pioneering work in social mobility. This scheme sees 4Talent actively venture outside of the traditional media ‘hubs’, and engages with young people from all educational and employment backgrounds. Over the last year, 4Talent has held open days in a wide range of locations including Lincoln, Derry, Glasgow, York, Wigan, Bristol, Middlesbrough, Liverpool and Bradford. Attendees network with media professionals at the event and are then eligible to apply for Channel 4’s work experience scheme.

Channel 4 – written evidence

20) Beyond these open days, Channel 4 operates a number of entrant schemes, including graduates, interns and apprentices. 53% of current participants in these schemes are female. They include:

- **4Talent Work Experience Scheme:** Channel 4 offers around 100 work experience placements in 2013 across its organisation, comprised of one or two week placements.
- **4Talent Apprenticeship Scheme:** Successful individuals work in one of Channel 4's departments for 12 months as part of this scheme, gaining qualifications and earning a salary in the process. 80% of apprentices found employment on completion of the scheme.
- **4Talent Graduate Programme:** Channel 4 offers paid graduate places, running for 20 months and working across different departments to give each graduate a wider view of Channel 4 and the UK media industry. Participants also work towards a Creative Skillset MA in Creative Media Leadership.
- **Channel 4's Production Training Programme:** Individuals take part in a 12-month training programme at one Channel 4's suppliers, with positions including trainee researcher, trainee co-ordinator, and trainee junior developer. Six places are available specifically for disabled applicants.

21) Channel 4 hopes that this submission is of assistance to the Lords Communications Committee, and would be happy to discuss further any elements of this response if helpful.

October 2014

Channel 5 Broadcasting Ltd – written evidence

Channel 5 welcomes the opportunity to submit this paper to the Select Committee. Channel 5 takes seriously both its role as an equal opportunities employer and its obligation to include a broad range of contributors, including both women and men, in our programmes.

There are two main editions of our news programme: *5 News* is broadcast for half an hour at 5pm and for half an hour at 6.30pm every weekday. In addition we have lunchtime news and mid-evening news updates every weekday; and short early evening news on Saturdays and Sundays. The average audience to *5 News* at 5 o'clock is 513,000 (4.5% audience share); the average audience for the 6.30 edition is 160,000 (0.9% audience share)³².

Our major current affairs series is *The Wright Stuff*, a popular topical discussion programme on air between 9.15 and 11.10 every weekday morning. The audience averages 289,000 (5.5% audience share).

Both these programmes show a good gender balance in both on-screen and off-screen roles. Emma Crosby presents our main 5pm news; three of our nine reporters are women; and five of the seven senior editorial roles on the programme (including the editor) are female. Matthew Wright, the eponymous presenter of *The Wright Stuff*, has a female co-presenter and (across the year) equal numbers of male and female panellists joining him. Four of the programme's seven editorial staff are women.

A substantial proportion of the guests and contributors to the two programmes are women. Of the 252 main contributors to *5 News* over a three month period, 107 (42%) were women. Of the daily guests on *The Wright Stuff* in one year, 116 were women and 141 were men. A fuller breakdown of these figures is to be found in the Annex to this paper.

Responses to Committee Questions

1. What data exist (both in terms of absolute numbers and ratios) on gender balance in news and current affairs broadcasting for a) presenters, b) reporters, c) editorial roles, d) behind the scenes production roles, and e) guests invited as experts or authority figures?

We have provided information about our two programmes in the introduction to this paper and the accompanying Annex.

2. How do these data break down by age?

We have not attempted to break down this data by age, as the relatively small numbers of people in each category mean it would not be meaningful to do so.

³² All audience figures quoted are from BARB and for the period January-August 2014

3. What other research helps to paint a picture of gender balance across news and current affairs broadcasting? What concerns arise from the facts presented by this research?

We are aware of the growing concern in recent years about gender balance in news and current affairs, in terms of on-screen presenters/reporters, off-screen roles and specialist contributors. Although our programmes have not always featured in research carried out in this area, we have sought to ensure good gender balance across both programmes.

4. What legal and regulatory obligations affect broadcasters in relation to gender balance in this genre? To what extent are those obligations observed or circumvented?

It is a condition of our licence to ensure we promote equality of opportunity between men and women.³³ We take seriously all obligations in our licence.

5. What, if anything, are broadcasters doing voluntarily to try to achieve gender equality in this genre?

We take this issue very seriously – as do our viewers. We would find ourselves losing audience if we put on programmes comprised entirely or largely of men – or entirely or largely of women. Behind the scenes, both ITN (which makes *5 News*) and Princess Productions (part of the Shine Group, which makes *The Wright Stuff*) are equal opportunities employers who are keen that the best people available work for them.

Both programmes are highly conscious of the need to strike a good balance in the guests and experts they have on. This is borne out by the survey we conducted (quoted earlier) which showed that over a three month period 42% of the main contributors to *5 News* were women. *The Wright Stuff* is very careful to have a broadly equal balance of guests in its studio (on the rare occasions when we fail to achieve that, our viewers – who are more female than male - notice and let us know).

6. How successful are broadcasters' voluntary initiatives and are they sufficient?

We believe Channel 5 has a good record, but we can never rest on our laurels. The question of who appears in our programmes is a live issue for us every day

7. When participants in news and current affairs broadcasting are chosen on "merit", what constitutes "merit" and does this appropriately reflect the levels of female expertise in society?

³³ Communications Act 2003, s337

For our news programmes we always look to interview the best people available for a particular story; very often the best people are women; sometimes we have a choice between men and women with equivalent levels of expertise. We are always looking to expand the range of people we can include in our programmes.

The Wright Stuff chooses panellists and guests on the basis of whether they will have something to say about the day's news. In doing so, we look for people with character and conviction, regardless of gender or age.

8. Are there any significant commercial initiatives in response to this issue, e.g. agencies providing contributors, or directories of women experts? Are these initiatives appropriate? If so, what are the barriers to their success?

Neither programme uses agencies or directories to find women experts. Our news programme has contact with a wide range of experts, many of them women, and does not feel the need to go to a specialist agency.

9. To the extent that voluntary initiatives are insufficient, what effective and proportionate policy levers are available to effect change?

It is very hard to see how regulatory intervention would work effectively. A quota system would seem particularly heavy handed: news programmes in particular have to report on the day's events, and on some issues there are inevitably many more potential contributors of one gender than of the other. It is far more sensible to take a voluntary approach of raising consciousness of gender balance among editorial staff; and making clear to outside contributors our desire to have a balance of contributors to our programmes.

10. Are these concerns particular to news and current affairs broadcasting? Does this genre have a particular and different responsibility to reflect accurately the levels of female expertise and authority in society? Do news and current affairs broadcasters have a responsibility to reflect their audiences? How should these values be determined?

As we made clear in our previous answer, the news is distinct because it has to report on the issues of the day. But all our programmes (whether documentary or specialist factual or entertainment) need to reflect the diversity of modern Britain.

11. What implications do these questions have for serious factual broadcasting with a high proportion of expert and authority figures?

All programmes should aim to reflect the diversity of modern Britain.

12. Does the issue exist in other cultures? If so, is there evidence that any other culture is more successful in representing female expertise and authority both on screen and in the production of news, current affairs and serious factual broadcasting? If so, how?

We do not feel we have sufficient knowledge to answer this question.

September 2014

ANNEX: DETAILED DATA ON GENDER BALANCE

5 News

Senior Editorial Staff (Editor, Deputy Editor, News Editors and Programme Editors)

Female - 5

Male - 2

Production Staff (Studio, Camera and Technical staff)

Female – 2

Male – 11

Main presenters

Female – 1

Male –1

Reporters/Update Presenters

Female – 3

Male – 6

Contributors to *5 News Tonight* (May-July 2014)

Female – 107 (42%)

Male – 145 (58%)

The Wright Stuff

Senior Editorial Staff (Exec Producers, Series Editor, Production Exec, Producers)

Female - 4

Male - 3

Researchers and Other Editorial & Production Staff

Female - 6

Male - 3

Main presenter

Male – 1

Stand-in presenters

Female - 3

Male - 3

Co-Presenter

Female – 1

Panellists (in 245 shows)

Female - 245

Male - 245

Channel 5 Broadcasting Ltd – written evidence

Daily Guests (in 245 shows)

Female - 116

Male - 141

Creative Diversity Network – written evidence

Project Diamond

1. You refer to “all commissioned programmes” – does Project Diamond cover news?
Or in-house productions?

Definitely yes for in-house productions. The ambition is to capture news, but possibly not from day 1 due to particular differences in production processes.

2. Does Project Diamond monitor off-screen diversity in the industry e.g. people working on productions?

Yes - it aims to capture everyone working on a programme, with role types identified so we can look at diversity for different roles.

3. Will the CDN offer any commentary or analysis along with the Project Diamond data?

This has not yet been agreed.

4. Will it be yearly?

Our ambition will be quarterly reports. However we will have to check that our aspiration in this area matches our capacity, as it may take us a while to get up to speed.

November 2014

Creative Skillset – written evidence

Introduction:

- 1.1. Creative Skillset empowers the Creative Industries to develop skills and talent; it does this by influencing and shaping policy, ensuring quality and by securing the vital investment for individuals to become the best in their field and for businesses to grow. As the industry skills body for the Creative Industries, we work across film, television, radio, animation, visual effects, games, fashion, textiles, advertising, marketing communications and publishing. www.creativeskillset.org
- 1.2. Creative Skillset research programme includes a Census of employment for the creative media industries. Our latest Census can be found on our website: http://creativeskillset.org/assets/0000/5070/2012_Employment_Census_of_the_Creative_Media_Industries.pdf
- 1.3. We welcome the Committee's inquiry and we will be following closely the other submissions, the oral evidence and the report/recommendations. A fair representation of our society is important across the creative media industries. The UK population is 51% women. Policy, funding and licence requirements can all be used to support best practice, transparency and monitoring, and lead to actions that address imbalances.
- 1.4. Creative Skillset highlighted in its 2009 (previous) Census an unexplained³⁴ and rapid decline in the number of women working in the industries (particularly in film and broadcasting). This led to industry mobilisation and the creation of certain initiatives. As we mention below, the latest Census numbers show a more stable picture; however, Creative Skillset has not been complacent and we have been assisting women into work in these industries via training bursaries and other initiatives.
- 1.5. Creative Skillset seeks to work on these issues through partnership with industry and a wide-range of networks and support organisations such as: Women in Film and TV, Sound Women, Animated Women, Women in Games Jobs, and the Creative Diversity Network.

³⁴ We acknowledged at that time that further research was needed to determine the reasons behind this decline.

Inquiry questions

(1) *What data exist (both in terms of absolute numbers and ratios) on gender balance in news and current affairs broadcasting for a) presenters, b) reporters, c) editorial roles, d) behind the scenes production roles, and e) guests invited as experts or authority figures?*

&

(2) How do these data break down by age?

&

(10) Are these concerns particular to news and current affairs broadcasting?

1.6. In the Creative Skillset 2012 Census of the Creative Media industries the a) presenters, b) reporters, c) editorial roles, d) behind the scenes production roles, occupations/roles can fall into the following categories:

TV

Occupational Group	Occupational Role	No. Employed	% Women
Editorial, Journalism & Sport	Editorial	2497	25%
	Newsgathering and Presentation	3162	51%
	Production	374	44%
	Sports Reporter/Presenter	134	17%

Radio

Occupational Group	Occupational Role	No. Employed	% Women
Editorial, Journalism & Sport	Editorial	445	33%
	Newsgathering and Presentation	4299	44%
	Production	406	38%
	Sports Reporter/Presenter	288	20%

1.7. However, when reading these figures please note Census methodology. It takes a snapshot of the employment within the Census day (in this case, 4th July 2012) and therefore we advise that caution should be exercised reading figures cut by three variables e.g. sector/gender/occupational group. Figures at this level are indicative only.

1.8. It is interesting to note that from 2006 – 2009 the Creative Media industries overall saw a significant drop in the numbers of women from 38% to 27% and many women (mostly aged over 35) were gradually leaving TV³⁵. We have some data

³⁵ Creative Skillset Women in the Creative Media Industries report, September 2010: http://creativeskillset.org/assets/0000/6249/Women_in_the_Creative_Media_Industries_report_-_Sept_2010.pdf

from the Creative Skillset Workforce Surveys regarding the proportion of women working overall in the Creative Media industries cut by age between 2008 and 2010, – please see below.³⁶

	2008	2010
16 to 24	10%	12%
25 to 34	43%	39%
35 to 49	37%	33%
50+	10%	16%

- 1.9. Since Creative Skillset published this significant research data on diversity issues, there has been increased awareness and ability to act on the data and effect change. Creative Skillset, along with partners, provided a series of training and development initiatives, such as workshops for women returning to TV after career breaks and mentoring schemes for women. In the 2012 Census the numbers of women showed an increase from 27% to 36%³⁷.
- 1.10. Please also note that the current Creative Skillset Census has shown a serious drop in already low BAME representation and this has acted as a catalyst for action. The TV and film industries, with the support of the Creative Diversity Network, Broadcast and the ministerial support of Ed Vaizey are making more significant efforts than ever before to address the lack of diversity in the workforce.
- 1.11. We are currently gathering information via the Creative Skillset Workforce Survey for the Creative Media Industries which will update our data and cover age breakdown of the survey respondents. We hope to have some of these new data by end of 2014 and we will be happy to share with the Committee.

(3) What other research helps to paint a picture of gender balance across news and current affairs broadcasting? What concerns arise from the facts presented by this research?

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(12) Does the issue exist in other cultures? If so, is there evidence that any other culture is more successful in representing female expertise and authority both on screen and in the production of news, current affairs and serious factual broadcasting? If so, how?

³⁶
³⁷

Creative Skillset Workforce Survey for the Creative Media 2008 & 2010 www.creativeskillset.org
Creative Skillset Employment Census of the Creative Media Industries 2012 www.creativeskillset.org

- 1.12. Although this research was undertaken some years ago, in 2011 Channel 4 commissioned the research in Creative Diversity in Broadcasting: Looking to Learn – A European Dimension³⁸. Some of this research’s recommendations:

“Top 5 Recommendations for Broadcasters

- 1) *Increase diversity of the creative supply chain by commissioning a wider range of companies (in terms of size, regionality, independence, minority background, unique creative voice).*
- 2) *Introduce a “creative diversity” approach, which moves beyond the box-ticking exercise required by law, into the realm of creativity required by media content. This means valuing creative authenticity above box-ticking, and cross-fertilising parts of the supply chain to work more originally with diverse talent: eg hiring the black visual artist, Steve McQueen, to direct Hunger.*
- 3) *Match best practice in Europe around on-screen diversity monitoring, to provide greater insight into commissioning choices and reduce under-representation.*
- 4) *Use procurement to drive diversity. Where diversity outputs are poor, introduce diversity criteria into contracts with production companies and other suppliers.*
- 5) *Normalise diversity by using diverse talent in mainstream programming. Make casting less restrictive, and increase diverse writing talent.”*

(4) What legal and regulatory obligation affect broadcasters in relation to gender balance in the genre?

- 1.1. A fair representation of our society is important across the creative media industries. Policy, funding and licence requirements can all be used to support best practice in monitoring and transparency and lead to action that can achieve a more balanced workforce. As members of the Creative Diversity Network, Creative Skillset believes that the industry and regulators should work together and responsibly set the parameters of data collection, monitor these data regularly and share good practice where it exists.
- 1.2. Equality and diversity data can clarify the make-up of the industry, to reveal any trends in employment practice that may be working against inclusion and stimulate positive action. It may well reveal situations that have grown over time, as with gendered roles regarding technical skills – in TV, lighting, engineering, outside broadcast and camera operation skills are examples. To achieve progress in de-gendering these roles, however, this data will need to be monitored and published in a transparent way.

³⁸ We are not aware if this report is in the public domain. The Committee may want to contact Channel 4 directly for a copy.

Creative Skillset – written evidence

- 1.3. In previous years the ITC [Independent Television Commission] published such data, required by the conditions of broadcasting licences, annually as a matter of course. Despite a challenge by BECTU, Ofcom has chosen not to do the same.
- 1.4. As a background, in 2005 the broadcasting regulator adopted a policy of taking no enforcement action against broadcasters in breach of their licence conditions on diversity. Currently, the regulator does have the right to disclose this information. But the tribunal allowed Ofcom to keep this data secret because the regulator successfully argued that its decision to publish only a summary of the data, along with other steps taken, satisfied its duty to take all steps as it considered appropriate to promote equal opportunities.

(5) What, if anything, are broadcasters doing voluntarily to try to achieve gender equality in this genre?

- 1.5. Creative Skillset supports the project undertaken by the Creative Diversity Network to standardise diversity monitoring across TV. We have contributed to the project in order to align monitoring categories with our own workforce data, to include ethnicity, disability, gender (extending to other gender identities), and LGBT (Lesbian, Gay, Bisexual and Transgender) status, and more recently including the establishment of socio economic status categories.
- 1.6. We have found that asking questions relating to caring responsibilities and children also provides more in depth view of gendered experience, and have also undertaken qualitative research in the past which looks at specific barriers to progression for women.
- 1.7. We believe that more up to date research addressing the reasons why women and other under-represented groups leave the creative industries is crucial. This will also inform our support via training initiatives and bursaries, in order to be effective and having a long lasting impact.

(6) How successful are broadcasters doing voluntarily to try to achieve gender equality in this genre?

- 1.8. BBC Local Radio have recently committed to 40% women amongst their Local Radio breakfast presenters and there have been some more positive changes in radio industry overall. These were prompted in part by the industry network Sound Women which, in partnership with Creative Skillset, produced both the Tuning Out and the Women on Air reports on women's representation in Radio both on air and in the wider workforce; and also due to Liz Kershaw's report '*Just Seventeen*' relating to the dearth of women DJs in BBC network radio for a number of years. We support the approach of setting shared objectives to achieve change in representation.
- 1.9. As with wider research into representation, care must be taken to look at specific roles and level of seniority when considering women's presence and influence in

industry. As stated above, gendered roles are prevalent – this means that pure statistics on numbers of women should be broken down into occupational groups and job roles to clarify the impact of any initiative or action by employers and those responsible for hiring staff or contributors.

- 1.10. The TV industry also participated in the Women and Work programme which Creative Skillset administered in 2011/2012. This offered leadership and management, and technical training to women across the workforce.

(7) When participants in news and current affairs broadcasting are chosen on “merit”, what constitutes “merit” and does this appropriately reflect the levels of female expertise in society?

- 1.11. Creative Skillset, as a sponsor of some of the BBC Academy’s Expert Women Days, acknowledges that on screen experts can make a major impact on the audience and provide some of the best and worst role models for younger people and those with aspirations for careers in the media or other sectors.

- 1.12. Clearly there is an element of risk when ‘trying out’ new contributors, as well as presenters/reporters or those with creative responsibilities. As an organisation with the remit of the constant development of the skills of these industries, we seek to support and enhance talent; however, we have often noted that it is the barriers to entry and progression that are problematic in achieving diversity and inclusion in broadcasting, rather than the lack of talent.

- 1.13. Many industry networks representing under-represented groups tell us that the lack of insider contacts and knowledge can be a barrier to progress. Access to talent is key for broadcasters to remain relevant to and in touch with their audiences. Lower budgets and other pressures in news production and broadcasting in general may often be a barrier for using new people, rather than ‘those already in the system’, but it is exactly this kind of culture that needs to be changed. Strong leadership is required to direct such change, so that those making hiring decisions at mid-level are supported by senior management in their choices of providing opportunities for new talent.

(8) Are there any significant commercial initiatives in response to this issue, e.g. agencies providing contributors, or directories of women experts? Are these initiatives appropriate? If so, what are the barriers to their success?

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(9) To the extent that voluntary initiatives are insufficient, what effective and proportionate policy levers are available to effect change? Other genres, especially serious factual broadcasting

- 1.14. Several non-commercial but industry grounded networks with which Creative Skillset has regular contact with can now provide women for a variety of expert

roles. These include Women in Film and TV, Sound Women, Animated Women, Women in Games Jobs. In addition, other networks that are seeking better equality in TV can also potentially help, such as TV Collective.

- 1.15. The Women's' Room is also an excellent source of women experts in all subject areas, and find a TV Experts are also experienced in connecting women to media opportunities. The BBC Academy also now has a database of Expert Women who were trained in broadcasting skills through the Expert Women Day initiative, in London, Glasgow, Cardiff and Salford.
- 1.16. With the support of industry TV Skills funds, Creative Skillset has funded workshops for women returning to television both in London and Manchester, and the Women in Film and Television mentoring scheme. While not specifically targeting contributors, this support took place between our Census years of 2009 and 2012 when a rise in the representation of women in the creative industries took place.
- 1.17. The recent Employer Ownership of Skills Pilot for the creative industries, managed by Creative Skillset on behalf of the industries, currently offers the opportunity to provide financial support (co-investment) for training to women under-represented in the workforce, including women from BAME and LGBT backgrounds and women with disabilities.³⁹
- 1.18. We share the view with many other organisations promoting diversity in the industry, that the use of tailored targets and performance measures set by the industry ensures accountability for results. Where funding is available, whether through public or industry funds, it is feasible for all recipients to be required to participate in equality and diversity monitoring, and to publish monitoring reports based on these data.

October 2014

³⁹

http://creativeskillset.org/news_events/press_office/3042_diversity_fund_england_opens_up_training_in_creative_industries

Department for Culture, Media and Sport and HMG, Government Equalities Office – oral evidence (QQ 60-68)

Evidence Session No. 3

Heard in Public

Questions 42 - 68

TUESDAY 4 NOVEMBER 2014

Members present

Lord Best (Chairman)
Lord Clement-Jones
Baroness Deech
Baroness Fookes
Baroness Hanham
Baroness Healy of Primrose Hill
Lord Horam
Bishop of Norwich
Lord Razzall
Lord Sherbourne of Didsbury

Examination of Witnesses

Ed Vaizey MP, Minister of State for Culture and the Digital Economy, and **Rt Hon Nicky Morgan MP**, Secretary of State for Education and Minister for Women and Equalities

Q60 The Chairman: Welcome, Nicky, if I may, and Ed, if I may. Thank you very much for joining us. We have had a very lively session prior to your arrival and now we are very honoured that we have two Ministers to grill. We probably will not need a full hour, so if you have other pressing engagements do not panic. We believe we will get through ahead of time. We are being televised and so it would be very helpful if we began by you saying who you are, for the record, and giving us an opening statement, if you would wish to do that, before we get into our questions. Over to you. Who would prefer to go first?

Ed Vaizey: I think seniority goes first, Lord Best.

Nicky Morgan: Good afternoon, ladies and gentlemen. Thank you for the invitation to be here. I am Nicky Morgan, the Minister for Women and Equalities and obviously Secretary of State for Education, but it is in the former capacity that I am very much here today. Let me just turn to my statement. I am very pleased to be here to address the Select Committee this afternoon and I begin by commending this Committee for focusing this inquiry into women in the broadcasting industry, especially as broadcast media forms such an important part of the creative industry sector in the UK economy. It provides approximately 132,000 jobs and £12.3 billion in revenue from television, with a further £1.2 billion from radio.

Our Government has placed supporting women to get into work as a top priority. We want women to be able to fulfil their potential, work in a diverse range of industries and fully utilise their qualifications, skills and experience to progress into senior roles. We have also taken steps to better support returning to work when women choose to do that. Under this Government, we have more women in work than ever before. We have almost eliminated the full-time pay gap for women under 40 and we are working with business leaders to increase the numbers of women on the boards of our top companies. We now have no all-male boards in the FTSE 100 and we are on track to achieve our 25% target in 2015 without recourse to quotas, which is something I think we may return to in the questioning.

We are also taking action with public bodies. We are modernising recruitment practices to attract a more diverse field of candidates. The boards of our public bodies need to be managed by the best people. We can only be confident that we are appointing the most talented individuals if we can be confident that the appointment process is as open and accessible to all as is possible. We are making progress. There has been an increase in the proportion of women taking up public appointments from 37% in 2012-13 to 39% in 2013-14.

That said, we are certainly not complacent and, as well as our Think, Act, Report initiative—I think we will come back to that in evidence—which we want to encourage all companies to sign up to, to look at gender equality in their workplaces, we have taken a wide range of other measures to support women and their families, including tax-free childcare, flexible working, shared parental leave, free early education for three and four year-olds and extending free early learning places to the most disadvantaged two year-olds.

It was only a few decades ago that broadcasters would not allow women to be radio newsreaders as their voices were deemed “not quite right”. How far we have come. The broadcasting industry plays such an important role in influencing and challenging the social norms we see around us every day, so having more women in visible positions would be more likely to provide positive role models for current and future generations. I would like to say that broadcasting is a great place for women to work in, both in front of and behind the scenes, and offers a huge range of interesting careers, some of which I am sure we will touch on this afternoon.

Ed Vaizey: Thank you very much for inviting me to be here, Lord Best. I will do my best to answer the Committee’s questions. You will be delighted to know that I have not conferred with the Secretary of State, nor vice versa. So you may get divisions, splits, different answers, depending on what questions you ask, but both of us, I am sure, will answer your questions genuinely. I think this is a very important issue because, as the Secretary of the State indicated, the Government is taking action across the whole piece in terms of business and getting better representation of women, but I think that we all understand that broadcasting is particularly high profile because still, even in the age of the smart phone and the tablet, broadcast programmes come into the living room. People look to broadcasting in order to see role models.

In terms of the diversity work I have been doing with broadcasters and people who are perhaps frustrated at the lack of progress, a lot of people say, “Television programmes and so on are the record of our contemporary society”. If you were to look back at programmes being broadcast now in 20 or 30 years’ time, you should be asking yourself the question, “Do these programmes accurately reflect the make-up of our society?” Of course, that

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includes obviously the prominent representation of women. It is a very important subject and I very much look forward to answering your questions with the Secretary of State.

The Chairman: Thank you very much. Let us begin with you, Lord Sherbourne.

Q61 Lord Sherbourne of Didsbury: Can I direct this question to the Secretary of State? Everybody we have talked to, not surprisingly, agrees about the importance of this and the importance of getting a much better balance in broadcasting, both those who are in front of the camera or the microphone and those behind. Almost nobody has mentioned the role of Government, whether Government has a specific role in improving the situation in broadcasting. Do you think there is a role for Government?

Nicky Morgan: Ed is going to talk about the actual legislative framework that applies to the media industry, because he is obviously close to that. I think the role of Government, whether we are talking about broadcasting or women in Parliament or in the science sector or anywhere else, is to highlight the issues, to perhaps talk about initiatives such as Think, Act, Report, and to look at the barriers that stop women or parents or others juggling care responsibilities from combining work with those responsibilities to see whether there are specific policies in terms of making life easier, whether it is affordable childcare or whether it is legislating for shared parental leave.

I am not entirely convinced that it is either for Government to interfere or to comment on particular sectors, other than to highlight some inconsistencies and to encourage greater transparency. I certainly think, from looking at the evidence that the Committee has seen and from preparing for this hearing, we have a very well-developed media industry in this country, broadcasting and the creative industries. I think that they are more than capable of identifying both the issues, but then also coming up with action, rather than Government dictating. I am also instinctively against setting quotas. I prefer a voluntary approach that I think does yield results and, more importantly, it yields longer-term cultural changes, which is what this whole area needs.

Ed Vaizey: The Secretary of State has invited me to come in on the question, even though Lord Sherbourne directed the question at the Secretary of State. Yes, there are clearly some legislative levers. Ofcom is an independent regulator, but clearly its functions are set by Parliament and by statute and it has the ability not only to promote training and equality of opportunity for people providing radio and TV services but also requiring, in particular, the public service broadcasters to promote equality of opportunity.

The BBC framework agreement, as you know from the note that we submitted to this Committee, imposes a similar duty on the BBC executive board and other licence conditions under the Broadcasting Act include the conditions requiring a licence holder to promote equality of opportunity. Ofcom is also undertaking, as we speak, a review of public service broadcasting. This is one of the reviews it undertakes on a regular basis. I think this is the first time in five years they have undertaken such a review and they will be looking, within that, at what the public service broadcasters are doing in this respect.

To answer your specific point about what role the Government has in this, I would echo obviously what the Secretary of State has said. I would add to it perhaps that I have discovered in my position, focusing purely on broadcasting as opposed to the much wider landscape the Secretary of State covers, that the power of convening has some merit. I am

invited by people who I think feel frustrated at the rate of progress with broadcasters across the whole diversity agenda to convene meetings and we have had successful meetings where Government has used its influence to bring people into the same room to discuss the issues.

I think Government should be taking an interest, as I think the Secretary of State indicated in terms of her comprehensive overview of what Government is doing in this. Government taking an interest is an important factor. If Government did not talk about this, discuss it, make speeches about it—it may sound a bit trite, but I do believe this strongly—then I think we would not necessarily get the same pace of progress.

Q62 Baroness Healy of Primrose Hill: In terms of Government taking an interest, concern has been expressed about the use of freelancers in the broadcast industry and, according to Creative Skillset, nearly a quarter of the workforce in editorial journalism and sport is freelance. Freelancers are not monitored according to gender or diversity under the current systems. As freelancers are such a high proportion of the workforce, should this be remedied and data collected on them in terms of developing career structures particularly for women in the industry?

Ed Vaizey: The answer is yes. Monitoring is very important. Again, on different parts of this debate sometimes the answers sound, as I said earlier, a bit trite when people want big bang answers, but talking about it in Government is very important and monitoring is very important. Sometimes monitoring sounds like an excuse for inaction, but the data is still very poor. The Creative Diversity Network, which is the network created and run by the broadcasters, is now focused on bringing in a robust monitoring system. The important thing behind that is, first of all, that all the broadcasters should have the same metrics so they can be compared one to another and, secondly, it has to be public and transparent. Even if the figures are terrible when they first bring this in, it has to be made public to set a baseline that we can work on. Clearly, in broadcasting that has to include monitoring of freelancers because freelance work is so prevalent in this industry.

Nicky Morgan: We now have over 250 companies signed up to the Think, Act, Report initiative that I mentioned before, which the Government has launched. Basically, it encourages them and shows them how to monitor gender equality in their workforces. It ranges from very small companies to the very large ones. Interestingly, I thought the Committee might like to know that we have four companies that we would consider to be media companies signed up, including ITV, S4C and Hearst Magazines. That does not define for the companies what workforce is. It is perfectly possible for them to ask questions about freelancers or consultants.

The other point I wanted to make is that, for women or for men too, flexibility in the workplace can be very important. There are various reasons why somebody might not want to be signed up as a full-time employee and freelancing, in the same way as setting up your own company, can offer opportunities for men and women to work flexibly. It is not universally a bad thing, but I would absolutely agree with the Minister's point, which is it is something that companies should ask questions about.

Q63 Bishop of Norwich: The Broadcast Equality and Training Regulator used to monitor equality of opportunity, but Ofcom, of course, closed that down in 2011. I understand that

was as a response to DCMS giving notice of a change in Ofcom's statutory duties, and nothing has replaced it since then, especially as the draft Public Bodies Order was withdrawn. Where is that monitoring of equality of opportunity in relation to broadcasting taking place and who has the responsibility for it? It does not seem to be Ofcom any more now that the BETR has been closed down.

Ed Vaizey: Ofcom still maintains some statutory duties, but you are quite right that, given the pressure on public finances in 2010, there were certain areas where Ofcom had to place more emphasis than on others. I would say that the work of Creative Skillset is very important in this respect. Creative Skillset, in terms of being the employer-led training organisation that works with the broadcasters, has put together, for example, a very ambitious programme to promote apprenticeships in broadcasting and the creative industries with more than 400 different companies. Alongside Channel 4 as one of the lead organisations, that would be the organisation that I certainly would turn to in terms of discussing with them whether or not enough women and indeed enough people from different ranges of backgrounds were getting the opportunities to train in broadcasting.

I also think it is important to talk about the role of apprenticeships in creative industries and broadcasting because, of course, one of the things that can reinforce a lack of diversity is the fact that a lot of these companies do rely on unpaid interns, a highly controversial subject in and of itself. Therefore, to provide proper training opportunities for people where they will get rewarded and get qualifications is something that we are very focused on and I am very pleased with what Creative Skillset has come forward with.

Bishop of Norwich: The only thing that is puzzling about that is that is the Government relying on the industry itself to monitor itself, rather than having somebody that would do the monitoring independently of the industry.

Ed Vaizey: As I said earlier in answer to the point about freelancers, the Creative Diversity Network is putting in place robust and independent monitoring in terms of an independent company. Also, I think that, although Creative Skillset is led by employers, it remains an organisation that is created and effectively answers to the department of business and skills. Therefore, I would not say it was the industry marking its own homework. I think Creative Skillset in fact sparked quite a debate when it published its own diversity employment statistics for the industry about a year ago. It created quite a wide-ranging debate about diversity, so I have every confidence in it in terms of drawing a true and realistic picture of what the training opportunities are.

Q64 Lord Razzall: I suspect I know what you will say as a result of your answer to question 1, but do you think, looking at the role of Government, that there would there be any form of amendment to the Equality Act that could improve the situation in this area?

Ed Vaizey: I am going to hand that to you as the Minister responsible for the Equalities Act.

Nicky Morgan: I think Ed was going to talk about the BBC in relation to the application of the Equality Act. Obviously all public authorities must have regard to the Equality Act.

Lord Razzall: But there is a specific exemption, is there not, for content for the public services broadcasters?

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Nicky Morgan: Again, I am happy to defer to the Minister but, in terms of whether there is an exemption for the content, but for the companies themselves in the way that they are subject—

Lord Razzall: I think they are subject to it already, yes.

Nicky Morgan: Yes, absolutely.

Lord Razzall: We did have representations even from people who thought that this was an area where action should be taken. There was not any feeling that the Equality Act should be used here, but I wondered if that was the ministerial view as well.

Nicky Morgan: Since my taking up this role, I have had no representations on that basis.

Ed Vaizey: Nor have I.

Q65 Baroness Fookes: There are very few women aged over 50 in the media, particularly the news part that we are particularly interested in, and we heard some interesting evidence from those who preceded you in those chairs.

Nicky Morgan: Yes, I am sure.

Baroness Fookes: Is there anything that you feel could be done with the Equality Act by amendment or any other way or any encouragement to overcome this?

Nicky Morgan: The Equality Act already protects employees in any business—it goes back to the point about the companies themselves rather than what is on the screens or being broadcast over the radio, so any companies in broadcasting—from discrimination on a number of grounds, which includes age and also sex. It does allow, in that Act, companies to use positive measures to encourage older women to apply for jobs and to address other causes of under-representation of women at various levels.

The Government has set up something called the Women's Business Council, chaired by a fabulous woman called Ruby McGregor-Smith, who is the Chief Executive of Mitie, and she has looked at women's work right the way through the different ages, so in terms of women getting into roles in companies at that middle tier of management, the pipeline, and then keeping older workers in the workplace as well. Of course we have appointed as an older workers' champion Dr Ros Altmann, who is another powerful advocate.

I think perhaps this goes back to the answer to the first question in a way, which is certainly Government can highlight this as an issue, not just in broadcasting but in other sectors as well, where we see there are not enough women who have stayed in particular professions or sectors, but it is also for the companies themselves. Perhaps we could take a step back. Why is diversity important? Because over 50% of the population are female, and I would strongly suspect that the evidence has shown that a lot of older women take their news and they watch programmes particularly on TV and radio being very popular mediums. The broadcasters themselves, I would have thought, will be thinking about having the right people on screens and broadcasting in order to reflect the audience themselves.

I am not going to disagree with you that there is not a need. I would have been interested to hear the evidence offered by the previous panel that you had in front of you. There is no reason why broadcasters cannot, when they are recruiting, look for older women and it is

now for the broadcasters to realise themselves that there is a need or a demand from consumers of the media for older women to be on our screens and in our radio studios.

Baroness Fookes: But the particular problem that we were looking at was people being eased or squeezed out of jobs who were already in them, as opposed to encouraging older women.

Nicky Morgan: Perhaps that goes back to the point I was saying about thinking about the audience and those who are consuming the news and the programmes that are being broadcast. I perhaps stand to be corrected. I await the deluge on Twitter. We do have already some extremely talented older female broadcasters and I see no reason why they should not carry on for as long as the men do.

Q66 Lord Horam: All the political parties have tried, by various means in the last few years, to get more women into Parliament, to get women into jobs in Government and so forth. Are there any lessons for the broadcasters in what the political parties have tried to do?

Nicky Morgan: I talked at the beginning about cultural change and I think, as a Government, we are certainly not in favour of mandatory quotas or targets.

Lord Horam: You are not in favour of targets?

Nicky Morgan: Sorry, not in favour of mandatory quotas. I am certainly in favour of saying, “We would like to get to—”, whether it is 25% of women on boards, but we have not set a specific target for numbers of women in Parliament. I think evidence shows that when you get to 30% of any organisation then being more diverse, that then does begin a change. I think truly, with 50% of the population being female, we will eventually want to get to 50% of the Parliament being female, but we are going to be a little way off that. Certainly schemes like mentoring have helped. I know some parties obviously have adopted all-women shortlists and the EHRC have given some advice on whether you can have all-women shortlists for jobs.

Lord Horam: But you would not go along with that in broadcasting?

Nicky Morgan: I think the EHRC have given advice to say that is not going to be permitted in terms of when you are recruiting. They were particularly looking at recruitment for board positions, but there is no specific exemption for political parties in relation to all-women shortlists. I think an awful lot of this is about unconscious bias training. It is about mentoring. It is about finding and searching out talent and perhaps goes back to the previous question, which is about keeping women in the workplace and so thinking about, for example, working hours. Obviously the House of Commons has changed its sitting hours in this Parliament, obviously with the introduction of the in-house nursery as well. One of the greatest helps has been perhaps the smallest, which is just giving better advance notice of things like recess dates and sitting dates, which allows people to plan their working lives in a much more systematic way to allow for job responsibilities.

Lord Horam: All that is very good and very admirable but, as some of our interviewers have said, it is going to take a long time if you just rely on that voluntary method. Tony Hall, for example, has said women should be on breakfast television as 50% of its presenters. That sort of target does not appeal to you?

Nicky Morgan: Of course it appeals. I think it was 50% on radio and I think they are at 44%.

Lord Horam: By the end of the year.

Nicky Morgan: That is right. That was local radio presenters. Absolutely, but I think it also is going to be a question then of making sure that there is a pipeline of—and there already are—talented women. How do you then encourage them to apply for the positions? Certainly what we have found again in relation to women on board positions is there has been an awful lot of work done with executive search firms, head-hunters if you like, to allow those who are doing the interviewing to think more widely about the skills that are needed to be on a board. Just because women often have not followed the same career path or the same sort of straight linear path as men does not mean that they do not make excellent candidates for the jobs in question. It is about getting the interviewers to think a little more laterally about the skills they are looking for.

Q67 Lord Horam: On this point, Ed, you said something about the requirement to have good information and data and so on; I think we were talking particularly about freelancers. Does this not make the point that, unless you have a consistent source of information about all of this, it will all be rather empirical and impressionistic and, unless you get that, you will not make any progress?

Ed Vaizey: I think that is right, Lord Horam. I am not sure whether the BBC have signed up to the same set of data that the other commercial broadcasters have done and, if not, they certainly should do. It should read across the BBC, Channel 4, ITV and so on. It should be the same data. That is something I think you might want to look at. That tells you what the snapshot is.

I know from reading the submissions that all the broadcasters have put into this Committee that they have stuffed their submissions full of data. Perhaps there is a debate to be had about whether data becomes an excuse for reality. “33% of our main 5 pm news reporters”, says Channel 4, “are female” but does that give you a qualitative feel for the opportunities that are being given to women in a company like Channel 4? I cannot necessarily answer that question, but that might be worth reflecting on.

As to whether political parties can teach the broadcasters anything, it is a funny old world when people are looking to political parties for advice in the current political climate in which we operate, but I do think there are probably two points that emerge. One is whether you believe in all-female shortlists or whether you believe in actively engaging with potential candidates. I certainly think that both political parties can hold their heads up, both the main political parties—I am sure the Liberal Democrats can as well, but I do not know them as well—in terms of actively engaging in this and recognising that there may be inbuilt biases in selection processes that discriminate against women and trying to eradicate them, and also understanding that somebody may not think that they are wanted and, therefore, actively engaging to say, “Yes, we would love you to be a candidate”. I think that is an important point to make.

The second thing, and I think the Secretary of State mentioned this in passing, goes back to Government and political parties engaging. I do think it is a real achievement, although sad that it has to be an achievement, that we now have no FTSE 100 companies without a female on the board. I think Government can claim credit for that, in the sense of making a noise about it and holding FTSE 100 companies to account, alongside the media climate. I think more of that, where the Government does at least say, “You need to move faster; we

Department for Culture, Media and Sport and HMG, Government Equalities Office – oral evidence (QQ 60-68)

need to see real progress”, is important. I think you see real change and you have seen it with the FTSE 100 companies and it has changed, undoubtedly, for the better.

The Chairman: Thank you both very much. You have been very concise and absolutely to the point and it is helpful.

Ed Vaizey: I was just getting into my stride here. I feel cut off in my prime.

Q68 The Chairman: If there were any final thoughts that you wanted to share with us, anything we have not covered, do please say so.

Nicky Morgan: I think the only point I was going to make was the importance of role models and—perhaps I touched on it earlier—the importance of diversity in any workplace, but particularly in relation to broadcasting where the programmes and the coverage need a female perspective and I think benefit from having a female perspective, and also the importance of the way women are portrayed in the media. The All-Party Parliamentary Group for Women in Parliament recently published a report and did talk about the way that women were portrayed in the media. I think they already do, but for the media to realise the responsibility they have in terms of the message they send out—whether they are talking about politics or business careers or science—in showing that women can do these jobs is very important in terms of inspiring the next generation.

Baroness Deech: Could I just ask whether the Government would be prepared to put as much effort into getting this equality of representation on the media as it has done very successfully with the FTSE boards?

Nicky Morgan: I cannot see why we would not be. The progress on the FTSE 100 boards came about because of Lord Davies, who decided that this was the target, working with Government, and also thanks to the work of people like Helena Morrissey who are part of the 30% Club. Perhaps it goes back to my first answer, which was: a lot of this has to come from the industry but absolutely, as Ed has said, what Government can do is to bring people together, to highlight these issues and to push for a transparency. I do think that, whether we are talking about broadcasting or science or academia or the City or anything else, and obviously politics as well, talking about this is very important. I certainly, as the Minister for Women and Equalities—and I am sure that my fellow Equalities Ministers would say this, too—would be more than willing to work, as would DCMS Ministers, I am sure, with the broadcasting companies on this. But there has to be a real will to make these cultural changes from the industry themselves.

Lord Razzall: But it is an iterative process, is it not?

Nicky Morgan: Absolutely.

Lord Razzall: You quote every FTSE 100 company now having at least one woman director, but there are not many women running FTSE 100 companies.

Nicky Morgan: Absolutely.

Lord Razzall: So the whole process is iterative, is it not?

Nicky Morgan: Absolutely. We have made great progress with the non-executive directors. We still have to do more with executive board positions and absolutely having chief

executives as well, but it does show, first, a voluntary process, and secondly, a real focus on this can drive change.

The Chairman: A final word, Minister?

Ed Vaizey: I have been focusing very much on the BME agenda in broadcasting in the last year and a half, but I think the lessons I have learned read across. I think Government must convene, so Government must show that it is interested and actively interested in this issue, and bring together people to discuss it and ask for progress reports. That does not necessarily mean setting up quangos to do it. It just means active Ministers, but they do need an element of support within their department. There needs to be some resource in terms of officials who are committed to this.

Secondly, I do think the data is important. We need to know what the position is so that people can at least start a discussion based on evidence about where the problems are.

Thirdly, a point I have not talked about but again has emerged from my discussions is about training. I think often refuge is taken by saying, “Oh, we have these fantastic programmes”. I talked earlier, funnily enough, about apprenticeships for young people. You will find a lot of the training and opportunities are needed when people are in their late 20s and early 30s. That may be where people feel they are coming up against obstacles, glass ceilings, whatever you want to call it, and are not getting the support they need to push on and be encouraged to continue their career. That is when a lot of people fall out and a lot of people are very cosy and say, “We have these fantastic schemes for people leaving university” or whatever, and I think they miss that bit in the middle where people are just about to kick up a gear in their career.

The Chairman: Thank you both very much indeed. I hope our report will be helpful to you when we release it.

Nicky Morgan: I look forward to reading it. Thank you very much.

The Chairman: Thank you for coming.

Dr Josephine Dolan and Estella Tincknell – written evidence

Representation: the position of women in the media industries

Women have never been more visible in both broadcast and print media industries, or across the full gamut of factual and entertainment media output. However, this should not be seen as an indicator of equality for women working in the media industries. Indeed, in most countries a pay gap between men and women persists, whilst global media production and distribution largely remains in the hands of white men.⁴⁰ In the UK, evidence submitted by Directors UK to the 2012/13 Parliamentary enquiry, *Women in the Workplace*, notes that only 42% of the creative media industry's workforce is female, even lower than the 46% of women working across the wider economy, whilst between 2006 to 2009, the numbers of women in some media sectors, including independent television production, fell from 46% to 38%, suggesting that women were disproportionately disadvantaged by the economic downturn compared to their male counterparts. In a similar vein, the latest figures contained in the BFI's [British Film Institute] annual report show that, of the British films released in 2013, only 13% of screenwriting credits, and as few as 8% of directing credits, were for women; and in the period 2007 to 2013, the percentage of women screenwriters only once reached as high as 30%, whilst typical percentages ranged between 20% to 25%. Even more disappointingly, the percentage of women film directors varied from 7% to 21%.⁴¹ Although in-depth studies of the music industry are rare, existing research convincingly shows that few women occupy roles of responsibility, with as few as 0.2% of women holding executive positions⁴² and the Performing Rights Society records that women account for only 14% of registered music creators and writers. In sports media, despite the visibility of presenters such as Clare Balding and Gaby Logan and some attempts by the BBC to showcase women's football, male sports continue to be prioritised over female sports, and the pervasive denigration of female athletes and women generally continues unabated.⁴³

Across the full spectrum of media industries it is evident that women are broadly under-represented as employees, and especially under-represented in positions of power and authority. And crucially, representation here refers both to the public sphere of political and social activity and to the realm of media, film and television, in which powerful images of the world, and meanings about it, are circulated. We need to take especial care when presented with examples of so-called 'gender balance' and ensure that they are not masking other, equally invidious inequalities that affect women in the media. For example, the gender composition of *BBC Breakfast* presentation team – 5 women and 5 men – suggests the BBC has made strenuous efforts to ensure gender equality on its screens, and it deserves to be congratulated for this. However, to follow Greg Dyke's famous

⁴⁰ Cynthia Carter, Linda Steiner and Lisa McLaughlin (2014) 'Introduction' in *The Routledge Companion to Media and Gender*, London & New York: Routledge: 1-20.

⁴¹ www.parliament.uk Women in the Workplace, submission WIW 79. Written evidence submitted by Directors UK. <http://www.publications.parliament.uk/pa/cm201213/cmselect/cmbis/writew/womeninworkplace/m79.htm>

⁴² Research commissioned by Arts Council England: *The Cultural Leadership Programme 2008: 29* <http://www.artscouncil.org.uk/media/uploads/documents/publications/php9dVaa.pdf>

⁴³ David Rowe (2014) 'Sport, Media and Gender Based Insult' in *The Routledge Companion to Media and Gender*, London & New York: Routledge: 395-404.

pronouncement about the media more broadly, it remains ‘hideously white’, meaning that Naga Munchetty of *BBC World News* and *BBC Breakfast* stands out in sharp relief to the normative whiteness that surrounds her. If women in general are marginalised within the media workplace, then non-white women are pushed to the margin of the margins. In addition, the media industries do not reflect the cultural diversity of contemporary British women. Criticisms of the gendered and raced bias of the media are depressingly longstanding, with report after report urging media institutions to support the careers of both women and non-whites. As the example of *BBC Breakfast* cited above suggests, limited headway is being made with on-screen representations, but there will be little substantive change within the media industries until the composition of the workplace is attuned to overall population patterns.

In recent years, the issue of ageing has further extended and complicated the marginalisation of women. Parliament’s own statistics show that the number of people in the UK of ages 65 and over is projected to increase by 23 per cent from 10.3 million in 2010 to 12.7 million in 2018, and that women continue to outlive men. At the same time, the deferral of pensions is a powerful signal that working life will continue long past traditional expectations. In this context, we can no longer afford to ignore the place of older women in the media industries. As well as more obvious concerns with the practice of ageist/sexist discrimination against older women in the media industries exemplified by the high profile cases of television presenters Miriam O’Reilly and Arlene Phillips, account must be taken of the ways in which older women are either *stereotyped* by, or *marginalised* and made *invisible* within the vast majority of media output, both fictional and factual. Powerful myths, unsupported assumptions and taken for granted beliefs about who and what women can be help to institutionalise both sexism and sexist ageism and to naturalise the ways in which women and men experience profound differences in their access to recognition and power. Again, in the last few years some commendable attempts have been made to redress the balance in terms of the visible presence of older female characters in drama, but these remain exceptions.

The connection between a reductive range of representations within the media and reduced opportunities for employment has been well established in relation to discriminatory practices based on class, race, gender or sexuality. It is therefore crucial that any interventions avoid a fragmented or short-term approach in which the immediate issue of employment opportunities for older women in the media is privileged above an examination of the representational practices that stereotype older women and thereby lend legitimacy to sexism and ageism. Indeed, overtly political interventions to ensure older women are valued in the media workplace will not have long-term benefits if the mechanisms used do not recognise that: a) the presence of *individually* recognisable and powerful women in the media will not automatically ensure wider change since such women frequently benefit from reproducing not challenging institutional sexism; and b) that media representations matter because they do not simply reflect reality – they shape our perception of reality, often in highly distorted ways. It is thus only by recognising the centrality of media to the beliefs and values that shape sexist age discrimination that its consequences in the form of economic impoverishment, cultural marginalisation and social exclusion can be properly addressed.

Representation: the proliferation of images of women and the hypervisibility paradox

The widespread use of media images of women that are decorative, rather than illustrative, is brought into sharp focus when the absence of older women is acknowledged. It is not the case that images of women are absent from our screens, pages and streets. Rather, the opposite is true and images of women are prolific. Yet – and this is the problem - they promote only a narrow version of womanhood which, in recent years as a response to anti-discriminatory laws, has been extended to include non-white women, but which continues to largely exclude older women. In newspapers, images of attractive young women are routinely used to mark the publication of A Level results, for instance, while pictures of young female models and celebrities are frequently deployed on business pages in relation to stories to which they have the most tangential connection. Such practices ensure that whilst images of women are widespread, they are not simply content determined. This hyper-visibility still extends to the use of young women as visual ‘accessories’ or trophies attached to items or brands aimed at men (cars, shaving gear, even farm machinery) in ways that are so ubiquitous they appear perfectly natural. The only advertisements to consistently use older women are themselves selling ‘age’ orientated products such as stair-lifts, baths, and even wills or legal advice. It is still rare for an advertisement for a prestige or glamorous product/brand to associate itself with ‘older’ women unless that product promises to dispel the signs of aging (as in Jane Fonda’s advertisements for L’Oreal), even though it is common for aging male stars (e.g. George Clooney) to feature as the face of such brands and some exceptions have appeared in 2014 in response to earlier critiques (e.g. the 67 year-old Charlotte Rampling is now the face of Nars cosmetics). A more properly ‘reflective’ range of images would however mean that, for example, most hair care products (not just hair dye) would be advertised using models over 40 or that popular drama would regularly feature female central characters who are over 50. Both changes would genuinely acknowledge the real world demographic, yet both are unlikely to happen without deliberate intervention.

The pervasive surfeit of images of young women does not then reflect real world conditions so much as the power of the image and the continued dominance of patriarchal structures and ideas that objectify young women and demean and marginalise older ones. The common sense claim that television and other media simply reflect the tastes and wishes of a majority is undermined by the extent to which both audience demographics and media institutions and structures are increasingly complex, and by the simple fact that women have always constituted a majority of the UK population but they have never dominated British cultural forms or media in terms of either numbers or power. The presence of images of young women and the absence of images of older ones is not a symptom of women’s own tastes and wishes, but rather indicates the continued power and privilege of men within the institutional structures of media and the ideological structures of beliefs and values.

Because this pattern is ubiquitous, short-termist approaches which ‘pick off’, scrutinise and critique only those media addressed to women are not only unlikely to facilitate meaningful and fundamental change, they will also imply that it is the responsibility of women alone to undertake the necessary social interventions that will improve things. For example, the current concern with fashion magazines’ use of extremely thin and under-age models has

undoubtedly helped to identify some deeply problematic practices and assumptions, but the world of fashion is not exclusively responsible for images of women and certainly does not contain the most demeaning, offensive or abject representations of older women. These tend to be found in lads' magazines, male-orientated comedy TV shows and 'gross-out' comedy films, all of which are addressed to young white and middle class men, whose cultural power is rarely challenged or problematized. If we are to improve media representations of older women a concerted effort to address *both* men and women, *both* young and old, is required.

An emerging issue: the absence and presence of images of older women

While older women are statistically largely absent from a broad swathe of media they do appear in age and gender specific spaces, genres and social or cultural roles. For example, on television older women may appear in the role of comic battleaxe (Nora Batty, Hilda Ogden, Hyacinth Bucket, Mrs Brown – here the grotesque older woman is a man in drag), as victims or potential victims of crime (newspapers, television news), and as 'at risk' through the health impacts of aging (health campaigns, advertising), and also in stereotypical roles primarily linked to the family and domesticity (as mothers, grandmothers etc., but not as protagonists). British television sitcoms have historically provided a space where older women might be found, but here, as in other media, they tend to be in highly stereotyped roles as secondary and inherently unsympathetic figures: as dotty housewives or 'batty, bossy and bustling' mothers or mothers-in-law. Generally, such characters are also presented as domestically focused rather than economically independent in ways that do not reflect a real world in which most women have paid employment - and even rewarding careers (*Keeping Up Appearances*, *My Family*). Even the refusal of domesticity by *Absolutely Fabulous's* comic grotesques, Edina and Patsy, is no closer to reflecting the real world in which most British women work for a living throughout their lives. Yet such stereotypes persist even in contemporary 'woman friendly' shows such as *Miranda*, and make little space for alternative figures that represent different modes of aging. If anything, much mainstream television comedy has of late reverted to stereotypes and grotesques in which women are a source of parody or of unfulfilled desire, with 'older women' signified through drag (*Mrs. Brown's Boys*, *Big School*) The black comedy *Getting On* is one significant exception – and it is screened on the 'minority' channel BBC Four for no discernible reason other than because of its cast and subject matter: older women. To date, no British television sitcom has offered the kind of positive, witty and subversive representation of older women found in the 1980s US show, *The Golden Girls*, or the gritty depiction of a working class middle aged woman found in the 1990s comedy, *Roseanne*, or the recent politically attuned legal drama, *Harry's Law*. What these programmes powerfully illustrate is that, where there is sufficient will, it is possible to make interesting and widely accessible television programmes featuring active and likeable older female characters that attract a large audience.

Generally though, where 'older women' are featured in British television drama outside the regular soap operas (as in *Last Tango in Halifax*) it is often in roles that make 'being old' a defining characteristic and point of the narrative rather than as human beings who happen to be over 50 or 60. Exceptions to these representations include the highly successful TV dramas *Call the Midwife* and *Downton Abbey* (both marked by extensive casts of older

women, yet both denigrated as ‘sentimental nostalgia’), the detective dramas *Vera* and *Scott and Bailey* and the ubiquitous *Miss Marple*. These shows are notable because they are unusual, but even here the tendency is to represent older women who are middle or upper class in more ‘positive’ ways than those who are working class. Crucially, much prestigious television drama features a cast of young men with a token woman or two for ‘love interest,’ and the sole older woman typecast as the mother of the central male character, and depicted as a castrating ice-queen if she is upper class (*Dancing on the Edge*). Indeed, where an older woman is represented as powerful beyond the domestic sphere it is frequently in roles that cast her as overweening, villainous, or untrustworthy, perfectly illustrated by the proliferation of dramas and drama-documentaries about Margaret Thatcher which notably focus on her as a heartless individual, rather than the policies of the party she represents. The most significant exception to this stereotyping of older women is perhaps the Danish series, *Borgen*, a drama which permits its central character to be psychologically complex, politically powerful and an engaging older woman rather than a pantomime villain. Again, the show was screened on BBC Four rather than a ‘mainstream’ channel.

In factual programming older women are mainly clustered in low-budget, low status daytime/afternoon shows, as noted below; while high budget news and current affairs remains dominated by older men. The notable exceptions to this, such as Kirsty Wark as a presenter on *Newsnight*, and Hillary Clinton and Angela Merkel as politicians, are subject to endless media judgements on their appearance rather than their considerable abilities (most memorably in the absurd media fixation on Clinton’s hairstyle as she undertook complex international negotiations in her career as Secretary of State). Indeed, while some meaningful effort has been made recently to balance the number of women experts who appear in such programmes, the default tendency remains that older men dominate the more ‘serious’ and prestigious news stories and discussions. This tendency is strongly associated with the ways in which an aged appearance for men is equated with the *acquisition* of authority and wisdom while aging for women is linked to the *loss* of sexual attractiveness and therefore social value, discussed in the next section. For women who work in news and current affairs the requirement to maintain a balance between ‘acceptable femininity’ (i.e. youth) and cultural authority (i.e. age) is difficult because women are judged on their appearance in ways in which ‘respected’ older men like David Dimbleby, Andrew Neil, John Humphries and Jeremy Paxman are not.

As noted above, television channels both reflect and reproduce the normalisation of these power imbalances with authoritative older women more likely to appear in programmes screened on secondary or less ‘mainstream’ channels such as BBC2, BBC Four and Channel 4, and younger, less authoritative women on the ‘mainstream’ channels of BBC1 and ITV1 (this power imbalance is also noticeable in radio, which is an important space for women as presenters, producers etc. but which is treated as a ghettoized space compared with television). Indeed, ‘mainstream’ is too often taken to mean young, male and middle class when the majority of regular television viewers do not fit this demographic. In cinema, similar kinds of assumptions underpin what is cast as mainstream material. However, because British films are themselves part of a ‘minority’ industry and have a strong tradition of quality drama which is itself frequently linked to what are seen as feminine genres such as the literary adaptation, the social comedy and the heritage film, the potential range of

representations of older women is in many ways broader than for the Hollywood equivalent. Indeed, some of the most successful recent British films have focussed on older women and the condition of aging and have secured considerable success with audiences hungry for such stories (*Calendar Girls*, *The Best Exotic Marigold Hotel*, *Song for Marion*). This does not, however, mean they currently offer significant departures from stereotypes in their representations of older women. With Helen Mirren as its lead, *Calendar Girls* became yet another vehicle to regulate women into narrow definitions of attractiveness and desirability, while *Song for Marion* perpetuates the myth of the failing female body and, its title notwithstanding, is a male-centred story. *The Best Exotic Marigold Hotel* has much to recommend it, since the film usefully highlights the economic exigencies facing many older people, it uses an ensemble cast whose faces bear the signs of long lives well-lived, and actually accords an active sexuality to its older female characters, but it is ultimately a film which re-naturalises women's subordination to men and the necessity of Third World labour being subordinated to the needs of the west's aging population.

Stereotypes, the youthful body and 'cosmeceutical' interventions

The cases of Miriam O'Reilly and Arlene Philips, as well as the more recent furore over Fiona Bruce's hair, make evident the powerful connection drawn between an older woman's appearance and stereotypical adjudications of her un-fitness and incompetence to fulfil a 'front of house' role. The inherent sexism of such judgements is brought into sharp relief when the position of similarly aged older men is left unquestioned and their increasing age is seen as an asset because of accrued wisdom and experience (Bruce Forsythe has become a 'national treasure' with age). Effectively, where a woman's wrinkles and greying hair have come to signify a decline to be remedied by enforced retirement, for men they signify increased authority and secure employment. Evidence of female stars' and presenters' attempts to achieve this youthful appearance via apparently botoxed, surgically enhanced faces, is visible if never openly confessed (some endorse various 'youthifying' products 'because we are worth it', none admit to surgery).

However, alongside the inducements of make-over shows such as *Ten Years Younger* and classified magazine advertisements for cosmetic surgery clinics, the congratulations and rewards such stars are offered (whether in the form of a continued career or in comments on their 'amazing' youthfulness) help to remind women that signs of aging are tantamount to failure in the world of media and celebrity. The scandal over Seth MacFarlane's grotesquely misogynist performance at the 2013 Oscars helps to point towards the consequences of women's continued marginalisation from power within the film industry globally, in both senses of representation. But MacFarlane's 'jokes' also underlined the extent to which female stars, even the most successful, remain almost wholly judged on their appearance and the intensification of the requirement to appear 'youthful' and sexually desirable in rigidly narrow ways. It is crucial that such sexist practices are challenged. Change will only come when the capabilities of older women are no longer judged against impossible to achieve standards based on stereotypical notions of youthful appearance. The exceptional status of actor rather than celebrity accorded to Meryl Streep within this context is just that: exceptional status.

Indeed, the increasing normalisation of cosmetic surgery (and its euphemistic description as ‘procedure’), via make-over shows, women’s magazine ‘consumer tests’ and even the kind of sensationalist reality shows that promise to reveal the horror of surgical mistakes, only serves to make it seem like a reasonable consumer ‘choice’, rather than the invasive and potentially dangerous intervention that it actually is. Such ‘choices’ are not surprising, however, when the alternative is a stereotype of the frail, doddering and incipiently senile old lady whose distastefully failing body is matched by an increasingly demented mind (See *The Iron Lady, Iris, Amour, Away From Her*). The new pervasiveness of such stereotypes can be illustrated by the current website of the British Film Institute which shows ten figurative images of currently successful films, two of which represent troubled or demented, older women. Such images of ‘old’ (if not ‘older’) women are becoming increasingly normalised and reiterate familiar assumptions about women’s inherent physical and mental weakness, as well as the myth that older women are passive victims of their bodies and as such, are a ‘burden’ on young people. Such representations do not reflect a society in which most voluntary work is energetically undertaken by women over 50, and in which most women can look forward to an active old age.

Women, Class and Marginalisation

Of course, there *are* older women on television, notably presenters such as Gloria Hunniford, Angela Rippon and Julia Somerville; but they are largely marginalised within less prestigious broadcasting slots such as daytime television, and programmes overtly addressed to an older audience demographic, whilst prime-time television is the province of youthful female glamour. But even here there is a covert trivialisation of women, as in the replacement of *Strictly Come Dancing’s* ageing Bruce Forsyth with Tess Daly and Claudia Winkleman; it takes *two* women to replace *one* man. The typical ghettoization of older women suggests that they are not fit to be seen by ‘younger’ audiences, and this assumption helps to perpetuate both their absence and the normalisation of youthful appearance for women and the unchallenged authority of older masculinity in a cycle of perpetuity. Even in such shows which assume an aging audience, and their print magazine equivalents (*Good Housekeeping, Saga, Sunday supplements*), images of older women are overwhelmingly of the white middle class and heterosexual ‘successful ager’ whose money and social position enables her to achieve the consumer autonomy that is valued in our culture to the exclusion of much else. Equally importantly, the presence of older female faces in the ‘shop front’ should not be taken to mean much has changed in the boardroom. Some television channels in particular have worked hard to populate local news programmes with female presenters, for example, but this does not mean the news agendas have changed (as the plethora of female sports reporters discussing the Premier League indicates, as noted above). If younger, ‘attractive’ women can be marginalised even as they are made hypervisible, it is evident that the specific *way* in which women are represented carries as much, if not more, importance than how frequently they appear. This logic has to be central to any interventions made into the position of women in the media industries.

As noted above, representations of working class older women cluster in soap operas and low status drama. Even here, they tend to be marginal, used as comic relief or as a foil to younger, more ‘important’ characters. Crucially, these characters are rarely happily single and economically independent: they are married, divorced or widowed, defined primarily by

their relationship to men and heterosexuality. This pertains in middle class drama too, and the possibility that an older woman might be defined by a career, a positive choice to remain single, or by a same sex relationship is pushed to the margins of representation or, even more problematically, made to seem unhealthy and predatory (*Notes on a Scandal*). Indeed, such marginalisation also applies to the many Second Wave Feminists who are now aged over 50, who protested and campaigned for many of the rights that younger women now enjoy. Marginalisation therefore impoverishes the stories we see and hear because it denies the variety of older women represented, and also denies the possibility of an accrued 'feminine' knowledge that can be produced and disseminated.

Invisibility

Perhaps most damagingly, representations of Black, Asian and other British women of ethnic minority heritage are almost entirely invisible across much of the media except when they appear in a limited range of 'real world' stories (as 'battling mums' fighting drugs or knife crime, for example), or 'real world' dramas such as soap operas. As noted above, is Naga Munchetty a striking exception to the overwhelming whiteness of news and current affairs broadcasting. But once again, her presence contributes to the invisibility of older women of ethnic origin. It is now 20 years since *Bhaji on the Beach* was the first British-made film to feature older, British-Asian women in non-stereotypical roles, but the promise of change it seemed to herald has hardly been fulfilled in either the film or television industries. Subsequently, soap operas remain the main dramatic space for such characterisation. Even here they are limited in range and are overwhelmingly presented in decontextualized ways that test credibility (e.g. Asian families are depicted in isolation from a broader Asian community and have few or no older characters). The delightfully subversive Asian grandmother played by Meera Syal 10 years ago in *The Kumars at No 42* has not led to the regular appearance of similarly transgressive characters (but even here a younger actress offered a comedic grotesque of old age). Shamefully, when compared to the treatment of older women from the African diaspora in Britain, this looks like a success story. Since the disappearance of Moira Stewart from the BBC news we are hard-pressed to identify an older, Afro-ethnic British woman in a positive role on British television in any capacity. Indeed, being an older woman from an ethnic minority who is lesbian or with a disability, simply seems to increase the likelihood of encountering multiple forms of marginalisation.

Positive Conclusions?

As well as foregrounding the problematic hyper-visibility of young female women in the media, this report has also highlighted a number of positive examples of older women such as Kirsty Wark, Gloria Hunniford, Julia Somerville and Angela Rippon, who successfully present factual television; similarly, television and film do offer some excellent representations of strong and vibrant older women in dramas such as *Downton Abbey*, *Call the Midwife* and *The Best Exotic Marigold Hotel*. In 2013-14 in particular there have been some notable shifts towards a richer range of representations of older women and the foregrounding of those women's stories within popular drama (e.g. Cilla, Scott and Bailey). But such representations continue to be exceptions and they are often present within ensemble dramas in which older characters are 'balanced' by younger ones. Because they

are so few and far between such depictions powerfully throw into relief the surrounding deficit of representation, both of older women generally, and older women from marginal groups more particularly. The British media industries are not only failing to recruit and employ women per se, and failing to represent young women in positive and meaningful ways, they are also failing to recognise the significance of older women both in terms of their importance to the workforce, to audience demographics and as a group which makes a significant social contribution. The media industries are therefore neglecting a valuable human resource that could enrich their own personnel and their creative output, as well as neglecting their democratic responsibility to represent a broad range of British lives in ways which include the richness of older women's experiences.

The mainstream terrestrial television channels have a duty of public service written into their charters, but other media also have a responsibility to fairly represent the constituencies they serve and to do so effectively. There is an urgent need for the Media in the broadest sense to employ more women, in 'back stage' executive and production roles, as well as 'front stage' public facing positions. But as this report makes clear, this should be seen as an opportunity to ensure diversity in across class, race and age. Because of the ageing population and extended working lives, it makes sense to employ older women who can represent this diversity. Employing older women in greater numbers in key roles across the media industries is essential, and will help to transform the ways in which older women are represented. Recognising that representation is a complex issue that cannot begin and end with immediate issues of employment is also vital for real change.

Recommendations:

- Set up a meaningful audit of on women in the media in order to properly establish the number/proportion of women in the TV/media workplace across all media institutions/companies based in or operating in the UK (e.g. the Murdoch press, *Hello* etc.). Do not confine this to the BBC. Make sure the commercial newspaper and media conglomerates are included and must comply. This audit should be used to establish the proportion of non-white ethnic women, and older women working in the Media.
- Set up compliance regulations for the employment of women, including the over 50s, across all media organisations.
- Ban advertisements for cosmetic surgery in women's magazines (as in Germany) and the 'advertorial' of such surgery in TV make-over shows.
- Instigate a realistic quota system of non-white, ethnic, disabled and women over 50 as both presenters and editorial staff for all TV current affairs/new shows (this will be greeted with howls of anger and resentment but it will work).
- Avoid exclusively focussing on media forms or genres which address women only and identify ways in which a broad range of media collude in the under-representation, stereotyping or marginalisation of women.
- Ensure that non-white, ethnic, disabled and older women are positively and frequently represented in publicly funded films and those supported by national lottery funding distributed by the British Film Institute, perhaps via positive discrimination mechanisms.

Dr Josephine Dolan and Estella Tincknell – written evidence

- Instigate a bi-annual competition at the British Film Institute for lottery funding to produce a film about women that challenges the hypervisibility paradox.

September 2014

HMG, Government Equalities Office – written evidence

Over the past few decades we have seen great progress in supporting women in the workplace. Under this Government we now have more women working than ever before and women's pay has also risen steadily for both full time and part time work. However, evidence shows that women are still more likely than men to be in low-paying jobs and are underrepresented in senior positions across many sectors. Broadcasting is one such sector.

By not tapping into the potential of half of this country's population we are not only doing a disservice to the many talented and skilled women out there but also to the UK economy. By equalising the labour market participation rates of men and women, the UK could further increase economic growth by 0.5 percentage points a year, with potential gains of 10% of GDP by 2030.⁴⁴

Media plays an important role in perpetuating or challenging cultural and societal norms. The evidence base highlights a correlation between the low numbers of women working in media and the negative representation of women and girls. While it is important to note that this evidence is limited and does not prove a causal link, evidence shows that stories by women reporters are more likely to challenge gender stereotypes than those filed by male reporters.⁴⁵ The Government's Body Image Campaign works with industry and a range of partners to develop more positive and diverse representations, tackling outdated stereotypes and raising young people's aspirations.

The increased presence of women in visible positions within the media is more likely to provide positive role models for women and girls. Positive role models can challenge the gap between the reality of women's and men's lives and their portrayal in the media. By transcending gender stereotypes (for example those that portray women as solely carers or victims) female role models can give women and girls the confidence to overcome the barriers that stop them reaching their full potential.

We also know that more women than men (78% to 73%) use the television as a platform for news so we believe that the industry may be missing out by not responding to their large female customer base.⁴⁶ This makes this issue not only an equalities issue but one which also makes good business/corporate sense.

While respecting the independence of the media, the Government believes that creativity and quality are best served when people are represented in their human diversity, rather than as one-dimensional stereotypes. This is most easily and effectively done when those responsible for commissioning and creation are themselves diverse and bring a wide range of life experiences to the job.

⁴⁴ Thevenon et al (2012) Effects of Reducing Gender Gaps in Education and Labour Force Participation on Economic Growth in the OECD" OECD Social, Employment and Migration Working Papers No. 138

⁴⁵ Gallagher et al., 2010

⁴⁶ <http://stakeholders.ofcom.org.uk/market-data-research/other/tv-research/news-2014/>

Lord Davies' review of Women on Boards has shown just how much progress can be made when industry fully understands the benefits of a better gender balance at every level of their workforce. As a result of the voluntary measures recommended by Lord Davies the UK's top companies have succeeded in increasing the number of women on their boards from 12.5% (2011) to over 22%. This is not parity but it is a huge leap forward and demonstrates that real and tangible progress is possible.

However, whilst progress is indeed being made in ensuring a better gender balance at the highest levels of the UK's top companies (including some within the broadcasting sector), we would encourage employers to look closer at what more can be done to ensure women are able to progress up the management chain to senior management levels where figures show the pace of change is considerably slower (women represent only 7.7% of FTSE 100 Executive Board members).

Government is committed to improving equality of access and opportunity to those working across all sectors, including broadcasting, and we are putting in place measures to help deliver change. For example, the Women's Business Council was established in May 2012 to **look at ways of maximising women's contribution to economic growth and they have already made huge strides working with business to effect change.**

Government has also extended the right for all to request flexible working, as well as introducing a system of shared parental leave from next year, and supporting working families with childcare costs. However, it is primarily up to the industries themselves, including broadcasters, producers, media organisations and others to promote equality within their own organisations.

Questions

Data (It would be helpful if broadcasters and others with the data felt able to provide them to the committee direct).

1. What data exists (both in terms of absolute numbers and ratios) on gender balance in news and current affairs broadcasting for a) presenters, b) reporters, c) editorial roles, d) behind the scenes production roles, and e) guests invited as experts or authority figures?

Government does not hold this information routinely and we are aware that the major broadcasters will be submitting their own written evidence.

2. How do these data break down by age?

We understand Broadcasters will provide their own data on this.

3. What other research helps to paint a picture of gender balance across news and current affairs broadcasting? What concerns arise from the facts presented by this research?

Government is not aware of any other specific research which focuses on gender balance across news and current affairs.

Regulation

4. What legal and regulatory obligations affect broadcasters in relation to gender balance in this genre? To what extent are those obligations observed or circumvented?

The obligations in this area sit in various Acts of Parliament and in the conditions of broadcasters' licences, with high level duties underpinned by more detailed, self-prescribed requirements for the broadcasters themselves (internal strategies and policies).

In summary, the legislative framework is as follows:

- a) **Communications Act, 2003** – setting out the duties and obligations for Ofcom, one of which is for the regulator to promote training and equality of opportunity for people 'providing TV and radio services'. Another is to ensure that the licence conditions for the commercial Public Service Broadcasters (Channel 3, 4 and 5) requiring the licensees to promote equality of opportunity between men and women. The Act also imposes the same duty on the Welsh Authority.
- b) **BBC Framework Agreement** – clause 83 imposes the same equality of opportunity duty on the BBC Executive Board.
- c) **Equality Act 2010 (s149 Public Sector Equality Duty)** – this applies only to the BBC, S4C and Channel 4 (as the other broadcasters are not public authorities within the scope of the Act)
- d) **Licence conditions** – Section 337 of the Communications Act provides licences issued under the Broadcasting Acts include conditions requiring the licence holder 'to make arrangements for promoting, in relation to employment by him, equality of opportunity between men and women and between persons of different racial groups'.

Further details on the legislative framework can be found in the 'Further Information' section at the end of this document.

Broadcasters also have their own internal strategies and policies on diversity which set out their commitments to promoting equal opportunities for all. We expect them to provide more detail on these in their own submissions to this inquiry. We would hope that these strategies are regularly reviewed for their impact and outputs and that senior management at the broadcasters concerned ensure that action is taken against these commitments.

There are also now two disclosure requirements for FTSE listed companies (which include for example BskyB and ITV) on gender diversity at Board and senior management level. As of 1st October 2013, quoted companies in the UK are required to disclose the numbers of men and women on boards, in senior management and in the business as a whole. In addition to

this the UK Corporate Governance Code requires companies to explain their policy on boardroom diversity. These requirements came into force on 1st October 2012.

In October 2013 Cranfield University worked with the Financial Reporting Council⁴⁷ to monitor progress to date among FTSE 350 companies against the new provisions in the Corporate Governance Code. They found that, even though the new requirements had only just come into force, 65% of FTSE 100 companies had stated a clear policy on boardroom diversity. The report did however also show that only 30% of FTSE 100 companies demonstrated clear policies or measures aimed at increasing the number of women in senior management. Cranfield University will be reporting back later this year with updated figures on this issue and we hope to see further improvements.

This level of transparency can be hugely influential with the likes of customers, employees and shareholders who are looking to see if these organisations reflect their customer base and are fully representative of a modern workforce.

Self-regulation

5. What, if anything, are broadcasters doing voluntarily to try to achieve gender equality in this genre?

Broadcasters themselves are best placed to answer this question but we do know that a number of companies within this sector are leading the way in taking action to achieve greater gender equality.

For instance, ITV, S4C and Hearst Magazines (which includes Cosmopolitan, Good Housekeeping), have all signed up to the Government's voluntary initiative of *Think, Act, Report* (TAR). TAR asks employers to think about equality between men and women in their workforces, and collect and review data on issues like recruitment, retention, promotion and pay. Greater transparency on these issues is a crucial driver for the workplace changes we need to see and this is the central theme of TAR. Over 200 companies are now signed up covering over 2.2 million employees. I would strongly urge other companies in this sector to follow suit.

In addition to this, Tony Hall, BBC Director General announced in August last year that by the end of 2014 he would like to see half of the BBC's Local Radio stations with a woman presenting the Breakfast shows.

6. How successful are broadcasters' voluntary initiatives and are they sufficient?

As above, we think Industry is best placed to respond to this.

7. When participants in news and current affairs broadcasting are chosen on "merit", what constitutes "merit" and does this appropriately reflect the levels of female expertise in society?

⁴⁷ Sealy, Turner and Vinnicombe, Cranfield University, 2013

There are many formal definitions of ‘merit’ but often the definition is ‘set’ by the dominant culture, one which may not reflect today’s society or modern business culture and which can often be to the detriment of women.

A recent report by Tomorrows Company which was supported by the Government Equalities Office (Tomorrows Global Leaders, March 2014) stressed a need for organisations to better articulate what they believe a ‘meritocracy’ is. Results from a survey they conducted on meritocracy found that companies need, amongst other things, clear standards and objectives and transparent performance management systems. This can help employees understand what fair workplace practices look like which will help in ensuring that both men and women are recruited and promoted on merit.

We believe if companies began to open up the recruitment process more, made it more transparent and looked at recruiting people based on their skill set and on merit, as opposed to just ‘what fits’, then we would see more women making it to senior management roles where progress remains slow, particularly in the FTSE 350. Within the FTSE 100 only 7.7% of Executive Directors (up from 5.5% in 2011) are women. In the FTSE 250 this is even lower (4.9%).

We know there are some good examples in the Broadcasting Sector where progress at Executive Board level is overall, higher than the average for FTSE companies however we are aiming for gender parity and this is still something which needs to be achieved. It is clear more work needs to be done.

8. Are there any significant commercial initiatives in response to this issue, e.g. agencies providing contributors, or directories of women experts? Are these initiatives appropriate? If so, what are the barriers to their success?

In addition to Think, Act, Report other commercial initiatives of which we are aware include:

- Creative Diversity Network (CDN) - A number of broadcasters and creative industry organisations are members of CDN including BAFTA, the BBC, BSkyB, Channel 4, Creative Skillset, PACT, ITN, ITV, Media Trust, S4C, Sky and Turner Broadcasting. CDN is a forum, paid for by its member bodies, entirely independent from Government. Its role is to convene and facilitate members to work together to promote, celebrate and share good practice around the diversity agenda across the industry. Its objectives are:
 - to highlight the business case for diversity and inclusion – for example, through use of industry data and research
 - Communications – including raising the profile of the CDN and improving stakeholder engagement
 - Prioritising key aspects of diversity
 - Empowering industry organisations to drive change both immediately and long term
 - Connecting the industry to achieve real and practical outcomes

- Pact – the trade body that represents the UK’s independent production sector - has a dedicated Head of Diversity whose appointment was part of a strategy by Pact, Channel 4 and the BBC to boost diversity within the sector. Through Pact’s diversity department, advice is offered to independent production companies on developing their approach to diversity, ranging from recruitment of staff casting, improving diversity in content (on-screen) and developing company diversity policies and training.
- The BBC Academy’s Expert Women initiative: this was a series of free training days for female experts who had specialist knowledge of issues in which women are under-represented in the broadcast media such as sport, politics and science. These training days provided experiences, insight and networking opportunities.

Nudge

9. To the extent that voluntary initiatives are insufficient, what effective and proportionate policy levers are available to effect change?

It is primarily up to the industry themselves, including broadcasters, producers, media organisations and others to promote equality amongst employers. This is about long-term culture change and this needs to be driven forward by the industry itself. We believe business led initiatives supported by Government can work successfully. Lord Davies’ work to increase the number of women on the boards of the UKs top companies has made unprecedented progress by using a voluntary approach only. Every single board in the FTSE 100 now has at least one woman on it and over 22% of board members on FTSE 100 companies are women (up from 12.5% in 2011 when Lord Davies first reported). Similarly, the 30% Club - founded by Helena Morrissey, CBE – was launched in the UK in 2010 with a goal of 30% women on FTSE 100 boards by end of 2015 through a collaborative business-led approach which complements the 25% goal of Lord Davies. Their progress has been achieved through the leadership of Chairs and CEOs. To date they have over 100 members all of whom are committed to driving forward progress for women in the workplace. The work of organisations such as this is absolutely vital in delivering sustainable change.

Businesses are now aware of the strong business case for a better gender balance in the boardroom. Lord Davies’ work to engage Executive Search Firms, shareholders and investors has reaped huge benefits and we believe his model can be applied across any sector without the need for heavy Government legislation.

There is a role for Government however in modernising workplace culture so both men and women can better balance work and family life. We have therefore extended the right for all to request flexible working, as well as introducing a system of shared parental leave from next year, and supporting working families with childcare costs.

In addition to this the Government is working to promote best practice around representations of body image in the media via:

Leadership and supporting industry-led approaches: The Government is supporting an industry-led approach that addresses stereotypes and encourages alternative and positive representation of women in society. The Government’s Body Image Campaign works with industry to develop more positive and diverse representations and with a range of partners to raise young people’s aspirations. In parallel, through the Violence Against Women and Girls Action Plan, the UK government is leading a tidal shift against negative cultural norms and representations in the media that encourage violence and harassment. Through our Women’s Engagement Programme, government ministers have led a number of round table discussions with the women’s sector on the specific issue of media sexism.

Education: Crucially, the Government recognises the role of education and media literacy initiatives in helping young people to critically assess and challenge media representations. Through the Body Image Campaign we are working with partners to improve media literacy among young people and also to challenge stereotypes. In addition, the Government Equalities Office works with a range of bodies, including Media Smart, the Advertising Association and the National Citizen Service, to develop materials that support good practice and encourage young people to become more informed and resilient consumers.

Other genres, especially serious factual broadcasting

10. Are these concerns particular to news and current affairs broadcasting? Does this genre have a particular and different responsibility to reflect accurately the levels of female expertise and authority in society? Do news and current affairs broadcasters have a responsibility to reflect their audiences? How should these values be determined?

Underrepresentation in senior roles or in a specific sector is not just a concern for the broadcasting industry. There are many other sectors that are not reaping the rewards of utilising the skills and experience of women including the science, technology, engineering and mathematics sector amongst others.

It is important to note that the media plays an important role in perpetuating or challenging cultural and societal norms. While evidence is limited and does not prove a causal link, research shows that stories by women reporters are more likely to challenge gender stereotypes than those filed by male reporters⁴⁸. This serves to highlight a correlation between increased numbers of women working in media and representation of women and girls that challenges restrictive stereotypes. In this way, women working in the media can be important role models that offer a balanced perspective to their male colleagues, challenging the gap between the reality of women’s and men’s lives and their portrayal in the media.

Unbalanced gender portrayals in the media can perpetuate prominent cultural norms about what society expects of women and men. This can impact women’s and men’s aspirations. A recent All Party Parliamentary Group (APPG) on Women in Parliament noted that the negative way in which female parliamentarians are represented in media was a significant barrier to increasing the number of women candidates: “Media scrutiny and the public perception of MPs were rated in our survey as the most concerning issues for those

⁴⁸ Gallagher et al; 2010

considering a role in public life” and female parliamentarians face double the amount of intrusive stories to men (APPG, 2014).

In response to the evidence, the Government maintains regular dialogue with the news and current affairs broadcasting industry on issues relating to representation, diversity and equality through the Body Image campaign and other initiatives.

11. What implications do these questions have for serious factual broadcasting with a high proportion of expert and authority figures?

As per the response to question 10 it can be argued that a higher proportion of women experts and authority figures in broadcasting could reduce an unbalanced and misinformed gender portrayal in the media.

Broadcasters are however editorially and operationally independent of Government and issues relating to programme content and who they employ are matters for them.

Abroad

12. Does the issue exist in other cultures? If so, is there evidence that any other culture is more successful in representing female expertise and authority both on screen and in the production of news, current affairs and serious factual broadcasting? If so, how?

An Economic and Social Research Council study⁴⁹ from 2013 surveyed men and women’s knowledge of domestic and international news as well as current affairs in Australia, Canada, Colombia, Greece, Italy, Japan, Korea, Norway, the UK and the US. Exploring the reasons for the gender gap researchers examined both the content of news and the supply of news in all ten nations. Findings revealed:

- News coverage is heavily weighted toward male sources even in countries such as the UK and Australia where gender equality ratings are relatively high. Overall, women are only interviewed or cited in 30 per cent of TV news stories in the ten nations.
- In all ten countries, female sources tend only to appear in longer news items or articles and are preferred for soft news topics such as family, lifestyle and culture.

⁴⁹ Curran, James et al. *Gender Matters Globally: An Examination of Gaps in Political Knowledge in a 10-Nation Comparative Study*

Further Information

a) Communications Act, 2003

27 Training and equality of opportunity

(1) It shall be the duty of OFCOM to take all such steps as they consider appropriate for promoting the development of opportunities for the training and retraining of persons—

- (a) for employment by persons providing television and radio services; and
- (b) for work in connection with the provision of such services otherwise than as an employee.

(2) It shall be the duty of OFCOM to take all such steps as they consider appropriate for promoting equality of opportunity in relation to both—

- (a) employment by those providing television and radio services; and
- (b) the training and retraining of persons for such employment.

b) BBC Framework Agreement

83. Equal opportunities

(1) The Executive Board must make arrangements for promoting, in relation to the persons

mentioned in paragraph (2), equality of opportunity—

- (a) between men and women, and
- (b) between people of different racial groups.

(2) The persons referred to in paragraph (1) are persons employed in connection with providing any of the UK Public Services or making programmes for inclusion in any of those Services.

(3) The Executive Board shall also make arrangements for promoting, in relation to those persons, the equalisation of opportunities for disabled persons.

(4) The Secretary of State may, by a direction to the BBC, amend paragraph (1) by adding any other form of equality of opportunity that the Secretary of State considers appropriate.

(5) In this clause—

“disabled” has the same meaning as in the Disability Discrimination Act 1995, and
“racial group” has the same meaning as in the Race Relations Act 1976 (or, in relation to persons employed in Northern Ireland, the Race Relations (Northern Ireland) Order 1997).

c) Equality Act 2010 (Public Sector Equality Duty)

149 Public sector equality duty

(1) A public authority must, in the exercise of its functions, have due regard to the need to—

- (a) eliminate discrimination, harassment, victimisation and any other conduct that is prohibited by or under this Act;
- (b) advance equality of opportunity between persons who share a relevant protected characteristic and persons who do not share it;

- (c) foster good relations between persons who share a relevant protected characteristic and persons who do not share it.
- (2) A person who is not a public authority but who exercises public functions must, in the exercise of those functions, have due regard to the matters mentioned in subsection (1).
- (3) Having due regard to the need to advance equality of opportunity between persons who share a relevant protected characteristic and persons who do not share it involves having due regard, in particular, to the need to—
- (a) remove or minimise disadvantages suffered by persons who share a relevant protected characteristic that are connected to that characteristic;
 - (b) take steps to meet the needs of persons who share a relevant protected characteristic that are different from the needs of persons who do not share it;
 - (c) encourage persons who share a relevant protected characteristic to participate in public life or in any other activity in which participation by such persons is disproportionately low.
- (4) The steps involved in meeting the needs of disabled persons that are different from the needs of persons who are not disabled include, in particular, steps to take account of disabled persons' disabilities.
- (5) Having due regard to the need to foster good relations between persons who share a relevant protected characteristic and persons who do not share it involves having due regard, in particular, to the need to—
- (a) tackle prejudice, and
 - (b) promote understanding.
- (6) Compliance with the duties in this section may involve treating some persons more favourably than others; but that is not to be taken as permitting conduct that would otherwise be prohibited by or under this Act.
- (7) The relevant protected characteristics are—
- age;
 - disability;
 - gender reassignment;
 - pregnancy and maternity;
 - race;
 - religion or belief;
 - sex;
 - sexual orientation.
- (8) A reference to conduct that is prohibited by or under this Act includes a reference to—
- (a) a breach of an equality clause or rule;
 - (b) a breach of a non-discrimination rule.
- (9) Schedule 18 (exceptions) has effect.

d) Communications Act, 2003 (Section 337)

337 Promotion of equal opportunities and training

(1)The regulatory regime for every service to which this section applies includes the conditions that OFCOM consider appropriate for requiring the licence holder to make arrangements for promoting, in relation to employment with the licence holder, equality of opportunity—

(a) between men and women; and

(b) between persons of different racial groups.

(2)That regime includes conditions requiring the licence holder to make arrangements for promoting, in relation to employment with the licence holder, the equalisation of opportunities for disabled persons.

October 2014

HMG, Government Equalities Office and Department for Culture, Media and Sport – oral evidence (QQ 60-68)

HMG, Government Equalities Office and Department for Culture, Media and Sport – oral evidence (QQ 60-68)

[Transcript to be found under Department for Culture, Media and Sport](#)

Professor Suzanne Franks and Professor Karen Ross – oral evidence (QQ 1-9)

Evidence Session No. 1

Heard in Public

Questions 1 – 18

TUESDAY 21 OCTOBER 2014

Members present

Lord Best (Chairman)
Baroness Bakewell
Lord Clement-Jones
Baroness Deech
Lord Dubs
Baroness Fookes
Baroness Hanham
Baroness Healy of Primrose Hill
Lord Horam
Bishop of Norwich
Lord Razzall
Baroness Scotland of Asthal
Lord Sherbourne of Didsbury

Examination of Witnesses

Professor Suzanne Franks, City University, and **Professor Karen Ross**, Northumbria University

Q1 The Chairman: Professor Franks and Professor Ross, you are extremely welcome. Thank you very much indeed for giving up your time and coming and joining us. We are very appreciative of that. I know that either or both of you have to leave at exactly 4.30 pm. At that time you must make yourselves scarce, because you have important other business to do. You are going to be on the record, of course. You will be broadcast. I cannot guarantee a worldwide audience, I am afraid. We have a series of questions for you, and all of my colleagues will be asking them. If you have some opening remarks, we would be very glad to hear those. Do not feel obliged, but perhaps you might just introduce yourselves for the record. Shall we start with you, Suzanne, if we may?

Professor Franks: I am Suzanne Franks. I am a professor of journalism at City University. Shall I do the opening remarks now?

The Chairman: Please, if there are some openers you would like to make.

Professor Franks: You asked me briefly to say the reason why I have become interested in this and why I have studied it. I was, myself, a BBC news and current affairs journalist for many years. I started in 1979 at the BBC, and there were certainly very few women in leading positions then in news and current affairs, very few on screen. In fact, I remember working with Joan as her producer and she was the only female figure in “Newsnight” at

that time. She was a very rare bird, who was the arts correspondent at that time, but that was it. That is something that has stayed with me over the years. Things had changed a bit, but they have taken much longer than I would have thought all those years ago. I then became an independent producer, and, after that, I did a PhD, and I now teach journalism at City University.

I am delighted you are doing this. I think it is absolutely fantastic, because I think, in the end, one of the conclusions that one will come to is that just by highlighting these issues and by counting them, which is what we do at City, and studying this and campaigning and making a fuss and showing that things are not changing as fast as the public perception is, that is the way that we are going to make a difference, rather than by implementing legislation.

The last thing I wanted to say is that at City University, where I am in the journalism department, it always strikes me, when I look out at the classroom, it is predominantly female. Overwhelmingly, it is women who are studying journalism. We are one of the leading schools of journalism. Most of our students go into great jobs. We have fantastic alumni all over the place but when I look out at the classroom and I see that it is predominantly female, year after year after year, I then wonder where these women are going to go and why is it that this is not being reflected then when they go much later on into the workplace and rise up the hierarchy. I am delighted to be here.

Professor Ross: I am Karen Ross. I am Professor of Media at Northumbria University. Unlike Suzanne, I do not have a broadcasting or media history, but I do have experience of being someone who has had a political position 20 years ago and became very conscious of the way in which the media framed me as a woman politician.

From my point of view, what I bring to this inquiry is I have been publishing in this area for about 20 years. The first piece of work I published was in 1994, based on the Labour leadership election, called “Bambi, Thumper and the One in the Dress”. In some ways, that characterises much of the work that I have been doing, which is looking at the way in which women parliamentarians have been framed within media discourse. What I have seen is the kinds of arguments that myself and many colleagues, including Suzanne, have been making in terms of representation, not simply about women parliamentarians but women in the media more generally, both in terms of portrayal, representation and employment, over the last 20, or, in fact, 30 years we are still making.

Similarly to Suzanne, when I look out into my classroom I also see exactly the same thing, what we see is a trend over the last 10 or 15 years of an increasing number of women students coming into media programmes and going out of those programmes into the industry in very similar numbers to men and then something happens. When we look at the top, something has happened to all those talented young women who enter the profession full of enthusiasm and competence and expertise. Something happens to them.

I am also incredibly pleased to see this inquiry happening. I am very pleased to have been invited to give evidence. It would be great to have an outcome, which is to see something that encourages change. No, not encourages change; forces change to happen, because we have seen at least 30 years of policy, guidance and recommendation on this very topic and we see incremental change. I would like to see something a bit more accelerated.

The Chairman: Thank you very much. We are going to go round. My colleagues will ask a question. I am going to ask them if they will declare any special interests that ought to be

drawn to our attention before they ask their question. Can we start with Lord Clement-Jones?

Q2 Lord Clement-Jones: Thank you for your introductions. Good afternoon and, of course, there is some overlap with your introductions, but I wonder if you could each start with a brief overview of what, in your opinion and following your research, you would describe as the current situation for women working in news and current affairs both on air and behind the scenes. Have you seen the position change over the last five years one way or another? Do you believe it has improved or become worse?

Professor Franks: I think there have been possibly some small improvements but a lot of that is what I call the “Look at her!” syndrome, which is there will be one or two high-profile hirings, particularly of on-screen presenters. That is taken as, “Oh, that is fine; we have dealt with that now”, because of Mishal Husain, for example, who is now on the “Today” programme, “so that is not a problem anymore”. If you look underneath the very high profile hirings, it has not changed as much as one would think.

There are a number of problems I am sure you are going to cover, but one of them is this resistance to older women appearing on screen. They seem to fall off a cliff after about the age of 50, whereas men carry on anchoring the general election programme or having high-profile reporting presenting positions well into their 70s. That is one series of problems.

The other one is behind the screen there is a problem that women come into the industry and they do all right at the early stages, but then they tend, as the evidence shows, as again the most recent skill diversity network report showed last week, then to disappear. They go off and they do not make it up the ladder and it is a very tough life. News and current affairs are incredibly demanding. You are totally dependent on news agendas, often working very long hours and, in a digital world, it is even tougher than it ever used to be. People used to think you could sit at home on your laptop and that would be fine, but it is not like that. The intensity of a news cycle is greater than it ever was.

There are all of those problems and also it means that the few women who do stay the course do not tend to be the ones carrying other domestic responsibilities, which is a shame. When you interview them, as I have done for the report I wrote last year, that is not necessarily through choice.

Professor Ross: I would echo the good points that Suzanne makes and I think also, if we just look in terms of numbers, then, yes, we have seen more women entering the industry, but I think we need to go beyond the body count, because it is: what are those women doing? If we see that there are more women in the industry than ever before, and that increases year on year that is one thing and that is to be welcomed, but if we see where they are and how they are progressing, it seems to me that is what we need to be focusing on. It is not simply enough just to say, “Well, great, we have more women”. What are they doing? What kind of authority?

In the work that I have been involved with, which I will talk about a bit later, around women in decision-making, we see very clearly the higher up you go the fewer women there are. When women do get to the top, unless there is a nurturing environment, there is no reason to believe that they are going to necessarily do things differently. I think we need to be a bit more sophisticated in our understanding of what it is that we are looking at when we are looking at the issue of women in broadcasting.

Lord Clement-Jones: Is there any variation between institutions? You have given us the broad picture. Is there any ray of sunlight in this picture?

Professor Franks: A lot of the institutions have great policies, terrific policies on the books if they adhere to the policies. For example, the BBC, if you read all of the rubric, it looks lovely.

Lord Clement-Jones: So it is delivery?

Professor Franks: Yes.

Professor Ross: It is implementation because there are any number of policies, not just within this country but globally. Most media organisations of any size do have equality policies or do have diversity policies, but, unless there is a form of implementation, unless there is a commitment to say, “Okay, we have this policy and now we are going to do something about it: we are going to implement it; we are going to monitor the data; and we are going to devise an action plan”, then it is just so much wasted paper. Answering the question “Is there a chink of light?”, I think the answer to that question is “Look around.” Look to see in any of these media industries who are the DGs and who are the CEOs. You then start to answer your own question.

Q3 Baroness Fookes: First, I must declare that I have no special interest in this, unless you count failing to get an interview to work for the BBC when I was a young woman.

The Chairman: The rest is history.

Baroness Fookes: Yes.

Professor Ross: No axe to grind?

Baroness Fookes: I wonder if we could look more closely at the hard evidence that I think you have done some work on. Could we have a bit more detail about that, particularly the difference between, as you yourself have described, the wonderful policy and the failure to implement?

Professor Franks: The very recent evidence, which was last week, the Creative Skillset report, showed that the profile of women in television is completely different in terms of age from that of men. Most women in television tend to be at the younger end, whereas most men in television are spread out more evenly and occupy the higher age group. You have to ask yourself, “Why is that? Why is there not a balance?” They bring out these reports every two years, monitoring the television workforce, and the one that they came up with last week had that same pattern. That is a pretty interesting fact as to the disjuncture between the age profile of people employed in television.

Baroness Fookes: There do not seem to be many not very attractive younger women?

Professor Franks: You said it.

Professor Ross: When I first started looking at news and presenters, it used to always be that you would have the older, indifferently-attractive man coupled with the younger, very attractive woman. The older man would always lead off the news, would be the authoritative voice of the news, and the young woman would then be coming in after, maybe doing something about the misshapen vegetable or the kitten rescued by the Rottweiler. They would always be lighter stories. There was always that sense that she was

there as decoration and he was there as the voice of news. I think that has changed. We can see that from most evening news. It is not quite that severe.

In answer to the question about the evidence in terms of the relationship between the existence of policies and the number of women in decision-making positions within broadcasting and current affairs and news, the work that I have done at a European level looking at 99 organisations across Europe, a mix of public and private sector organisations, would say that sometimes there is a direct relationship and sometimes there is not. The reason why there is not always a direct relationship is that, as we have said, policies need to be implemented in order to be effective and it is very easy to undo a policy by the culture of the organisation. You might have the most fantastic policy in the world, but if it is not implemented and/or if there is no commitment to a culture of equality then nothing happens. We need to find ways to make something happen, at the very least to strongly encourage media organisations to implement the policies they already have.

Baroness Fookes: What about the women behind the camera, so to speak? We have talked about reporters and presenters, but obviously you have an admin behind of great importance. What is the position there?

Professor Ross: That is why we have to go beyond the body count. If you look at the support or the service departments in terms of HR, the technical or the admin, you see many more women as a proportion of staff in those areas but, arguably, those are perhaps less prestigious or less glamorous areas. What you do see within media organisations is horizontal and vertical segregation. Women tend to work in these areas and men tend to work in those areas, and we do see that across the board. Certainly within large-scale European media organisations you do see that very clearly.

Professor Franks: Are you also referring to production and editorial hierarchies?

Baroness Fookes: Yes.

Professor Franks: The higher up the hierarchy you go, you see a diminishing proportion.

Baroness Fookes: Does it mirror what I call “front of house”?

Professor Franks: Yes, very much so.

Q4 Baroness Hanham: Can I just have a word on employees to start with? The only programme that I watch very much on television is right at the end of the night when it comes to what the papers say and they clearly have a deliberate policy of having one man and one woman. The trouble is they tend to be always the same ones. Obviously, somebody has done something there, but I want to take you away from that into the experts that appear on the news programmes who are quizzed. The evidence apparently at the moment is that it is 4:1 against having a woman expert on anything. It is probably hard to generalise this, but in what you have done and looked at are there some areas in particular where there are far less women who are able to give the expertise—and that is a whole other question—so they are not there to be called on, or is it simply that they are being ignored?

Professor Franks: This is an interesting area. If we are looking at experts, if you want to interview the Pope or the Chancellor of the Exchequer or whatever, that is a news player. There is nothing you can do about it, so let us put that to one side because that is a huge societal issue about whether you are ever going to have a female Chancellor of the

Exchequer or female Pope. However, if you go for straightforward expertise, which I think probably is more what you are talking about, you are absolutely right.

We are doing ongoing studies on this at City University where, week in, week out, we have students monitoring all the main news programmes, counting how many experts there are talking about global warming or the war in Syria or everything across the board, and that is where you get this astonishing disparity. That is where you get these figures of 4:1, and 4:1 is a good one. On occasion it has gone up to 6:1. You may be familiar but the real high point of this was when the “Today” programme did an item on breast cancer, which was John Humphrys interviewing two men, and a week later they did an item on teenage pregnancy, which again was a male presenter interviewing two men. That is an example of how bad it can get.

On the counting that we do, I agree with Karen that it is a bit crude sometimes just counting, but in this area it is very important to do that. There is no question there are women experts out there in lots and lots of these fields. Since this work has become more and more prominent there is the “Expert Women” campaign where you have had thousands of women signing up, academics, people in think-tanks and so on, to say that they would be available and be interested in appearing. There is no dearth of experts out there. The problem is getting them on air.

Baroness Hanham: Do you think it is laziness on behalf of the broadcasting companies? I was rather joking about what the papers say, but the same people are hauled in week after week after week, which suggests to me that people just say, “Oh, we will have her today and we will have her tomorrow”. Unless people are prepared to make, or the directors are prepared to make, a determined move, it does not suggest to me from what you are saying that that is the evidence that is out there.

Professor Franks: I think you are absolutely right. I am partly guilty myself when I think back to the days when I was a researcher or a junior producer. You are under pressure. You are in a rush. You need somebody to go on live. You need to know that they are going to turn up on time and that they are not going to fall apart in front of the cameras or in front of the microphone. They are going to do the job. They are going to talk concisely. You get in the same patterns of, “Oh, we know Fred. We had him on two weeks ago talking about airlines crashes or whatever. We know he will do the job. I have his number here; let us just call him”. It is laziness and it is small “c” conservatism. “I know they will do it. I do not want to take a risk and pick this woman out of the air who has never done it before”.

The other problem is the women themselves. Many producers will tell you this. You ring somebody up who has a great CV. She knows all about it, but she says, “I am not very knowledgeable. Perhaps you ought to try so-and-so. I do not want to stick my neck out. I am not sure that I can do this”. They need a little bit more nurturing and encouraging. If you are a producer in a great rush and you need somebody on the “PM” programme in two hours’ time, you are not in a position to do that.

What is very interesting is that, since this work has been going on at City University, the BBC has come up with this initiative now of these training days for expert women. They have had a huge response and they have done this follow-through with the women they have done this training for, and the graduates of these training days are doing incredibly well. You are right. If you can overcome the laziness, if you can overcome the inertia, and if you can put a bit of effort in and encourage people, you will get results.

Professor Ross: The point there is that there is that initiative, the kind of women expert days. There is also the Women's Room. There are databases of women experts who would be willing, when they get the phone call, to say, "Yes, I am happy to come on". The issue then is that broadcasters and journalists need to know that those things exist. There exists in this country and in pretty much in every member state some directory of women experts. The issue is to try to encourage journalists to use these databases; to not even take a risk, but to make more interesting television, because if you are just listening to the same-old same-old, that just gets boring. Surely it makes economic sense. You do not want people to be turned off watching these programmes because it is the same-old same-old. You want people to continue watching because they hear something new and different and refreshing, a different perspective.

The fact is you have hundreds of women out there waiting for the call and I think it is trying to match our desire to stand up and talk about our specific subject area against journalists desperately trying to figure out who they can get at short notice. We just need to make that match.

Q5 Bishop of Norwich: Taking us on to the next stage, in our written evidence I think Cynthia Carter quoted some of your work, Professor Ross, about men choosing other men as sources in journalism. I would be interested to know whether that is related to what you have just been saying in relation to experts and whether it is also true, particularly in the media, that men choose to employ other men or whether women are just as bad at choosing to employ other men or whether there is any evidence that, where women are in senior positions in journalism or in the media, that does create some step change.

Professor Ross: There is an enormous amount of evidence that suggests that, if you just do a content analysis and you look at articles written by men and you look at the sources, they tend to also source other men, for the reasons we just discussed, particularly if it is expert sources. They have their diary of people who they can constantly call on. I think sociologists, in terms of men employing other men, would use the term "homosocial reproduction"; that is they are just reproducing themselves. They are seeing an array of people in front of them and they feel more comfortable appointing someone who looks a bit like them.

If you have a shortlisting panel comprising men and then you have a recruitment panel comprising men and you might have one woman and several male candidates, then it just seems to me evidentially what happens—because if you look at senior decision-making positions, they are predominantly men—it does not take very much effort to think, "Okay, something must be happening". If we have all-male panels and we have men being appointed, then something is happening in terms of appointing men rather than women.

Question: how can we stop that happening? As we said, the Pope is male. At one level, there are ways in which you can think, "Okay, what about if women are not applying?" Maybe women are not applying in the same way, maybe women are less confident about putting themselves forward. However, unless we have data to demonstrate, looking at who is applying, who gets shortlisted and then who gets appointed, we cannot make an argument either way, because what employers will often say is, "Women did not come forward and, therefore, we did not have any women to choose from". I would say, "Okay, show me the evidence. I would like to see the women who are not applying. I would like to see that evidence".

The answer to the question “Do men employ other men?” is: not always. Is there any evidence that women in decision-making will employ men or women? Again, we do not know. You can get the statistics on who is employed, but you cannot get statistics on how many people have applied, shortlisted and recruited and so on. All I would say is the evidence would suggest that, if you have mostly men making the decisions and you have mostly men being appointed, then the answer to your question must be yes.

Bishop of Norwich: Yes. Undoubtedly the Pope is male, but the majority of Roman Catholics in the world are female, of course. It is difficult for me to say too much about that. You cannot draw much from the general synod of the Church of England, but the all-male House of Bishops was 97% in favour of the consecration of women as bishops. The proportions went down in the clergy and then the laity, until you came to the laity where the majority of women were found. I am just conscious that, certainly in the church and perhaps even still in wider society, there are quite a number of women who always seem to want to see men in authority. You would not expect that in the media. I expect that in the church. Every time I am at the BBC or somewhere, the views of people in theory are so liberal that you would not expect to find this, of all places, in the media. That is the thing that I am trying to get my head around. I am used to this in the church. I am used to trying to appoint a female vicar and having the women in the congregation saying they do not want one, but I am just amazed that this is also true in the media.

Professor Ross: I totally take that point, but I think in some ways that will change if we have more role models. In your example, if we see more women taking the sacrament and doing it successfully and doing it effectively, I think that we will then see far fewer women laity saying they do not want to see a woman priest or a woman bishop. I think it is that role modelling and the successful role modelling that is what we need to try to boost.

Whatever we think about quotas, when quotas came in for women prospective parliamentary candidates, we saw in one election the proportion of women in Parliament doubled as a consequence of all-female shortlists. There are all sorts of issues with quotas, but sometimes you cannot make an appeal for gender justice. You have to force something to happen. When it has happened, after a few years it has become so normalised that people just think, “Why did we not do this 10, 20, 30, 40 or 50 years ago?” I think it is that people do not want change. If you force change, eventually they will say, “Yes, what was the problem?”

The problem with the media is that, for as long as we have mostly men in decision-making positions who mostly are choosing to recruit people on the basis of the fact they used the urinals rather than the women’s room, then we have a problem. It just seems to me that it is difficult to imagine what else is determining those decisions when we see what the output or the outcome of those decisions are—ie, mostly men in decision-making positions.

Q6 Baroness Bakewell: You will recognise that this question has my name on it. A Government report published last year found that TV presenters under the age of 50 were broadly representative of the population in general, but when it came to people over 50 it was not so. Why do you think that is?

Professor Franks: The figures are now so dramatic. A couple of commentators have said, “If you came from Mars, you would think there was a kind of genocide of women over 50 in our culture. Suddenly they all disappear”. This is so ingrained that one can only assume it is a

kind of continued, still very unfortunate, sexism, where women over 50 are not seen as valuable figures of authority, whereas men over 60 or over 50 or with grey hair are still able to command that kind of authority. As I said before, having somebody of 74 anchoring the general election—or if you look at John Simpson, aged 70, has now being given an indefinite contract to stay at the BBC as long as he likes. Where are the female reporters of 70 who are being kept on? There is an innate problem here.

Baroness Bakewell: But is that an innate problem across the board. For example, Grace Wyndham Goldie, a legendary woman pioneer in broadcasting, said absolutely she would not have women journalists. She wanted her “boys” as she called them. She was a woman in authority to appoint women and there have been such women in politics, as we know. They do not appoint other women. It is not just as you were saying, Professor Ross, that the appointment panels are male. Perhaps women in those positions too do not seem to appoint older women.

Professor Franks: I think it is quite difficult sometimes there to break outside the mould and say, “We are going to appoint a woman in her 60s to do the prime ministerial debates in the general election,” or something like that. Even to have a woman doing those debates is already seen as pretty revolutionary and that is only going to happen for the first time, if at all, next year, but then to say that is going to be a woman of 74 you need to stick your neck out as a producer.

Baroness Bakewell: Professor Ross, have you seen any signs of change in that direction?

Professor Ross: You are making an important point, which is that we cannot assume that women in decision-making positions are necessarily going to be sisters, that they are going to be pro the equality agenda or that they are going to appoint women. We have enough examples around of women who are in authority, not necessarily in broadcasting but in authority more generally, who have what has been described as queen bee syndrome. They want to be the queen bee. They do not want to appoint other women because then it means that their own cachet is diminished in some way, which of course just assumes that equality is a zero sum game, “If I have more, then you have less”, which is a rather unhelpful way of looking at things.

There is something about this idea of playing safe, about not wanting to take the risk of the women, and partly I think that is to do with this idea that somehow choosing a woman is kind of second best; that if we are going to have quotas or we are going to find specific places or allocate places for women, then somehow it is second best and we are reducing standards. My argument against that is, if we look around the House of Commons for example, do we believe that the 80% of people who are there—ie, the 80% of MPs who are men—are there because they are the best people for the job? I would suspect not. I think that women have to feel—

The Chairman: We will need to take a break as that involves voting by Members of the House of Lords. Will you excuse us? There will be about an eight-minute break from now.

Sitting suspended for a Division in the House.

The Chairman: Baroness Deech, perhaps we can return to you.

Q7 Baroness Deech: I am interested, in that my daughter graduated from City, the journalism course, worked for the BBC for 14 years and has given up to go freelance after 14

years in news, which was exactly the situation you were describing. On the older women issue, it has been quite striking when you look at American television, if you get the chance, or if you look at the American presidential debate, you find not only are women anchoring, but a woman who is not slim or not young, not quaffed. I wonder why older women who are not beauty queens manage to achieve these positions in the US when they cannot here.

Professor Franks: That is a very interesting question because they did not always, as I am sure you are aware, but then there were a number of very feisty women who were being made redundant and pushed aside, once they did not look like a sort of glamour babe any more, and they fought back pretty ferociously. One of them took a huge case and won against her employers and then she wrote a book about it called *Too Old, Too Ugly and Not Deferential to Men*. That was the title of the book by Christine Craft. The quote was from the focus group that the employer used against her. They had been out and talked to audience focus groups and that is apparently what the audiences thought about her and that is why she had been sacked. She took a case. She won that and then a number of other women also took cases against their employers and some of them are winning millions of dollars. That must have produced some kind of step change. I know we had something similar here with Miriam O'Reilly, who took that case. It has changed the culture a little bit. People did sit up and take notice, but it has not had the same adjustment, unfortunately, across the board that it did from these cases in the USA.

Baroness Deech: Do you have any views on this, Professor Ross?

Professor Ross: Only to echo what Suzanne is saying. Given what we know about the typical audience for terrestrial television, it tends to be women and older women. If you imagine a focus group looking at that particular demographic, the most popular, the most loyal demographic in terms of terrestrial TV, who they would like to see fronting news shows, current affairs shows, any kind of shows, I cannot imagine that there would be too many people in those focus groups saying, "We do not want an older woman". Therefore, if it is not the audience saying that they are put off by women who are not beauty queens, not young, white and beautiful, then what is the rationale? One can only imagine that something else is going on, that perhaps producers or directors are projecting their own lack of interest in the older woman on to the audience, because I do not think there is any evidence. There is no evidence that I have seen in terms of audiences saying, "We do not want to see older women on the television".

Baroness Deech: Are you convinced that those audiences are telling the truth? If you are on a focus group and you are asked this, of course you will say that, but when you consider television in the round and indeed the pictures in our newspapers, what seems to sell the fashion magazines, the newspapers and everything to women as well as men is exclusively focusing on the attractive younger woman. It is very deep rooted, is it not?

Professor Ross: Yes, I think it is very deep rooted, but then I think that is just playing with our own neuroses or the anxieties that women have, fuelled by the media, that we all should look young and beautiful. Even those of us who are not young and beautiful, even at the same time as understanding that we are being played, are still vulnerable to those requirements, that somehow we need to look a certain way. I think there is lots of vested interest. The whole diet industry would go completely down the toilet if we rejected the way in which the media are framing the perfect woman, so there is a vested interest.

Baroness Bakewell: Can I ask a supplementary to Baroness Deech's question? Can I ask about production values, because you mentioned John Simpson and David Dimbleby? It becomes a self-fulfilling prophecy. If you have done it year in and year out, you will deliver a higher production value, which can perhaps only be detected by very conscientious producers and directors, that women who are beginning to do it simply will not be able to deliver. There is something of a self-fulfilling prophecy, is there not, if you have a system that is going to go on like that?

Professor Franks: I would have thought that then goes back to the question that Baroness Hanham asked before. If expert women are not being used then it is the same thing, unless you are willing to give people a try. If you look at somebody like Julie Etchingham, for example, on ITV, for the first time ever there is going to be a woman anchoring the election debates next year for ITV. Somebody there has obviously taken a decision and they are going to break the mould and do something different, but it takes quite a bit of courage and things like this Committee pushing and making a fuss about it that is going to drive change.

Can I just also add one thing? Many years ago, when women newsreaders were first being contemplated in the 1970s, relating back to the question that you asked earlier on, the audience surveys apparently showed that women audiences did not like to listen to women newsreaders because they lacked authority. It was exactly the point that you were making about the problems in the church. Sheila Tracy and these women newsreaders that were tried in the 1970s were all just given six months and then sacked. Now I would like to think that the idea of a woman reading the news on Radio 4 is totally unremarkable; it is hardly something we would bother to notice. Just as with the issue that you made about the older woman, there are possibilities for culture change, for expectations to change over those long periods, but it takes quite a while.

The Chairman: We come to question 7 and to Lord Razzall. I know, Professor Franks, you have to leave at 4.30 pm, so perhaps when you address the question from Lord Razzall, you might just give us any final thoughts before you have to depart.

Q8 Lord Razzall: I think I have to declare a non-financial interest in that, although she is not yet 50, my daughter does work for "Newsnight". We are interested in the Global Media Monitoring Project and what it says about the portrayal of women in UK news, and I wonder if you could expand on that a bit.

Professor Ross: The Global Media Monitoring Project started in 1995. It came out of the UN's Fourth World Conference on Women and it has happened four times so far, every five years: 1995, 2000, 2005 and 2009. The GMMP's purpose is to take one day of news across the globe in as many countries as possible to try to see where women feature both in terms of news content as subjects of news but also as news producers—so journalists, reporters and anchors. What the accumulation of those studies show is that between 1995 and 2009, between those four years, the proportion of women making the news has gone up from 17% to 24%, which means that it will be another 43 years before we have parity of women featuring in news.

When women do feature in news, they predominantly feature in three ways: most frequently as victims, usually of male violence; as mothers; and as wives and girlfriends of celebrities. Where they do not feature is as experts, as politicians, as lawyers or as professionals. What you see in terms of news discourse is a news discourse of news about

men and, notwithstanding again the Pope reference, clearly the three party leaders are all men—in fact, four if we now consider UKIP, who would like to think of themselves as the competition. We have four party leaders who are all men. Clearly, if we are talking about a quote from a party leader, it is going to be from a man, but as we have said, with experts, with other politicians and with other professionals, there is no reason why more women or similar numbers of women to men should not be featuring in the news. They do not and they consistently do not. What we have seen is, as I said, year on year, we persistently see women appearing in news in a very restricted repertoire of story types and with very restricted status. That has to change.

Lord Razzall: Where do we in the UK stand in any notional ranking?

Professor Ross: Notional ranking. We—

The Chairman: Could we pause on that one and just hear finally from Professor Franks? I know you only have a minute or two left.

Professor Franks: Yes, I am hosting a meeting with Lyse Doucet, who is a woman over 50 in the BBC, so it contradicts what I say.

I would just echo what Karen has said. It is a fantastic resource, this Global Media Monitoring Project, and I have used that with students. If you look right across the world, it is pretty bad right across the world. There are variations and obviously some countries are much worse than we are. They are tiny numbers, less than the fingers of one hand, the percentage of news stories that involve women, particularly women of authority. That is a much wider issue out there but, again, these things are cultural. Just like the women newsreaders I was referring to earlier, these things are not set in stone and the more we focus attention on them the more they are likely to change. Thank you very much indeed.

The Chairman: Thank you very much. Thank you for joining us.

Professor Franks: Thank you so much.

The Chairman: If there are answers to questions further down the list, please do write to us. That would be great. Thanks awfully, Suzanne.

Professor Franks: Thank you very much.

The Chairman: Sorry to have interrupted the flow.

Lord Razzall: No, I was just going to say where—

Professor Ross: We are about on the average.

Lord Razzall: On the average.

Professor Ross: Yes, but we are no better than the average.

Lord Razzall: Who is the best?

Professor Ross: The Scandinavian countries. Both in the Global Media Monitoring Project but also in pretty much any other European-level comparative study the Scandinavian countries just do it better, but then so do some of the eastern European countries, for different reasons, though, which I can bore you with at some later point.

Q9 Baroness Healy of Primrose Hill: I think you have partly already answered my question. I was just wondering where we come in the ranking, but the ones that are succeeding more, why is that? Is it legislation or culture or both?

Professor Ross: It is both of those things. I think we do look to the Scandinavian countries because their legislation seems to percolate through to organisations, not simply the public sector. What you tend to see in Scandinavian countries, and also some eastern European countries but for very different reasons, you see more women in decision-making positions within the broadcasting industries more generally, largely because, in my view, there is much more of a commitment to the equality agenda. It goes back to the idea that so many of these companies have policies, but so few companies have processes of implementation and monitoring.

In a number of Scandinavian countries, particularly the public service broadcasters in those Scandinavian countries and some of the other countries as well, they do more than simply have a policy. They do more than simply say, “This is our policy, this is our legislation and this is how we appear to be responding to it”. For example, Austrian public broadcaster ORF has been experimenting with quotas although I am not sure that they have been hugely successful because, as with all these things, it is guidance and it is policy and it is recommendation. Most countries do not have the force of law, other than, interestingly, Ireland with RTÉ. They have a requirement for board members. I think the requirement is there needs to be at least five men and at least five women.

There is a relationship between legislation that has a direct impact on the public service broadcaster, so we could go down that route. I think the reason things work better in the Scandinavian countries is because there is a genuine cultural attitude, not simply within broadcasting, but within the country more generally that equality is in and of itself a good thing not simply because of gender justice, but because it works financially. It works economically. It does not make sense to squander the talents of 50% of the population. I think once you get your head around that reality, it is not simply about the moral imperative; there is a bottom-line imperative. If we can try to persuade organisations, including the media organisations, to recognise that reality, I think we would be doing very well.

Lord Horam: What would you do in the UK?

Professor Ross: The one thing that I think that we could do, as I have said before, is get the media organisations to implement the policies that they have.

Lord Horam: How will you get them to do that?

Professor Ross: I think that they need to be mandated by the media regulator.

Lord Horam: By Ofcom?

Professor Ross: By Ofcom. I think what we have seen—

Lord Horam: What do you mean by “mandate” exactly?

Professor Ross: I think that Ofcom should say, “This has to happen”, because what we have seen is self-regulation tends not to happen, because if they are left to their own devices, nothing is going to change. The Broadcast Equality & Training Regulator did do a good job and obviously it does not now exist. If public service broadcasters, or in fact any other broadcaster, were encouraged or forced in their annual report to show their monitoring

statistics in terms of, as I said earlier, their recruitment and promotion and where women and men are in their organisation both vertically and horizontally, if that was a requirement—and why would it not be a requirement because they are the public service broadcaster?—that, in one fell swoop, would force something to be brought out into the open.

In the work that I have done in terms of the European study, we developed three gender indicators by which media organisations could measure their progress towards gender equality. Those gender indicators have been taken up by the Council of Europe and adopted. However, that adoption is simply, again, a set of recommendations and the Council of Europe—

Lord Horam: That is no good, is it?

Professor Ross: It is no good because it does not have the force of law. If this inquiry ends up with something that does have the force of law, I think that we would see change in the same way as, no matter how much we might not like having quotas, if we think about all-women shortlists—at a stroke it did double the number of women politicians. That has normalised, and brought normality to, seeing women in Parliament. Even if we do not like it, I think that sometimes we just have to force a behavioural change in order to get people, us, to think, “That is okay. Why were we kicking and screaming before?”

Lord Horam: So Ofcom should insist on quotas for all the major news media or whatever it is?

Professor Ross: Even if we did not go the quota route, I think that we need to have some way—and we have Ofcom. Ofcom already exists. We did have the Broadcast Equality & Training Regulator. That did exist, so it is not like we are inventing something. Let us try to make the things that we have already work more effectively.

The Chairman: Okay. Thank you very much indeed and thank you for staying to the bitter end.

Professor Ross: Not so bitter, hopefully.

The Chairman: Great, that is terrific. If you think of anything that we have not covered, do please drop us a line and make sure that we do not miss it. Thank you for joining us.

Professor Ross: I have my notes, yes. Thank you for your attention and thank you for giving me this opportunity.

The Chairman: Thank you very much.

Olenka Frenkiel – written evidence

From 2008 I felt increasingly marginalised and struggled to get films or stories on air. My own department refused to use me explaining “it’s because you’re not famous. We have been told to use celebrities to front our films from now on.” I protested that this policy did not apply to the male reporters who were also not “famous” or “celebrities”. And that as professional BBC journalists, (not presenters or game show hosts), we were not supposed to make ourselves famous. The story was never supposed to be about us.

My arguments were ignored so I took stories elsewhere in the BBC. These proved successful, winning awards, repeats and distribution. But each time it became harder as interventions from senior management cancelled shoots, edits and flights, making it increasingly difficult to get the stories on. By 2011, when my last film was shown, <http://www.bbc.co.uk/programmes/b0124y7n> all avenues inside the BBC felt closed.

2011

Current Affairs announced the first round of forced redundancies. Reporters could take “voluntary” redundancy to pre-empt being forced out. I chose not to volunteer but to go through their procedure. Each reporter was scored, in their absence, on various fronts. My score, I was told, was one of the lowest, despite my award winning recent track-record. Their summary of reasons gave no criticisms of my journalism or my professionalism which were unequivocally praised. Because of this, I drafted a rebuttal to contest their verdict, according to their appeals procedure. In addition I cited my appraisals, contemporaneous accounts, as evidence but was informed “appraisals would not be considered”. I suggested BBC managers who would be positive witnesses for me. These too would not be considered, I was told.

(The annual appraisal system is a mandatory protocol to ensure managers and employees get feedback. All employees are required to fill in the form detailing the year’s successes and also ‘what didn’t go so well’. Their managers are then required to respond. The completed and agreed document is then filed with HR. I had filled these in annually since 2008 with a detailed account. But my manager had not. They were uncompleted for three years and not lodged with HR. No explanation was ever given)

HR summoned me to suggest I leave and sign a “compromise agreement” with confidentiality clauses, covering even the existence of the agreement itself. It would bind me not to sue or denigrate the BBC with allegations of discrimination of any kind. I must not refer to the “selection process”. In exchange I would receive the standard BBC redundancy package for someone who had worked there for more than 24 years – twice my annual salary (minus tax etc).

This sum would be paid to me whether the redundancy was forced or voluntary, I was told. I was ready to leave – but not to sign the gagging clauses prohibiting me from taking part in this debate, informed, as I was by first-hand experience.

Olenka Frenkiel – written evidence

I was also awaiting the outcome of my appeal. I had contested their reasons for selecting me using email evidence from senior managers praising my work and my tenacity. Nevertheless I was phoned and told my “appeal” had failed so I would imminently receive a letter notifying me I now had been selected for forced redundancy. I pointed out that this would constitute unfair dismissal. The letter never came.

HR summoned me again. They told me that if I did not take the “voluntary” redundancy and sign the confidentiality agreement, I would not, after all, receive the full redundancy package on leaving. I would instead receive about a quarter of the sum offered before.

Camilla Palmer, of Leigh Day advised me that this constituted bullying as the redundancy offer had been reduced because I had contested my proposed selection for redundancy, during an unresolved appeals procedure and because I was refusing to sign the gags. It was a further breach of employment law.

By this time I was longing to leave. I felt unwanted, unloved, rejected. I was also disillusioned, having naively thought that I might survive this cull through rational argument, in which I’d had great faith. I still believed in the essential values of the BBC and its management. But it became clear that there was no way to fight this except through the courts or through the press which was just not my way. Various friends in senior management were enlisted to persuade me to leave over lunch or drinks, expressing their sympathy and support, privately, while exerting soft pressure. One said “it’s shocking – but when they decide you’ve got to go, you can’t fight it. You have to go”. I feared the BBC would try to destroy my character as I had seen them do to others. Older women are routinely diminished with single words, “barking” or “impossible”. I feared they would try to paint me mad.

I already knew I would never work there again. How can a reporter go to a danger zone, or tackle a sensitive controversy, if they can’t trust their managers to support them? At this time it was suggested, with a poker face that I go to Eritrea, a country the BBC Safety Officer told me was then judged too dangerous for anyone to enter.

I had wanted my case heard. I had believed I could win this through force of argument and evidence. I had tried and I had failed. Game over. I was ready to go.

HR sent me the compromise agreement requiring me basically never to speak of any of the above.

It was now February 2012 Mark Thompson wrote in the DailyMail <http://www.dailymail.co.uk/debate/article-2098490/The-BBC-change-older-women-longer-feel-invisible.html> that the BBC had learned a lot from the Miriam O’Reilly case and had changed. Fine words but I knew them to be untrue, from my own ongoing case. I wrote to him pointing out that while I knew his claims to be untrue the BBC prohibited me from contesting them in public urging me instead to swear an eternal vow of silence. He could speak unopposed. I spelt out in detail what was happening to me to ensure he and his colleagues could not continue to deny all knowledge of what was clearly an ongoing policy from above. He responded to my email, saying he was dismayed and passed it on to other senior managers, including HR, the legal team and News and Current Affairs. If he had

genuinely been unaware of what was going on inside his own organisation, this email was there to set him and the rest of his team straight.

After this email no BBC senior manager who was in place at that time could credibly claim to have no knowledge of the way older women were still being forced out after the O'Reilly case. Nor could they claim that the O'Reilly case was an anomaly. Nor that she was exceptionally difficult to work with. Reporters can be difficult, male or female, old or young. It comes with the job.

He responded and invited me for a meeting in the presence of his personal assistant. He said the gagging clauses were a misunderstanding. There was no attempt to prevent me participating in this public debate and he would ensure the lawyers amended the agreement. He handed my case to another senior manager who had previously supported me.

I was then quizzed on what exactly I wished to discuss in public. I said I had no idea – but it might include any matter that might be of public interest, discrimination, bullying, gagging etc. He agreed to go to the lawyers to remove these from the agreement. Instead it came back stricter with the subjects I had cited now inserted as specific prohibitions. Exasperated, I emailed Mark Thompson again protesting. Again he responded claiming there was no intention to prevent me taking part in this debate.

The BBC pressure was mounting. I was now told on the phone - you either sign or you sue. I had a third choice which I had seen others take. I could have stayed idle, on semi-permanent garden-leave, producing no work but drawing a salary for years.

Camilla Palmer offered to represent me pro-bono if I chose to sue. The BBC and I argued about the wording until I left in May 2012.

Oddly I knew then that the agreements were unenforceable. Paradoxically. If they sued anyone for breaking the agreement, its existence would be revealed along with everything they were trying to hide.

Conclusion

Around the time Mark Thompson's claims appeared in the Daily Mail (February 2011) a curious item appeared on the Radio 4 Media Show. Steve Hewlett read a letter from Rowan Atkinson arguing that Miriam's successful case against the BBC was unjustified as in his view the media should be exempt from equality law. He likened onscreen journalists to actors – and argued the entertainment industries should be allowed to hire and fire at will.

<http://www.bbc.co.uk/programmes/p00pj80r>

Rowan Atkinson is a popular comedian. He is not a lawyer or a media commentator who would normally be given a platform to speak on such a subject. His letter was read out, though he himself did not appear. Miriam O'Reilly was notified of the imminent item but when she asked to appear on the programme to debate this, she was refused. Lorraine Heggessy a former BBC Channel controller was invited instead – with Steve Hewlett playing

the “balancing” role. When he referred to Miriam O’Reilly – he added “bless her” – an entirely inappropriate editorial nuance.

It is my view, based on my experience, that the BBC believes it should be exempt from equality law but dares not say so and on that occasion chose “national treasure” Mr Bean as its mouthpiece. But this is wrong. If this is their view they should argue the case publicly and lobby legislators for exemptions.

Instead they exempt themselves using licence payers’ money and legal threats.

This was not just an inept piece of reputational management. It was editorially corrupt because it was designed to influence the debate subtly and covertly, a shameful abuse of the power and privileges the BBC enjoys with its unmatched reach and its compulsory licence fee.

Later in the Pollard review we learned more about the black arts of BBC Comms from Jeremy Hardy’s email volunteering to “drip poison” about Meirion Jones who had tried to expose Jimmy Savile with Liz Mackean on Newsnight. This is why employees are so frightened to speak. Not because of any overt battle they may have to fight but because of covert methods the BBC uses against its own staff when it is trying to stop them doing their jobs.

This has been my reason for going public. I claim no entitlements for myself – I was lucky and privileged to work for the BBC for so many years and achieve what I did under their protection and employment. When the end came I fought my battle and lost. I have no desire to revisit my own case. My entire purpose in going public is to force the BBC to behave honestly with its staff and the public. Not to lie, bully and suppress. If it wants to retain the licence fee and the credibility which it needs to investigate others, it should not continue to hide its own questionable systems and practices.

Everything in this account is true and supported by written evidence in the form of emails. I consent to publication of this deposition with full attribution.

12 November 2014

Laura Frey – written evidence

My background:

I am a female presenter with a theatrical/columnist background. I have worked on the radio for 14 years (mainly breakfast shows), most famously co-hosting with Tony Blackburn (I was Laura Pittson then) on Classic Gold National Network for 4 years. I have also worked as a presenter for BBC Radio Oxford, Hereward FM (one of GWR, now Global (Heart)'s biggest breakfast shows). I have also presented for BBC 3 Counties, LBC, and Mercury FM.

The data tells us that women are underrepresented generally, but in my opinion it is also the problem of in what positions. The broadcasters seem to think that by just putting any women into any program it solves the problem. It does not. The woman chosen should fit the position and display the knowledge required for the job.

What legal and regulatory obligations already exist to address any issue and, if so, are those measures effective? We are all aware of the recent cases involving ageism and some women which had satisfactory outcomes. Employers need to be made more aware of the problems with ageism and sexism.

What is the industry doing to address the issue, and what else might it appropriately do? Whilst legal measures are useful, I believe the issues should be addressed at grass roots level. Recruiting broadcasters from local radio and television stations rather than from celebrity line ups. Creating shows with women at the forefront, not simply adding them on at the last minute. Making sure that women are not always seen as the foil or the comedy sidekick. This can easily be achieved by balance. Let us not lose the joy of entertainment wherein sometimes one person is not as informed as another, but let's just make sure that it's not ALWAYS the "silly, younger, (very beautiful) woman".

When participants in news and current affairs broadcasting are chosen on "merit", what constitutes "merit" and does this appropriately reflect the levels of female expertise in society? Merit in my experience is someone who has "trodden the boards". Who, like myself, has worked in broadcasting all over the country. Who knows breakfast shows, evening show, lunchtime shows. Who understands audiences and what makes them tick. Who is knowledgeable on their chosen subject (be that football, dance, animals or even children!). I never feel as if the women on TV have done their homework. The ones who have, seem more grounded and believable (Lucy Worsley, Arlene Phillips, Fiona Bruce). Others are good, and do the best with what has been handed to them, but there is always an overriding feeling to me that they have been "shoe horned" in, more possibly for their looks than what they are there for.

Is the position in the UK better or worse than in other countries? This I would like to research more, but I have answered the question below at the bottom of this page.

Are women properly represented in news and current affairs broadcasting?

My answer to this question would actually be a question....where are these women on Television and Radio being sourced from? I listen to BBC programs and am always surprised to find that the women seem to come via different pathways to the men. With men, the presenters normally come through the ranks, i.e. from local stations and then onto the bigger stations. They have done their “homework”. With women I find that broadcasters normally default to choosing a woman from a celebrity background who has rarely had the experiences of local broadcasting and sometimes has no radio broadcasting experience at all. I use the examples of Chris Evans, Terry Wogan and Chris Moyles - all of these presenters have “done the local rounds”. On Radio 2 their counterparts are Ulrika Johnson and Sara Cox, none of whom to my knowledge have done any “footwork” in the regions on the radio to forge their careers. I trained and worked with many female presenters who have been left feeling disheartened, dejected and frustrated when their careers reached a standstill as they headed for their mid-30s and they weren’t considered for the London or national stations, having done the required local BBC station jobs. Conversely, our male counterparts continued to head to towards London and were given roles without the armour of a nationally known name.

What, if anything, are broadcasters doing voluntarily to try to achieve gender equality? I suspect broadcasters probably think they are doing rather a lot, but they are not approaching the situation from an equal standing point. It seems to me that they find themselves with existing men and then feel the need to match a woman to this person. Generally they match these men with a woman who is a “name”. They never seem to want to try (and I think in their minds they would use the word “risk”) an “unknown” who has worked up through the ranks. This generally results in the “older man, younger good looking less experienced woman” combination. I have no problem with this per se, but it is tiring when you never see any other combinations. An “older women younger man” combination would be welcome, or even the pairing of two women of different ages (not just beautiful women as in the Strictly Come Dancing Tess/Claudia combination). This “Strictly” example is a good one. Here you have two women, who have no knowledge of the subject matter of the program (ballroom dancing) which in my opinion demeans women...this suggests that if they’re beautiful it’s not necessary to know anything. Would broadcasters do this on a Football program? Have two handsome men presenting who know NOTHING about the subject matter? I doubt it. Would it not be far better to have two intelligent, presentable looking women, who know something of the subject they are presenting about? Or even, as before, one of the partnership who DID know something of dancing.....yes it was a man, but would you replace a man as experienced in dance as Bruce Forsyth with someone so ill-informed in the world of dance as Claudia? Or was it just because she was a woman? What message does this give? (No offence to Claudia by the way, - a presenter I enjoy on some programs - I simply use her as a perfect example of Broadcasters Token Women Casting).

It also seems to me that broadcasters go to great pains to represent mothers....not necessarily women. This to me seems rather trite. Not ALL women have children, want

children, are able to have children or want to define themselves through their children. Even if they do, they are only playing the “mummy role” for a 15 to 20 year period. The rest of their lifetime they are very much their own person. Broadcasters need to STOP pushing the “mummy” thing down our throats, and almost forcing pregnant or recent mothers back to work to prove they are women friendly. Do we ever push the “daddy” thing when it comes to men? I think rarely.

Pay – Much is made of equal pay for women but perhaps another approach would be to drop men’s pay to match women’s pay, rather than try to raise women’s pay to equal that of men. Just a thought?

Does any other country do it better? Whilst I have lived and worked in other countries (France, Italy, Austria) I feel that perhaps the country that has the most relaxed and natural approach to women is Australia. Older women seem to appear on TV and radio more regularly and according to their merit as good presenters. Perhaps we should turn to them a try to learn a little.

September 2014

Janet Graves – written evidence

- 1) Janet Graves is a journalist and broadcaster. Former news journalist at BBC Television Leeds, former producer of Woman's Hour, BBC Radio 4, from Manchester. Currently a partner in Pennine Productions LLP making factual radio programmes for BBC Radio 4. I am a board member of RIG the Radio Independents Group and a member of Soundwomen, which represents women in radio. I am a member of BECTU, the industry union. I have worked for Discovery Channel, Granada and Channel Four.
- 2) Background: Media Working Conditions Unfavourable for women.
The BBC sets the standard in employment and the other media follow suit. The BBC prefers freelance employment to the stability of staff production posts, and I believe that many women leave before they get to senior production roles in news and current affairs because of the difficulties of managing a freelance career. Skillsett says that 40% of all media jobs are now freelance and most of those freelance jobs will be in production, not management or support roles. This means that means that women have to take short term contracts at any place of employment. This makes their attempts to have a stable career and a family life very difficult. Managerial posts, in contrast, are staff positions with pensions and security.
- 3) Image as a Youthful Industry. I believe that the BBC as a public service employer, should set standards of employment, and nurture its female talent over several decades. Both the BBC and the media in general should stop being an industry that regards itself as a particularly youthful industry – interested only in recruiting hundreds of new graduates every year, while not valuing the age and experience of their women workforce, and especially those women who live and work outside of London. I know from meetings with BBC commissioners in radio that they are very keen to attract 'replenishers' - that is new listeners. I have heard very little discussed about how to entertain and inform the over 50's because they are already a loyal audience. The youth culture of the media leads it to undervalue those with lifetime's experience either in their workforce or their audience.
- 4) Lack of senior role models for women: It is very hard for women to see what their career structure will be in news and current affairs. There are so few women in senior positions at the BBC and other media, they cannot see where a job in current affairs and news will take them. Certainly women are underrepresented in senior positions in BBC radio. Currently (Creativeskillsett Org. Tuning Out, women in the UK Radio industry) only 35% of senior managers in radio are women, and only 17% of those are at board level. Unless more women become board level decision makers, and their voices heard in making the industry more attractive for women, it is unlikely that women will see that a job in news and current affairs can offer them the longevity that a good career should. The lack of equal employment of women in senior positions also doesn't reflect the fact that the majority of the media's audience are women.

- 5) BBC's no over 50's policy? I joined the BBC in 1979 and was the first female journalist to be employed in the BBC's regional newsroom in Leeds .It was a staff position. When I was made redundant from my staff job in 2000 at the age of 48, I was told by Human Resources not to be surprised, as only 2% of the BBC workforce then was over 50.
- 6) BBC axe a significant training ground for women journalists. I joined the BBC radio programme Woman's Hour on attachment from television because it was a rare programme which allowed producers to work part time. BBC Radio 4's Woman's Hour continues to be an influential workplace and training ground for women in current affairs, continuing its ethos to celebrate both the women who work for it and the women to whom it gives a platform on air. Unfortunately the BBC has diminished its influence. In 2000 the programme had regional production offices in Wales, Scotland, Ireland, Manchester and Bristol. Each of those offices had their own Woman's Hour edition, presenter and production team. It led to broadcast journalism skills being fostered for women all over the country, and women current affairs presenters learning their craft in every region. It was also a national opportunity for many academic and expert women to make their first appearance on radio. In the year 2000 all those regional editions were axed. The edition from Manchester, now Salford was re-instated some years later, but the BBC have now said they will close the Manchester edition down. Leaving the only influential training ground for women in journalism and current affairs back in London. All of Radio 4's national news and current affairs output will now be based in London. This is a radio broadcaster with 10 million listeners nationwide who will only hear the news and expert voices driven by the agenda from London.
- 7) Staff Production posts and stability. For the media to encourage more women to thrive in news and current affairs, it must allow them to have part time production posts which are staff. The BBC should set the standard by providing staff jobs to encourage women to develop a lifetime's career with the media.
- 8) BBC Radio 4 should re instate an edition of Woman's Hour in every region so that talent can be fostered across the country .It would , at a stroke, add to the diversity and expertise of women's voices available to the broadcaster.

24 September 2014

ITN – written evidence

ITN – written evidence

A Television newsroom perspective

ITN is one of the world's leading news and multimedia content companies creating news and factual editorial content on multiple platforms.

We provide the national news programmes for all three UK commercial public service broadcasters – ITV, Channel 4 and Channel 5, and our news programmes reach more than eight million people every day. We have viewers worldwide through our partnerships with global news outlets and online partners.

We view ourselves as a serious heavyweight news company. We fiercely guard our independence and promote freedom of expression and produce hard-hitting dynamic news but we also work hard to stay within the boundaries of the law and industry regulations.

We take the issue of gender equality seriously both on and off screen. Having a balance of men and women at all levels from entry level to leadership is part of our DNA. We make every effort to ensure that we retain talent and create working conditions that makes it possible to nurture and progress our employees.

Half of our editorial staff across ITN are female (51%) and 58% of our presenters are female. In total 41% of ITN's entire workforce is made up of women. We have some great female role models both on and off screen. From ITV News there is Mary Nightingale, who turned 50 last year, along with Julie Etchingham. Charlene White fronts ITV London and often presents national news programmes. At Channel 4 News Lindsey Hilsum and Jackie Long (both over 50), along with Cathy Newman help to make up a formidable reporting and presenting team. Emma Crosby leads the 5 News presenting team alongside Matt Barbet. Meanwhile, key ITN editorial staff include Cristina Nicolotti Squires at 5 News, the UK's only female editor of a national television news programme, Rachel Corp, ITV News' Head of Home News and Shaminda Nahal, Deputy Editor of Channel 4 News. Natasha Shallice is series editor of ITN Productions' political show The Agenda.

The number of women aged 45 and above on and off screen in our newsrooms shows that our clients and our viewers both value and welcome the wisdom, authority and trust that comes with time. ITN is a meritocratic organisation and we expect the same high standards from everyone.

ITN is an equal opportunities employer and - as a member of the Creative Diversity Network – we encourage and actively seek a broad spectrum of people to work for us and make our award-winning programmes. Only by employing news teams that reflect the make-up of the UK population can those programmes appeal to a mass audience right across society.

Gender equality is compatible with freedom of expression and news organisations. It's not an area which lends itself to regulation by law or industry regulations – such measures can be brittle and unwieldy tools to deal with such a sensitive and developing issue. While there

ITN – written evidence

is industry regulation for discrimination against religion, disability, sexual orientation, transgender – there is not for gender.

The importance of news and editorial judgements and freedom of expression means that change should not be imposed top-down. Instead there is a need for greater industry awareness of the main issues in this area and for sharing of guidelines of best practice. Imposing law forcing gender equality is not easily compatible with editorial judgements.

The following responses are to specific questions posed by the House of Lords Select Committee on Communications.

Data

1. What data exist (both in terms of absolute numbers and ratios) on gender balance in news and current affairs broadcasting for a) presenters, b) reporters, c) editorial roles, d) behind the scenes production roles, and e) guests invited as experts or authority figures?

Throughout this document the following categorisation has been made regarding roles:

<i>Presenters:</i>	<i>includes full-time presenters and also reporter/presenters (including weather)</i>
<i>Reporters:</i>	<i>include all onscreen journalists such as correspondents and special correspondents</i>
<i>Editorial:</i>	<i>includes programme editors and news editors, ANEs, producers, planning editors</i>
<i>Behind the scenes production:</i>	<i>includes camera operators, craft editors, studio operatives and graphics</i>

Figures for ITN Productions include employees who work on current affairs programming only, such as Dispatches, not those employed in Commercials, Digital, Sport and other ITN Productions businesses.

Gender balance across ITN:

Division by role category and breakdown of men versus women in each role category throughout ITN

Role Category	Female	%	Male	%	Total Number of Employees
Behind the scenes production	29	21%	107	79%	136
Editorial	100	51%	98	49%	198
Presenters	11	58%	8	42%	19
Reporters	24	33%	48	67%	72
Total	164	39%	261	61%	425

Breakdown of roles by newsroom:

Role Category	Female	%	Male	%	Total Number of Employees
<u>Behind the scenes production</u>	29	21%	107	79%	136
5 News	4	22%	14	78%	18
Channel 4 News	9	31%	20	69%	29
ITV News (incl ITV London)	14	16%	71	84%	85
ITN Productions	2	50%	2	50%	4
<u>Editorial</u>	100	51%	98	49%	198
5 News	16	80%	4	20%	20
Channel 4 News	29	45%	36	55%	65
ITV News (incl ITV London)	52	50%	53	50%	105
ITN Productions	3	38%	5	63%	8
<u>Presenters</u>	11	58%	8	42%	19
5 News	1	33%	2	67%	3
Channel 4 News	2	33%	4	67%	6
ITV News (incl ITV London)	8	80%	2	20%	10
<u>Reporters</u>	24	33%	48	67%	72
5 News	4	44%	5	56%	9
Channel 4 News	7	32%	15	68%	22
ITV News (incl ITV London)	13	32%	28	68%	41
Total	164	39%	261	61%	425

All of the above figures are for ITN staff only – we have provided a separate breakdown of freelance workers within this document.

ITN – written evidence

Freelance workers at ITN

ITV News and ITV London – 93 female freelancers are employed regularly across all functions of ITV News. The oldest is 68. Nine of these are known to be over 50 but 28 freelance employees do not have registered ages as they are paid through limited companies.

5 News – 51 female freelancers in total are employed across all functions including 1 camerawoman and nine ANEs. 5 News is a very young newsroom and none of these staff are over 50.

Channel 4 News – 28 female freelancers in total are employed across functions including six producers and three reporters. There are also 4 freelance female floor managers and four women picture editors.

Contributors:

*these figures apply to live guests only and not contributors in pre-recorded news packages

On-screen guests for 5 News Tonight (July 2014)

Female– 48%

Male – 52 %

Women dominated topics such as education, parenting and health.

On-screen guests for ITV News (July 2014)

Female - 41%

Male – 59%

On-screen guests for Channel 4 News (July 2014)

Female: 35.9%

Male: 64.1 %

2. How do these data break down by age?

Total company breakdown by gender and over or under 50 by gender (staff only)

	Female	%	Male	%	Total Number of Employees
Over 50	18	4%	68	16%	86
Under 50	146	34%	193	45%	339
Total	164	39%	261	61%	425

Division by gender and over of under 50 in division by gender (staff only)

Division	Female Over 50	%	Female Under 50	%	Female Total
5 News	0	0%	25	50%	25
Channel 4 News	7	6%	40	33%	47
ITN Productions	2	17%	3	25%	5
ITV News (incl ITV London)	9	4%	78	32%	87
Total	18	4%	146	34%	164

Division	Male Over 50	%	Male Under 50	%	Male Total	Total Number of Employees (M&F)
5 News	1	2%	24	48%	25	50
Channel 4 News	16	13%	59	48%	75	122
ITN Productions	1	8%	6	50%	7	12
ITV News (incl ITV London)	50	21%	104	43%	154	241
Total	68	16%	193	45%	261	425

3. What other research helps to paint a picture of gender balance across news and current affairs broadcasting? What concerns arise from the facts presented by this research?

As an organisation ITN reviews new research and considers whether there are any learnings for ITN.

Regulation

4. What legal and regulatory obligations affect broadcasters in relation to gender balance in this genre? To what extent are those obligations observed or circumvented?

Women are legally protected from discrimination at work by the [Equality Act 2010](#). The law protects women from being discriminated against due to their gender in the following areas: employment terms and conditions; pay and benefits; promotion and transfer opportunities; training; recruitment; redundancy; dismissal.

ITN has its own Diversity and Equality Policy which is published to all staff, the purpose of which, in addition to complying with anti-discrimination legislation and associated codes of practice, is to promote diversity and equality in the workplace, to increase awareness of the

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need for equality, and to make it clear to all employees what behaviour is expected and the forms of conduct that are unacceptable at ITN.

ITN complies fully with its legal obligations. Terms and conditions of employment and pay are in no way based on gender, and we actively seek to recruit, develop and retain a gender-balanced workforce.

Self-regulation

5. What, if anything, are broadcasters doing voluntarily to try to achieve gender equality in this genre?

Although not a broadcaster, ITN is active members of a leading group in the Creative Diversity Network that encourages a broad spectrum of people to work in television. We want journalists at every level to reflect society itself - across gender, age, and cultural backgrounds. With a truly diverse news team every member has a voice and this reduces the likelihood of excluded voices and negative stereotypes.

To further this ambition, ITN established its first ever Diversity and Inclusion Forum this year. Made up of staff of all levels from across the business, the aim is to promote diversity and make sure that ITN is an inclusive place to be, irrespective of age, race, gender, sexual orientation, disability or religion. We review our statistics and agree initiatives to promote diversity and improve representation across all areas of the organisation.

6. How successful are broadcasters' voluntary initiatives and are they sufficient?

For ITN, voluntary initiatives have been a success. We have found that involving managers, administrators and individuals in discussions about changes to working patterns has worked. Increasing the ratio of female staff has been brought about by changes to working practices including job-shares, part-time work and working from home which are part of the culture at ITN.

In due course the staff remaining become role models and senior figures within the company for others to follow. Some of television news' most senior female figures work at ITN. The main Editor of our biggest news service ITV News, Deborah Turness moved on in 2013 to become President of News with the US Broadcaster NBC. Deborah is not only the first woman to hold such a senior position at a US broadcaster but also the first Briton.

Meanwhile, Cristina Nicolotti Squires is Editor of Channel 5 News – the only woman in the industry to hold such a position at a national TV news programme in the UK. ITN has some fantastic female role models on screen too, including News at Ten presenter, Julie Etchingham, who was the first woman to receive an RTS Presenter of the Year award in 2010.

The lack of women within ITN's camera departments is reflected throughout the industry and we continue to look for ways to address this. It is often a great asset to be able to send

an all-female team to sensitive interviews involving victims of sexual abuse, FGM or domestic abuse. A better gender mix would also contribute to a better-balanced culture within the camera department.

As an example of ITN-led initiatives, ITV London has introduced a trial scheme where a female reporter will mentor a more junior female journalist on the team to help improve their skills - filming, scripting and editing.

7. When participants in news and current affairs broadcasting are chosen on “merit”, what constitutes “merit” and does this appropriately reflect the levels of female expertise in society?

Contributors to news programme should be well informed, articulate and authoritative. Sometimes the contributor is a regular face on the programme, often booked the day before to discuss a particular issue. Sometimes they are suggested by the organisation or charity who they speak for.

If a participant is live, then we expect them to be fluent, professional and aware they are talking to a pre-watershed, teatime audience. If they are a clip, they are often from an organisation considered to be the most authoritative voice on that particular issue - a professional body, a government minister, a leading lobby group, a well-known campaigner. Journalists invariably work to tight deadlines, and the safest option is often the more regular contributor.

If the issue is about FGM, domestic violence, sexual exploitation, childcare costs or family budgets then the expert is often a woman. Women are seen to have expertise in these areas and their views are trusted to be based on experience and longstanding commitment to the issues. They are judged to have 'merit' to speak with authority on those issues.

Unless a news programme builds up a list of regular contributors, it's often left in the hands of press officers and PR teams to supply experts and participants - especially if the contributor is needed with very little notice as often happens in news. Across all our news programmes news gatherers consistently add to our database of contributors on various issues. This process helps us to be able to choose from a bigger and deeper pool of expertise which fully reflects the diversity of society.

At ITN we don't have a quota system and we can't create experts – but we do try hard to ensure our programmes reflect life. One of the issues here is there is the relative under-representation of women in British public life and authority figures – particularly in the area of business. Figures released by BIS in March led to warnings the government may miss its target of 25% female representation on boards of FTSE 100 companies by next year. This has an impact on how we wish to report on economics or city issues. Similarly, issues arise in politics, law, the military and religion. Choice of interviewees can also depend on who is put forward for interview.

8. Are there any significant commercial initiatives in response to this issue, e.g. agencies providing contributors, or directories of women experts? Are these initiatives appropriate? If so, what are the barriers to their success?

None of ITN's three newsrooms pay agencies for gender-based directories or contacts. As an organisation we believe that building up an internal pool of contributors and ensuring it's a balanced list is the most appropriate and effective method of keeping our output relevant and interesting. This involves conscious efforts to keep lists up-to-date and newsrooms tend to be fast moving. There is often very little time in newsrooms to spend time discussing who our best contributors are. Editors of programmes can play a valuable role here, noting the strong contributors and adding them to an internal list, making sure that list is lively and balanced. Directories of contacts based on narrow lists - whether they're based on gender, race or creed feel limited in scope, and artificially imposed.

We have made serious efforts to "refresh" our list of on-screen experts. In ITV News, every specialist producer has been encouraged to seek out new contacts to better reflect the UK demographic. This includes more female, and more ethnically-diverse experts appearing on screen. We are aware of women-only contacts lists available to news organisations. However, we do see merit in experts who can be associated only with our own programmes, and so become familiar and trusted faces.

Other genres, especially serious factual broadcasting

9. Are these concerns particular to news and current affairs broadcasting? Does this genre have a particular and different responsibility to reflect accurately the levels of female expertise and authority in society? Do news and current affairs broadcasters have a responsibility to reflect their audiences? How should these values be determined?

In addition to our three national news programmes and regional news programme, ITN Productions makes regular current affairs programmes such as Dispatches and The Agenda. In addition, our production teams specialise in fast-turnaround documentaries after major world events such as the Malaysian Airlines MH170 crash. The nature of our production work is such that the majority of people who work on these programmes are freelance. The below are full time employees of ITN Productions broadcast division.

Role Category	Female	%	Male	%	Total Number of Employees
<u>Behind the scenes production</u>					
ITN Productions	2	50%	2	50%	4
<u>Editorial</u>					
ITN Productions	3	38%	5	63%	8
Total	5	41.6%	7	58.4%	12

From August 2013-August 2014 the following freelancers worked on Series 5 of The Agenda, one of ITN Productions’ flagship current affairs programme.

Role Category	Female	%	Male	%	Total Number of Employees
<u>Behind the scenes production</u>	6	25%	18	75%	24
<u>Editorial</u>	9	56%	7	44%	16
<u>Presenters</u>	0	0%	1	100%	1
<u>Reporters</u>	0		0		0
Total	15	36.6%	26	63.4%	41

Since Series 1, The Agenda production team have undertaken to put forward equal numbers of male and female guests in every programme broadcast. In Series 5 (Series 6 begins in October) 20 men and 20 women appeared on the show as guests. Female contributors who have appeared on The Agenda are a diverse mix of age, experience and profession. Casting for female contributors is a very extensive process, as we maintain a 50/50 ratio of men and women on the panel and strive for a balanced discussion. Having committed to this gender balance from Series 1, the production team are attuned to researching strong female contributors.

Abroad

- Does the issue exist in other cultures? If so, is there evidence that any other culture is more successful in representing female expertise and authority both on screen and in the production of news, current affairs and serious factual broadcasting? If so, how?

As a company based in the UK ITN is not in a position to comment on the representation of Women in News in other countries and cultures.

Women in ITN's history

Women have always played a significant part in ITN's production and management teams. The following is a selection of examples that demonstrate this throughout our almost-60-year history.

- ITN's first ever broadcast in 1955 was a lunchtime news insert presented by a woman reporter: Barbara Mandell.
- ITN's early senior team included Jo Hodgson, the Chief Sub Editor, and well-known reporter Lynn Reid Banks.
- News at Ten was launched with two studio directors – one a woman: Diana Edwards-Jones who became ITN's chief Director for many years.
- In 1982 Sue Tinson became the first woman in Britain to edit a national news programme. On her first night editing News at Ten, the Director, the Chief Sub-editor and the Floor Manager were also women.
- Over the years there have been many exceptional women reporters at ITN as well as a series of women newscasters who became household names including Selina Scott, Anna Ford, Julia Somerville, Carol Barnes and Fiona Armstrong.
- At Channel 4 News, the greatly respected Elinor Goodman was Political Editor for many years and, in 1995 Sara Nathan was appointed Editor.
- Deborah Turness was editor of ITV News for almost a decade until 2013 when she left to become president of NBC News.
- The current editor and deputy editor of 5 News are both women, Cristina Nicolotti Squires and Cait Fitzsimons.

Closing statement

ITN is committed to improving the number of women working within its company and has made significant improvements and changes in recent years. Crucially, there is a clear commercial imperative to ensure an appropriate gender balance and diversity throughout ITN's workforce.

Gender equality is part of the culture of a news organisation – on and off screen – and it continues to evolve. Culture in editorial news rooms is created primarily by ethos and practices - not law. It is nuanced and subtle. It is difficult/impossible to *impose a culture* – particularly in the area of news where editorial judgements, freedom of expression and editorial control are equally cherished and need to be protected.

Changing culture and practices by guidance, sharing of best practice and greater awareness in the media industry is the way forward rather than imposition of laws or regulation that may fetter editorial control and freedom of speech.

Looking at the position of women in news should not be a purely quantitative study, as a number of our most senior management and production positions are held by women – with three women on ITN's senior management team – and some of our most high-profile on-screen roles are held by women over 50, including our multi-award winning International

Editor for Channel 4 News Lindsey Hilsum and ITV News presenter Mary Nightingale. Of the 16 news editors in ITV News, eight of them are women.

While we have made significant progress in retaining women across ITN in senior decision-making positions it is clear that some areas, such as camera crew, require further attention. There are significant editorial advantages to being able to field an all-female crew when needed for certain stories. Channel 4 News' Lindsey Hilsum has spoken of the additional access that women reporters can gain, particularly in conservative cultures where women may not feel comfortable with a male journalist.

There is no doubt about the commercial value that having women as equal players and members of ITN. As an organisation we are committed to ensuring that women are supported throughout their careers, being as flexible as possible around family commitments and obligations, in order to get the best out of our staff.

To be successful in any career requires sacrifice and adjustments to be made. The shift in attitudes in society regarding the sharing of childcare responsibilities, for example, has helped women to return to work and continue to progress and ITN's workforce reflects that. Flexible terms of employment such as part-time working and more regular hours have helped here. Increasingly, it is not just women but male employees who are choosing to avail themselves of these options.

The media sector continues to be a good place for women to work. Appropriate policies are there to ensure that women are able to build their careers and there are good role models to follow. Our female employees are not looking for special treatment, indeed, many would feel uncomfortable if there was. What we are committed to providing is a level playing field so that no matter whether male, female, young or old, the best person does the job.

We asked women employed across ITN to provide us with short case studies of their experience.

Cristina Nicolotti Squires, Editor, 5 News



I've worked at ITN for 20 years and I'm convinced that the very nature of the company has allowed me to develop a career that's spanned so many different parts of the business as well as different circumstances in my life outside work. From field producing around the world, running Home Newsgathering to editing News at Ten and now running 5 News, my gender has simply not been relevant. In fact I get quite exasperated when asked how I've managed all this and a work life balance. It's a question that is rarely, if ever, asked of my male colleagues. Men and women do have different ways of working and I do think there's a tendency for some to see determination and directness in women as aggression rather than strong leadership. Now I'm at the top, my style is one of collaboration and consensus. That might be seen as a woman's way of working. But to me, it's just who I am.

Jackie Long, Social Affairs Editor, Channel 4 News



At the time I was offered the job of social affairs editor at Channel 4 News three years ago, I was working part time at the BBC and had five children under 11. My reaction and that of many other women, some I barely knew, who came up to congratulate me, said quite a lot. Rightly or wrongly we were all stunned - that someone who'd been part time and had children (quite a few of them) was being offered a really good, senior role. And I think what that illustrated for me was a certain nervousness which still exists in the industry among women, that having children means the end of a career - or certainly a period where you can feel side-lined. It's all credit to Channel 4 News for not doing that. It is genuinely a place where I don't ever feel that whether you're a male or female reporter is a factor in assigning stories. We have a really strong cohort of women reporters, camera crew and producers. I think we all need to work harder at accommodating flexible working which I believe is becoming as much an issue for men as it is for women who are parents. We've got our first job share operating at Channel 4 News and I have no doubt that there will - and should - be others. I also think there's still work to be done across the industry at large to prevent older women dropping off air. But then as I approach 51 perhaps I would say that wouldn't I?

Charlene White, Presenter, ITV News



When I first started at ITN one thing that struck me was having Deborah Turness in charge at ITV News. I had never worked with a woman at that level before, and I was genuinely in awe of her. She was confident, supportive, kind, and made tough editorial decisions each and every day. And for her to then go to become the President of NBC News really does make you realise the possibilities available to you.... even as a woman.

The impact of seeing brilliantly creative and successful women in the workplace can't be underestimated. I've been at ITN for 7 years, and I've never been made to feel as though my views are less important because I'm female. But I have worked at other large media organisations where I have. Because I don't yell or shout in the newsroom, or strut around with a testosterone-filled macho demeanour, to some that made me less of a journalist and less intelligent. And in those situations I've preferred to simply not work there. I've been working in the industry for far too long to *still* be battling to be taken seriously as a woman.

But no organisation is perfect, and the fact that if and when they happen a woman will host ITV's Leaders' Debate is ace... especially as the main election programmes on **all** the major channels will be hosted by men in 2015. Hopefully in the *next* election, the landscape will be different.

Mary Nightingale, Presenter, ITV News



TV newsrooms have changed a great deal since I began work 25 years ago, when a news editor superimposed the face of a female colleague onto a page three model, and stuck copies on every wall. When she objected she was told she “couldn’t take a joke”. Such “humour” simply wouldn’t be tolerated today. Now there are more women at every level.

My former boss Deborah Turness is brilliant and inspirational, and Cristina Nicolotti Squires is another great example of a talented woman who has made it to the top. Both combine strength with humanity.

The environment at ITV News is always supportive and encouraging. However TV news is still a highly competitive - some might say testosterone-fuelled business. We all jostle to get there first, and when a big story breaks you sometimes have to fight to make your voice heard.

I believe there is a particular pressure to being a woman on television. The level of interest in our appearance is as high as ever - with certain parts of the media delighting in highlighting “flaws”. Recently a tabloid wanted to run an article on what it deemed my “brave decision to go grey”. Actually there was no grey. I, like my female colleagues, devote money and time to maintaining my hair colour. Not to do so would prompt a story. No male newscaster would have to consider that.

I am frequently asked whether I fear being dropped when I get too old for TV. I may be naïve, but I don’t believe that will happen. Audiences want newscasters who are experienced and credible, and broadcasters increasingly value that too. I am already the oldest female newsreader on terrestrial TV. I have been on British screens for more than 20 years. I hope my continuing presence will help to demonstrate that television has moved on.

Ronke Phillips, Senior Correspondent, ITV London



I first walked through the doors of ITN in 1987. Back then it was a very male, very white and a very middle-class company. There were only two black journalists in the newsroom; one a female producer, the other Trevor MacDonald. The majority of black female faces back then were cleaners or canteen staff. As a professional black woman it was a lonely place to work.

After a gap lasting several years when I worked for other broadcasters, I returned to ITN in 2004. It was now a very different organisation. Although there was (and still is) more to be done to attract people from ethnic backgrounds, there were definitely more women and now they were in management, editorial and reporter roles. Deborah Turness had just been appointed Head of News. She was still relatively young and whether it was intentional or not, her appointment sent out a message which said, “women are finally being taken seriously”.

The last decade has seen an increasing number of young women building their careers at ITN. There seems to be no problem attracting them at entry level, the challenge is retaining

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them after they have had a family. It is not easy juggling a job in a busy 24-hour newsroom, which understandably has to have shift patterns to accommodate its output.

There are now several women who seem to have returned to ITN part-time or on job-share arrangements without their careers stalling but this is an area which still needs attention. There needs to be more family friendly shift patterns and flexible working. There also definitely needs to be a new narrative; too often working part-time equates to being less committed, which simply isn't true or fair.

I am now the Senior Correspondent at ITV London News and work regularly as a reporter for ITV national news. It is a role I have earned through hard work and commitment but it is still a credit to ITN that it has had the courage to reward me with this title. I am always introduced on air with the words, "Our Senior Correspondent, Ronke Phillips...." The volume of letters and emails I get from young girls, both black and white, is testament to the powerful message this sends out to aspiring female journalists.

1 October 2014

ITN, BBC and Sky – oral evidence (19-31)

ITN, BBC and Sky – oral evidence (19-31)

[Transcript to be found under BBC](#)

ITV Plc – written evidence

ABOUT ITV

ITV is the UK's largest commercial television network and programme producer. As well as holding the Channel 3 PSB licence in England and Wales, it broadcasts a family of digital channels - ITV2, ITV3, ITV4, CITV, ITV Encore, ITVBe, as well as high definition and time shifted channels. ITV is proud to be a Public Service Broadcaster and invests around £1 billion per annum on programming, with the vast majority spent on original UK content. As a commercial broadcaster, ITV's investment in high quality programming is not only a driver for UK economic growth, it is provided free to 98.5% of viewers throughout the UK at no cost to the taxpayer.

INTRODUCTION AND SUMMARY

1. ITV welcomes the opportunity to respond to the Communications Committee's inquiry into women and broadcasting. We are fully committed to our responsibilities as a Public Service Broadcaster (PSB). Making sure that we reflect contemporary Britain has more significance than just being the right thing to do. Ensuring we reflect social, cultural and gender diversity keeps our programmes relevant and gives them mass appeal.
2. ITV is committed to high quality and impartial news across the UK and invests more than £100 million per year on national, international, regional and nations news. We are the principal UK competitor to the BBC in mass audience terms, and in the nations and regions we are the only competitor serving viewers in ITV Wales, ITV Border, Channel TV and the English regions (Tyne Tees, Yorkshire, Granada, Central, Anglia, London, Meridian, West Country).
3. The majority of adults in the UK use television as a source for news, with the most recent figures from Ofcom showing that 75% of adults consume news in this way. ITV is second only to BBC1 in being named as people's main source of news. Ofcom's research shows 12% of Britons name ITV as their main source.⁵⁰
4. In this submission, we highlight:
 - That ITV is making progress towards gender equality in news and current affairs and we are undertaking a range of activities to ensure greater representation.
 - ITV adheres to all regulation but goes much further with a range of voluntary initiatives. For example, ITV News has Regional Diversity Panels to strengthen links with the communities we serve, along with a Diversity Champion in each region, and we also work with the industry as a member and current Chair of the Creative Diversity Network (CDN). These efforts are resulting in a much more representative news offering.

⁵⁰ Ofcom, 'News Consumption in the UK: 2014 Report', 2014

- We do, however, face a number of barriers. For example, we find that many third party organisations tend to more frequently put forward male spokespeople.
- Although ITV's factual genre representation of women is high, there are difficulties with other genres. Across the industry, a lack of industry standard in collecting and publishing data is limiting effectiveness for change. As members and current Chair of the CDN, we are working to establish a standardised method to address this.
- Making sure that our news and current affairs, and other programmes, reflect contemporary Britain ensures that we keep our programmes relevant and gives them mass appeal. Progress has been made but there is still more to do and ITV will continue undertaking its many voluntary initiatives to ensure we reflect the communities we serve.

DATA

(Questions 1-3 - What data exists on gender balance in news and current affairs?)

Network, regions and breakfast news programming

5. Across ITV's News operations (regional, national and breakfast) approximately 55% of staff are male and 45% female. The total number of staff is 977.

6. In terms of editorial, presenting and reporting roles the split is 52% male and 48% female. The total number of staff in these roles is 622. These are headline figures and the picture in Breakfast, Network (9.25am to 10.30pm) and Regions are all slightly different. Female representation in the key editorial, presenting and reporting roles are: Breakfast - 59%; Network - 46%; and Regions - 45%.

ITV Regional News

7. In Regional News women occupy 47% of newsroom editorial roles, 61% of presenting roles and 42% of reporting roles. We have a senior management team of nine Heads of News and one Managing Editor across ITV Regional News. Seven out of those ten posts are held by women who have enjoyed long careers in ITV News and have worked their way up through the ranks to the most senior position in their respective newsrooms.

ITV Network News

8. In ITV Network News made by ITN women occupy 49% of newsroom editorial roles, 71% of presenting roles and 32% reporting roles.

9. 50% of our news editors – key decision makers in any newsroom – are women and the majority of our programme editors are also women.

Breakfast

10. In ITV's Breakfast service women occupy 58% of newsroom editorial roles, 50% of presenting roles and 75% of reporting roles.

Technical, production roles

11. In Network News, Regional News and Breakfast women are under-represented compared to other parts of news in technical and production roles: Regions - 41%; Network - 19%; Breakfast - 44%.

Current Affairs

12. In ITV's Current Affairs, 78% of our presenters/narrators are female and 52% of our reporters are female. 57% of the people in editorial roles are female.

ITV National News & Current Affairs Contributors

13. In ITV National News, for the period most recently measured, 41% of contributors to news stories were female. Measures, such as introducing a standardised monitoring system across our regions, are being taken to increase the number of female contributors.

14. For current affairs in the categories of guests, contributors and experts the ratio over the past year was 48% female and 52% male.

15. Accurate figures for regional news output are not available. We are introducing a new standardised monitoring system across our regions. We do not expect to be in a position to share these figures until the new system is up and running and has a chance to settle in. We would be happy to share the figures with the Committee when they are available. We suspect that, as in national news, women are under-represented in this area and we are addressing the issue.

16. ITV is not complacent and ensuring our culture, environment and processes are inclusive is essential to helping us appeal to viewers and attract a diverse workforce.

REGULATION

(Question 4 - What regulatory obligations exist?)

17. ITV adheres to all legislation in relation to gender balance in the genre of news and current affairs. For example, we are subject to the Sex Discrimination Act 1975; the Equality Act 2010 and we are also subject to the Ofcom Broadcasting Code.

- Women are legally protected from discrimination at work by the [Equality Act 2010](#) and, where applicable, the [Sex Discrimination Act 1975](#). The law protects women from being discriminated against in terms and conditions; pay; promotion; training; recruitment; and redundancy. ITV's recruitment and

employment procedures are regularly reviewed to ensure compliance with the relevant legal framework.

- The 2003 Communications Act requires Ofcom to ensure that every broadcaster has proper arrangements in place to promote equal opportunities for everyone of either sex; racial group; and for people with disabilities.
- The Equality and Human Rights Commission recommends employers have an equal opportunity and diversity policy, which is regularly monitored, to help ensure legal obligations are met and legal action avoided. ITV has its own Code of Conduct, Equal Opportunities Policy and applicable guidelines, which make it clear to all employees what behaviour is expected and the forms of conduct that are unacceptable. These policies and guidelines are accessible by all ITV employees on the ITV intranet and from our Human Resources department.

18. These obligations are strictly observed in terms of both gender mix in staffing and what we broadcast.

SELF-REGULATION

(Questions 5-9 – What voluntary initiatives exist?)

19. ITV News has Regional Diversity Panels in each ITV region and these have helped to strengthen links with the communities we serve. We want our programmes to be inclusive and recognise the importance of diversity including gender, ethnicity and age.

20. ITV has a diversity champion in each region who works with the Head of News or Managing Editor to communicate information and changes to the wider team. Each champion is part of the ITV News Diversity Group that meets on a quarterly basis in London to review our diversity, swap ideas, hear new policies and guidelines and share best practice. We also undertake a range of other activities, including:

- We regularly review employment statistics of the male/female ratio in all roles with regard to equal pay. We appoint women to positions of responsibility and influence and have effective, flexible working arrangements in our newsrooms.
- When advertising vacancies and looking at promotions, we are conscious of the need to provide equal opportunities.
- Specialist journalists and news management across ITV regional news have included in their annual objectives a target to make sure the stories they bring in reflect the diversity of the region – this includes gender.
- All regional newsrooms are being encouraged to draw up contact lists of potential women contributors to reduce the temptation of returning constantly to the same, well-used male interviewees.
- The news agenda has also changed over the years to be more gender neutral. For example, the recent coverage of the debate over breast-feeding in public and the practice of Female Genital Mutilation (FGM) would probably not have been presented so openly and frankly a decade ago.

Social Partnership

21. Diversity, in the broadest sense, is important to us at ITV, and we are currently developing our Social Partnership - a third dimension we want to add to the television commissioning process. As a commissioning broadcaster we have an editorial relationship with independent producers, and a business one, but as makers of television – we are conscious that what we do collectively reflects the world we live in, and how we do it reflects the world we work in - hence why we want to introduce a Social Partnership element to the commissioning process to reflect and capture that. We have undertaken a short consultation process with a selection of producers, as part of the development process for the Social Partnership, and we plan launch this, this Autumn. All of ITV's senior commissioning team have an objective 'to play a full part in maximising the growth of diverse talent and increasing diversity on screen'.

Apprenticeship, Traineeships and Work Inspiration

22. ITV knows that its success depends on its people. Our investment is therefore also focussed on skills and talent development helping the next generation of talent develop their careers in the creative sector across the UK.

23. We are really proud of the opportunities we take to develop our talent and we run a number of traineeships and apprenticeships to help more young people get into the industry:

- *Creative Access Scheme*: A 12 month placement scheme designed to address the under representation of ethnic minorities in the Media. Working with Media partners to offer a paid internship within the creative sector across various roles.
- *ITV News Traineeship*: To engage and train fresh talent to work across news gathering and programme production at ITV News. Over 84 trainees have been through the scheme since 2005
- *ITV News Internships*: To offer experience and insight into the day to day work of an ITV regional newsroom, with a view to retaining and developing the best talent.

24. Since the launch of our apprenticeship scheme in 2010, over 85 apprenticeship opportunities have been provided, with an 84% programme completion rate (higher than the National Average of 75%) and 81% have found positions following on from their apprenticeship. Recently winning the Large Employer of the Year award at the 2014 National Apprenticeship Awards is a reflection of our success in this area.

25. We also know that we need to raise awareness of opportunities within the television industry to attract more people to work in it. In 2010, we launched *Work Inspiration*, a structured scheme aiming to inspire and engage disadvantaged 14 – 17 year olds from our local communities to show young people the world of work and encourage social mobility. It has inspired over 200 young people across Leeds, London and Manchester since its launch. In 2013 we aligned the scheme to work specifically with disadvantaged young people aiming to inspire and provide insights into the world of work. The scheme continues to be a huge

success; gaining a BITC ‘Big Tick’ in 2012, and re-accredited in 2012. For many of the young people who have previously attended, it changed their perceptions of the world of work.

Creative Diversity Network

26. ITV became chair of the **Creative Diversity Network (CDN)** in January 2013. The CDN is a forum group, paid for by its member bodies and its role is to bring together organisations, who employ and/or make programmes across the UK television industry to promote, celebrate and share good practice around the diversity agenda.

27. Current members of the CDN are BAFTA, BBC, Channel 4, Creative Skillset, PACT, ITN, ITV, Media Trust, S4C, Sky and Turner Broadcasting. Together we seek to engage and empower the industry to drive change, and understand the business case for wider representation and inclusion.

28. As the current chair of the CDN, ITV’s is helping to reposition the CDN as the leading industry authority on diversity, and making it more effective in driving the case for wider representation & inclusion across the UK TV industry. Under ITV’s chairmanship, the CDN launched a new model for governance, based on cross-industry Working Groups to roll out over 2013 and 2014. The aim of these Industry Working Groups is for senior leaders to come together to agree medium and long-term priorities across the diversity agenda, and to galvanise the industry to achieve real and sustainable outcomes.

29. One of the CDN members’ joint priorities is to establish a standard way of asking for and publishing data around diversity. This project is underway and has received both financial and resource commitment from senior sponsors across the industry.

30. Another priority is to create a permanent executive model to ensure the CDN has a robust support structure and continuity going forward. All CDN members will be investing more both financially and in resources, to help with this transition.

31. Our News Working Group, which brought together senior editorial figures from all the main news broadcasters, is rolling out an “Open Newsrooms” day later this month, whereby network and regional newsrooms across the country – from ITN, to Sky, ITV, BBC, Channel 4 and CNN will open their doors to aspiring journalists from under-represented backgrounds.

Success of voluntary initiatives

32. Our own experiences demonstrate that voluntary initiatives have been successful in improving gender balance and increasing the number of women employed by ITV News and Current Affairs at all levels including on-screen, editorial and technical production and management. We also believe that with monitoring and proactive planning, gender equality is starting to be achieved across the range of contributors to our programmes.

33. Voluntary initiatives have also been successful by involving managers, administrators and individuals, for example, in discussions about changes to working patterns. Increasing

the ratio of female staff has been brought about by changes to working practices including job-shares, part-time work and some working from home that are part of the culture at ITV News.

34. Female role models at every level help to encourage more junior members of staff. For example, ITV London is trialling a scheme under which a female reporter will mentor a more junior female journalist on the team to help improve their skills including filming, scripting and editing. We will assess whether there is merit to this type of knowledge sharing in promoting self-confidence and skills acquisition.

Examples of success

- Over the past 18 months, regional news teams have developed a new multi-skilled production specialist role in our newsrooms. A number of women from administrative backgrounds are acquiring new technical skills in what was once seen as a predominantly male domain. Now, for example, in newsrooms such as **ITV Yorkshire** the studio gallery team - director, sound operator, camera operator, PA and producer - is very often all female. The Operations Manager, who supervises the technical team, is also female.
- We are progressing in many areas. For example across news and current affairs at **ITV Cymru Wales**, 48% of the workforce are women. In 2006 only one woman was a part of the management team at ITV Wales, now 40% of the 16 managers are women. On screen, women are strongly represented. 50% of the news and weather presenters are women - in effect the "faces" of ITV Cymru Wales.
- We have taken a more focused look at our sports coverage and have proactively commissioned items about women's sport and female participation in sport, such as the Tour De France preview programmes featuring the success of female cyclists.
- Women account for more than 50% of the production staff at **ITV London**, and **ITV Granada** has recently nominated a female production specialist in the 'Women in Tech' category for the Broadcast TECH Young Talent Awards. The fact this award is given shows this is still seen as a predominantly male domain in the industry.
- All of the reporters on **ITV Granada's** BAFTA award winning 'Hillsborough: The Truth' programme were women - selected on merit and considered the best reporters to cover the story. One of the main presenters of the programme, Lucy Meacock, has been in her role at Granada for 25 years.

35. However, there are still barriers to increasing this success in certain areas. The lack of women as camera operators is mirrored throughout the industry and we continue to look at ways to change this. Addressing this is beneficial for the news team; for example, an all female news team may be invaluable in a situation when working on certain issues.

36. We believe our initiatives are as successful as they can be within the wider context of society, where certain career paths are still more heavily promoted to boys than girls. We fully recognize the role we can play in supporting change and are committed to this but it

cannot take place in isolation and more needs to be done elsewhere to ensure society also changes.

Participants and “merit”

37. We find we have to proactively seek women experts and that many third party organisations tend to most readily put forward male spokespeople.

38. We are consciously attempting to get a broad balance in our expert contributions on screen. We have, so far, been more successful in current affairs than news. Our flagship political current affairs programme *The Agenda* always features an equal number of female and male guests.

Barriers

39. We do find that our efforts to increase the number of female contributors are impacted by the spokespeople offered by third party organisations. When offering a speaker for interview, companies are most likely to suggest their most senior member of staff, who is often a man. Indeed, it is often policy to allow only their most senior staff to speak on camera. Once again, this can undermine our attempts to seek out women interviewees. We do try to encourage organisations to offer more representative spokespeople but we may not always have a choice.

Wider Context

40. We do find that news and current affairs coverage reflects the wider context of women in society in general. For example, in Wales two of the leaders of the main political parties are women and 40% of National Assembly Members are women, and these are factors in helping to improve gender equality within political coverage in Wales. There are also certain subject areas where more female MPs are active, such as health and education.

41. The wider context can also make it difficult to ensure gender equality. There are certain subject areas or issues where more men are represented. For example, there are still more male MPs than female MPs and a greater number of men holding more senior positions in a number of businesses – for example, 17.3% of FTSE 100 directorships are held by women⁵¹. This makes securing a female representative more challenging.

42. However, we are seeing change. Certain fields used to provide more male interviewees, such as the police and armed services. We have found, however, that as more women are encouraged and supported in their careers, they are able to rise through the ranks and reach a level where they are likely to act as a spokesperson.

43. Our news planning structure allows us to adequately consider these factors to ensure a strong representation of women across a wide range of expertise in society. We

⁵¹ Business in the Community, *Women and Work: The Facts*, <http://diversity.bitc.org.uk/WomenWorkFactsheet>

believe that through good research and planning, we are able to reflect the levels of female expertise in our society.

External resources

44. ITV News has made serious efforts to refresh our list of on-screen experts. Every specialist producer has been encouraged to seek out new contacts to better reflect the UK demographic. This includes more female, and more ethnically diverse experts appearing on screen.

45. Since starting our experts database log, we have come across one helpful site called The Women's Room (www.thewomensroom.org.uk), which provides a source of women-only contacts. However, the geographical location of experts tends to favour broadcasters based in London and the South East. This is a useful additional tool but we have found our own efforts to actively seek and build networks of contacts from our regions to be more effective.

NUDGE

(Question 9 – Other policy levers)

46. ITV does not think that voluntary initiatives are insufficient. We have seen our own efforts result in a much more representative news offering. We need to appeal to the wider population and strive to effectively represent the communities we cover. Whilst there is still more to be done, we do not feel that external policy levers specifically aimed at news and current affairs will be more effective at delivering change.

OTHER GENRES

(Questions 10 & 11 – Other genres, particularly factual)

47. In our factual genre, representation is high, with representation of women onscreen at 65.5%.

ITV's onscreen figures

48. We are the leading broadcaster when it comes to monitoring our onscreen portrayal and our figures show that across all ITV channels, ITV's representation of women on screen is 55.1%. On the ITV main channel, the figure is 54.6%. ITV produces some of the UK's most high profile and iconic programmes and this allows us to have a positive impact on perception on this agenda. Programmes such as *Emmerdale* and *Coronation Street* collectively reach over 15 million viewers and provide a platform to re-enforce strong positive role models and authentic portrayal to a mass audience. Programmes such as *Vera*, *Scott and Bailey* and *Prime Suspect* have highlighted women in non-traditional lead roles.

49. ITV continues to challenge on-screen perceptions and promote women throughout our programmes, for example our Breakfast and Daytime schedule offers Susanna Reid

leading our *Good Morning Britain* show, followed by Lorraine Kelly on *Lorraine* and our presenters on *Loose Women*. ITV ensures that our audiences see a wide range of women, which is fully reflective of today's modern society.

ITV Workforce

50. 52.06 % of ITV's current work force is female, higher than the UK 2011 Census, which stands at 51%, and over 50% of our production management team are women. This data does not, however, reflect our freelancer colleagues who have a huge impact on the representation of our industry. The nature of the way in which they interact with us makes collecting data of this sort difficult.

51. Across ITV's core business areas we have a high percentage of women working in sectors which include Interactive and ITL, Global Entertainment, ITV studios UK and Commercial & Online and the women in these roles have become inspirational role models to our workforce. There are five women in senior management roles within ITV compared to 13 men in senior management roles (27.8%).

52. As a company we have a number of measures in place to support our colleagues to have a good work life balance and flexibility that supports women into our industry:

- Our policies and procedures are inclusive, regardless of sex or gender; therefore supporting our colleagues' progress in their careers equally.
- ITV is the only broadcaster to sign up to the living wage mandate.
- ITV is the first broadcaster to have implemented an inclusive flexible working policy that extended to all colleagues and not just parents and carers, long before it became law.
- Our technology promotes Agile working to which ITV's Chief Executive, Adam Crozier, is one of 22 Chief Executives who lead in this area.⁵²

53. The Creative Diversity Network recently commissioned research by Dr Guy Cumberbatch of the Communications Research Group on a small set of the most popular shows recently broadcast by the BBC, ITV, Channel 4 and Sky. The top five most-viewed UK originated shows by each broadcaster were selected in the six-month period from October 2013 to March 2014 in the three broad genres of Factual, Entertainment and Drama.

54. The research monitored representation in these popular programmes by gender, age, ethnicity, disability and sexual orientation. The results can be seen in Table 1 below.

55. Table 1

56. On gender, the results show that across the industry, overall on screen, males (at 58%) outnumbered females (at 42%) - a ratio of almost 6:4. This proportion remained quite stable across the three genres but revealed distinct differences when the level of appearance (or prominence) was examined.

⁵² For more information, see <http://www.agilefutureforum.co.uk/aff-members/>

	BBC	ITV	Channel 4	Sky	Total
Group	%	%	%	%	%
Female	45.6	45.4	44.3	31.9	42.0
Over 55	22.5	17.7	9.2	11.2	16.1
Minority Ethnic	12.2	16.5	15.9	10.4	13.4
Disabled	2.9	3.5	1.4	2.2	2.5
LGB	0.7	0.9	1.1	1.5	1.0

- In both Factual and Entertainment just over one third of all presenters were women (at 36% and 37% respectively). In the case of the next most prominent role – that of minor presenter, reporter or expert, judge or panellist - the proportion reduces to 27% in Entertainment and even lower in Factual to 17%.
- The notable exception to this pattern is in Drama, which may be considered to have achieved gender equality with 49% of all lead roles being taken by women.

57. It is clear from these preliminary reports that there is still work to be done and ITV is working on this at both a company and industry-wide level.

Conclusion

58. Making sure that ITV reflects contemporary Britain has more significance than just being the right thing to do. It also ensures we keep our programmes relevant and gives them mass appeal. Much progress has been made, particularly for women in news and current affairs but there is still much to do. ITV will therefore continue to work hard to ensure it accurately reflects the communities it serves.

October 2014

Liz Leonard – written evidence

- 1.0 I worked for the BBC for 16 years, in various capacities, initially in local radio news (BBC Nottingham) before moving to Network Radio, where I series produced many factual strands, as well as many documentaries. The majority of these were in the genre of Religion & Ethics for BBC Radio 4. I now work for myself in the area of Media & Communications. I am currently on Ofcom’s Advisory Committee for Scotland but this submission is in a personal capacity.
- 2.0 **Data.** All larger broadcasters have data about their employees and the respective gender balance within the different roles. What is less well documented is the age of on-air female presenters, whether that be NCA or more broadly, Factual. In addition, there are now many more female freelancers. I am not aware of any research specifically covering the freelance market, where my suspicion would be that women are more likely to be producers or reporters, rather than presenters. What is also not gathered is the proportion of women invited to be expert contributors on news programmes and, more importantly, the number of those who make it to air. As a programme maker, I know how difficult it can be to get the gender balance right and efforts should be made to address that.
- 2.1 The lobby group, Sound Women, may have statistics reflecting female on-air representation across radio. The NUJ/BECTU may have data on freelance journalists, although it should be noted that many freelancers do not join a union because of cost.
- 3.0 **Regulation.** In 2010, the Government made a number of changes to Ofcom’s duties, including removing those to promote training and equal opportunities in the broadcasting sector. Under those same plans, the co-regulator, the Broadcast Equality & Training Regulator ceased to exist in June 2011. Ofcom’s research is well-respected across all areas of Communication that it is responsible for. One option would be for Ofcom to conduct specific quantitative and qualitative research into representation of women in NCA.
- 4.0 **Self-regulation.** To some extent, recent efforts to increase female representation on air on the BBC have been successful. The BBC Academy has introduced specific media training for female experts to increase on-air representation. There are more high profile female presenters, for example, Mishal Husain on both TV and Radio network news programmes.
- 4.1 However, attitudes to age/appearance still need to be challenged. In the coverage of the recent Scottish Referendum, Brian Taylor, BBC Scotland’s excellent Political Editor was, rightly, used extensively at a national level. But as one person correctly observed to me: “You would never get a female of Brian’s age and physical appearance, fronting such an important debate.”

- 4.2 With regard to expert female contributors, much more needs to be done to encourage and enable women. As a producer, I have noticed time and again a reluctance on the part of women experts to put themselves forward, even when I have told them that they are more knowledgeable than their male counterpart. I believe this is due to the much-documented differences between the genders ie. that men are much happier to “busk”. It’s the same trait as can be observed in relation to job applications: men have much more self-belief and will claim skills and abilities, which they may not necessarily have. Women are much more likely to have actually used and built those skills before they put themselves forward.
- 4.3 As production budgets have been slashed, pressures to identify contributors as quickly as possible have increased. It takes time to both identify and nurture new female talent. There are no incentives to do that.
- 4.4 Whilst the latest statistics from the Higher Education Statistics Agency for 2012/2013 show that the % female *Professors* was only 21.7%, compared to 78.3% men, the numbers were much more evenly balanced across all academic posts: 47.0% female versus 53.0% male. You do not necessarily need a Professor as an expert contributor; a Senior Lecturer with a particular specialism in the area you are covering can be equally as good. As part of the Impact Agenda now set for UK HE Institutions, might there not be a specific training programme to encourage more women academics to engage regularly with the broadcast media?
- 5.0 **Other Genres.** Proportionate female representation is essential across both NCA, as well as serious factual broadcasting, both to represent society accurately unto itself and to provide good role models for future generations of women.

1 October 2014

Penny Marshall, Cathy Newman and Miriam O'Reilly – oral evidence (QQ 42-59)

Evidence Session No. 3

Heard in Public

Questions 42 - 68

TUESDAY 4 NOVEMBER 2014

Members present

Lord Best (Chairman)
Lord Clement-Jones
Baroness Deech
Baroness Fookes
Baroness Hanham
Baroness Healy of Primrose Hill
Lord Horam
Bishop of Norwich
Lord Razzall
Lord Sherbourne of Didsbury

Examination of Witnesses

Penny Marshall, Cathy Newman and Miriam O'Reilly

Q42 The Chairman: Welcome to the three of you. Thank you very much for joining us. We are absolutely delighted that you were all able to give up time to come here. We are in this very grand room, not least because there are special cameras all around and this will be televised. You are extremely used to these things, so it is not intimidating for you, but you will be on the record. I am going to ask my colleagues to declare any interests they have before they ask any questions. I will just start the ball rolling and ask each of you in turn if you would just introduce yourselves for the record and then if you wish to make an opening statement we would be very pleased to hear that to start us off. Miriam, if we can start with you that would be great.

Miriam O'Reilly: My name is Miriam O'Reilly. I worked for the BBC for over 25 years. I was 23 when I joined the corporation. I worked as a news reporter and then a news producer. Over my career I worked across the BBC in television and in radio. I was trained by the BBC at the Langham, when it was a training centre, and there a talent for presenting was spotted and so, as well as producer/reporter, I became a presenter. During my time I presented programmes like "Woman's Hour", "File on 4", "Costing the Earth" and many standalone documentaries for Radio 4, and so had quite a lot of experience right across the BBC.

I did want to make just a very short statement, if I can. In 2011, when I won a landmark case against the BBC for ageism, it had taken two years to fight that case. Up until 2009, when the programme I was working for, "Countryfile", dropped me when it moved to prime time, I was in great demand across the BBC. It was only when I was dropped from "Countryfile"

and began to raise this issue of ageism within the corporation that the other programmes that I used to present were withdrawn from me. They were withdrawn quickly, over a matter of a couple of months. I went to a tribunal and I won unanimously, but the three tribunal judges also found that the BBC had victimised me for speaking out about ageism. I am a strong woman and I do not like the idea of being victimised, not least by the BBC, but that is what they found after cross-examination and looking at the evidence.

The reason I raise that is that today I want to include in my evidence the experience of presenters, reporters and producers in news and current affairs at the BBC now who do not have a voice due to their contracts or because older women who have been forced out have had to sign confidentiality agreements. If it is agreeable, when I give my evidence I would like also to inform you of their experience. I have it written down here, so I will not be ad-libbing it. This will be as it was told to me, if that is agreeable.

The Chairman: That will be helpful. Thank you for that. Cathy, please.

Cathy Newman: I am Cathy Newman. I present “Channel 4 News”. I have been on “Channel 4 News” for nearly nine years. Before that, I spent about a decade on Fleet Street, latterly at the *Financial Times*. I would like to begin by thanking the Committee for shining a spotlight on what I think is an important issue.

My opening remarks start when I was a teenager and I first thought about a career as a TV reporter. I can only remember one female role model for reporters and that was Kate Adie. By the time I joined “Channel 4 News” nearly nine years ago there were many more, not least Elinor Goodman, who was the first female political editor at “Channel 4 News”. I was appointed the first female co-presenter at “Channel 4 News” three years ago now and I think it is fair to say that women are the linchpin of the “Channel 4 News” newsroom. I think I am right in saying that 55% of senior management are women but I would be the first to admit that more needs to be done, especially in the area of female experts—the experts we put on screen are about four men to every woman and clearly that is not good enough.

The other area where I think we all need to do more work is in women over 50, because we have prominent women over 50 on screen but there is nowhere near enough. I have turned 40 and I fully expect to have a lifetime ahead of me in the broadcasting industry, not quite stretching into infinity, but Jon Snow, my wonderful co-presenter, is 67, John Humphrys is 71 and David Dimbleby is 76. I have every confidence that I will still be in the studio—not sure what studio, but I will still be in the studio—when I am 76, wrinkles and all.

I suppose I am optimistic about the future because of the opportunities that I have been given at Channel 4, because I do not just present. I have led big investigations—for example, into the harassment allegations against Lord Rennard. I have done big interviews: an exclusive interview with Sayeeda Warsi when she left the Government; and exclusive interviews with William Hague and Angelina Jolie in the Congo. I feel that I have been privileged to be given the opportunities that perhaps had been denied women in previous generations and I am grateful to answer any questions today.

The Chairman: Thank you very much, Cathy. Penny Marshall?

Penny Marshall: Good afternoon, Committee. I am Penny Marshall. I am one of the rare breed of women in television who is over 50 and proud of it. I am a reporter and I will just say a little bit about that in my opening statement because I am different. For those people

who are not completely familiar with television, it is quite an important distinction to make from presenting.

I spent the majority of my professional life at ITN working for ITV News, where I was a graduate trainee. At the moment I think I should share with you that I am not working in a newsroom. I am currently undergoing medical treatment for breast cancer. The prognosis is very good, but I am not currently in situ. The BBC, who were going to employ me, are being extremely understanding about my circumstances, very supportive, but the situation at the moment is fluid. I do not want to say anything more about that.

As well as working on news bulletins, I have written and presented current affairs programmes. I have also worked as a freelancer, which is something I think this Committee should think about when they are thinking about women. I think my relevance to you in this investigation and the reason I wanted to come here, even in my circumstances, is that I am one of so few women who have lasted. I am kind of the last woman standing. Of the 60 year-olds before me, two, sadly, have died of cancer, one resigned and one became a novelist. We are the first group to make it through. There is a handful of us. We have done very well, but I think it is important to make sure that there is retention and systems in place so that the very talented women coming up behind us and the men, who largely still run the newsrooms, who want to make sure they stay know exactly what is needed to make that possible and do not guess at it and seize at opportunities when an exception comes through, but have the data in place and the facts to know what is needed to retain women in their 30s and 40s so they can enjoy this wonderful job into their 50s and 60s and 70s.

Q43 The Chairman: Thank you very much, all three of you, for that. The opening question you have already partly answered, which is: where are you coming from on this issue of women in broadcasting news and current affairs? I think I can focus it a bit more to say: what changes have you detected, if any, over the last few years? Are things in a state of change or not? That is quite an important question for us, perhaps starting with you, Miriam.

Miriam O'Reilly: Like Cathy, I expected to continue to work at the BBC. I was 51 when it imploded, but when I won my ageism case against the BBC, the Director-General at the time, Mark Thompson, said it was a turning point for older women and it was a wake-up call for the industry as a whole.

The reason I went forward was that many fine women had been side-lined or treated in such a way that they felt they wanted to leave. When I spoke to these women I would say, "Why don't you fight it?" They would say to me, "Well, actually, the only thing that I have is my reputation", and the standard excuse from an employer who wants to get rid of someone is, "We're not ageist; we're not sexist; we're not racist; you're just not good enough", and they did not want that to happen to them. They wanted to leave with their head held high.

I have been speaking to a news producer in BBC News for over 20 years who says that, although the current situation is changing in current affairs, in factual and learning, in news there is very little change within the BBC in terms of presenters. They say more opportunities are being offered to younger women producers and presenters, but little effort is still being made to retain or advance older women. To push on in the industry you have to be willing to move around news outlets and not stop still for too long and this

militates against women who have caring responsibilities, who may value predictable shift patterns. If you have a good network of personal support it is easier. If you have a two-income household and are able to pay for childcare at odd hours then it is easier for women to stay on.

In BBC News you have to be available 24/7, including nights. Women wanting to push through cannot contest overnight working, even when their children are very young. This can mean paying for childcare to start at, say, 5.00 in the morning, and switching to late shifts means finishing at 1.00 am. You can always say no and find other friendlier patterns, but the risk is that your career gets parked and opportunities to develop dry up. This is one view from a producer, as I say, of over 20 years' experience at the BBC at the moment to describe the current situation facing women.

Cathy Newman: I just wanted to pick up on that final point because it seems to me, when we are talking about the work/life balance and how that puts off women in the industry, there is no doubt that the hours can be very antisocial, as they are in Westminster. I do not think that women should have a monopoly on worrying about work/life balance. If more men worried about work/life balance then more women would be free to do these exciting jobs with antisocial hours. I am very lucky that I have a husband who has no problem saying the "F" word, and by that I mean the "feminist" word. He will pick up the kids and do the cooking and the shopping and I am lucky for that, but I wish more men were around like him because then perhaps more women would be able to stay in the industry.

To address the earlier question, I suppose I am slightly more positive that things are changing, but I would acknowledge that the figures—and I know you have figures coming out of your ears—can be quite depressing. If you look at our figures, 38% onscreen staff are female. Clearly that could be better but, if you look at those women, we have Lindsey Hilsum, who is a most fantastic international editor, Jackie Long, social affairs editor—both of those two over 50 by the way—and Kylie Morris, Washington correspondent. If you look at the management team, 55% of the senior management team are women. That includes our deputy editor, Shaminder Nahal, our foreign editor, Nevine Mabro, and head of film fund, Louise Turner. We have some fantastic women in the newsroom, so I feel optimistic.

When I started my career in newspapers I was the only woman around to the extent that, when I was at the *Financial Times*, I lost count of the number of times I was asked to do the photocopying because people just assumed because I was a woman I must be a secretary. I do not feel that anymore at all. I am optimistic that things have changed quite a lot in the 20 years I have been in journalism and that they will change more.

Penny Marshall: In the current position the numbers are not very good. The facts are not encouraging. Numerically, women are at a distinct disadvantage if you look at all the reporting statistics from all the major channels. If you look at the number of reporters coming in, usually they are hiring more men than women. I am a lecturer at City University—that is one of the things I do as well—and there are plenty of talented women. I do not know what the issue is there. That bothers me. I would be fairly certain there is a wage gap, too, between senior men and senior women but I have never seen any data on that. I wish we could.

Awareness, though, is much better. It is now a real issue. People care about it. People are addressing this. Within the industry, I would say there is a desire to change it. We joke about being an older woman in the right place at the right time. There is a sense that this is

now our time because people realise that if we do not deliver to our audience news that represents everybody then the audience is being let down. Has it changed? Yes, enormously, although not enough. I see a new breed of women coming up behind me who are not as deferential to men as I was taught to be. My mother did not quite say, "Do not be a trouble to men, Penny", but it was that sense. Not many of my contemporaries from school went on to have careers, so the women in their 50s are already a smaller group. The women coming up behind me are not.

I am wildly encouraged by the women who choose to remain child-free and by the women who have children and who have househusbands, of which I know two or three very successful couples and the women are very successfully working. I think wider societal changes will play into women's advancement in the newsroom. However, I think newsrooms were created by men, largely for men. We have inherited that situation and it is going to take a long time to turn around the ethos and attitudes and we need to do more structurally than we are.

Q44 Lord Sherbourne of Didsbury: Can I ask at the beginning a rather basic question? I do not want to spend too much time on this but it is a fundamental question we have been grappling with in our various hearings. I want to focus on reporters in news and current affairs. What are your views on why there are fewer women? In particular, is there a shortage of supply, for some of the reasons you indicated about women who have family commitments and so on, but also the extent that there are cultural problems in choosing women?

Penny Marshall: Perhaps I should answer. I am a reporter, full on. I do not present. I do not do any studio work. I am out and about. My hair is a mess. I am analysing. I am writing. I am researching. It is a very different job. I think there are not enough because the qualities needed for reporting when I was growing up were not qualities that were encouraged in girls: grit, determination, competitiveness, bossiness, competence. It still looks an easy job, so it tends to attract people who think it might be. It is an artifice. We are not glamorous. We are usually freezing. We have usually spent at least 13 hours panicking to produce two minutes of fluent coverage. It is not an easy job and I think, because it is on television and it is a bit glamorous sometimes, we give the impression it is easier than it is and so people do not stay the course.

The dropout rate is huge when women have children. Some of that is to do with society's expectations of women. Some of that is to do with the culture of a newsroom where giving it all is everything and saying, "Actually, could I not do this one?" is unacceptable. There is a tremendous "got to be there, got to do it" ethos that is very difficult to cope with if you want to be with your children. That does not have to be just women, but it has largely in my lifetime affected women. It is changing.

I think the rise of freelancers, which is an issue, means that women who do have children have much less support when they have to make critical decisions about whether they return and how long they take off, so they kind of disappear. I would like to see more work done on where they go and why. Of the 30 women who started with me, there are five left. It is not good, is it? They did start with hopes. I think we need data to find out what is going wrong.

Miriam O'Reilly: I would agree with that. I would like to know why women leave. They do. Like Penny, I started with a large group of women and they have all gone but many of the men that I started with are still there. I think women have that grit and they have that determination when they start and I do not think that they are pushed into softer roles because they are women. I think the choice comes if they decide to have a family because it is a very difficult environment for a woman who wants quality time with her children as well as getting the most out of her job.

I think that in newsrooms it is very male oriented. I think there is a tendency to look to men because they can get up and go straightaway and so there is this idea that they are, therefore, more available. There is an issue with this, certainly within the BBC. I have been told by producers that it means men have more live OB experience because they get up and go, which puts them in good stead the next time an overseas deployment is made. It is natural for editors to go with known experience and known availability, but the effect is that the men with this experience can command higher pay within a newsroom and this builds over time so that men get more opportunities, higher pay, and better final salary or career average pensions. I would like to know what happens to the women. Where do they go and why do they go? We need the data on why so few women push through to high-profile roles as reporters.

Cathy Newman: All I would add is that I think men want quality time with their children, too. I do not see why there is this onus on the woman doing the 9.00 am to 5.00 pm job or the woman being the main carer. Women are always asked about how they will balance their work and life. I just think men should be asked that as well and we need to effect that kind of cultural change—you, the Committee, are doing your part in trying to change the culture by shining a spotlight on some of the problems that women have faced. I think the crucial thing is to get men thinking about work/life balance, too. Increasingly, my generation of men and women share the childcare responsibilities and that can only be good in terms of women getting the promotions and making the work/life balance work.

I would also say, when we are talking the gritty jobs, you cannot get much grittier than Lindsey Hilsum standing in Aleppo or Gaza dodging bullets. Alex Crawford from Sky was the first one in there, as far as I know, to cover the Ebola story when there were lots of male colleagues who were holding back. She did not have any qualms about getting stuck in. On a slightly different level, Siobhan Kennedy is our business correspondent. She deals with gritty, complex issues. I was a business reporter for years. I was a political correspondent for a decade. I do not think there is any sense in which women are shoved into the softer roles. Again, we need more data, do we not?

Q45 Baroness Deech: I just wanted to inject a comment. I have spent quite a lot of time looking at exactly the same problem in women in law and women in medicine and you get exactly the same dropout rates. I do not know which is worse. Absolutely you are right, but there is one element where I think women have to help other women, which is that it is still perfectly acceptable to drop out. The newspapers lean on you. A good mother stays at home. Women are still not expected to keep themselves, necessarily, and if they have married a husband who can afford to keep them it must be very nice to stay at home. I think the women who have stayed the course, like you and like some of us around this table, have a certain duty to encourage the others to do the same. I have never done it, but I imagine it

must be jolly nice in comfortable circumstances to drop out and stay at home and society does not expect you to go to work.

Cathy Newman: I think I would go mad if I stayed at home.

Baroness Deech: Yes, I would, too, but a lot of women do not feel like that. The ones who do want to stay at home, unfortunately, rather undermine the others.

Miriam O'Reilly: Of the women that I have worked with at the BBC, I would say the majority want to stay in their jobs. It is a minority of women that want to leave and I do not personally know any who wanted to leave. They wanted to have their job, but they also wanted to have a family life as well. The difficulty is if they do not have that support, if they do not have a partner who can help them to keep that job, but I do not think I have met one in my whole career.

Cathy Newman: But I agree with you about spreading the word. I do a lot of mentoring of girls. I have done the Women of the World mentoring and I go around schools talking to girls to say what an exciting job it is, what an exciting career and, by the way, I have two kids and that is great too. I have these dual roles. I agree with you that we do need to spread the word and say more about how doable it is.

Penny Marshall: I would also like to add that I have a family and I have spent 20 years bringing them up. Since my first was born 20 years ago, I have spent nine years on gap years bringing them up and all other years have been part time, and I am one of the most senior broadcasters. Now, that was at ITV News and what they did, with huge imagination and investment, was give me five years off, but they allowed me to do five weeks a year reporting, minimum. I brought up my children as I wanted to, which was my choice. Every woman has their own choice; every man has their own choice. I wanted to be at home with them, but I stayed in the hot seat. What that meant was at the end when I wanted to come back I was not terrified of getting back on the express train. It was a very imaginative scheme and I would like to see, for men and women who choose to have gaps, that opportunity. I also have been offered three-day-a-week work by ITV that has sustained me and let me have the sort of family life I want as well.

The women and men coming up behind me may not wish to put as much premium on family life as I did. I realise I am a product of my generation to a certain extent, but it has worked very well for me and I say to young women coming up, "It is not a race. You are going to be working, because of the pension situation, until you are 75. You do not have to worry if you take four or five years out if that is what you want". I think employers could do much more to encourage women to come back. The women who did not come back now look at me and they are very jealous because their children have gone and they are 50 and they have so much to offer and they do not feel there is a way back.

Baroness Deech: Is not the answer in part that there must be, hopefully, employer-subsidised or somehow helped childcare, flexi working, part-time working, and special programmes to get people back in, which is what they are trying in medicine?

Penny Marshall: All the former is happening, but I think there should be more getting women back in. It is like if you stop, people think: "She has stopped". I know plenty of women in their 50s who have brought up their kids, who were journalists 10 years ago, who would be great but they are just not in the picture.

Cathy Newman: Also getting the men to do their share of the childcare, washing, cooking, and so on.

Baroness Deech: We should be so lucky.

Q46 Baroness Healy of Primrose Hill: The three different organisations that you have worked from, they all seem to have slightly different cultures and attitudes. Do you feel that women are encouraged into or discouraged from certain roles within news and current affairs? For example, are women encouraged to be presenters rather than reporters, like Penny, because there is an assumption that being on the road is an unsuitable job for a woman, particularly if they have caring responsibilities? All three of you have had different experiences. I would be interested in all of them.

Miriam O'Reilly: I have never experienced at the BBC the women being encouraged to do presenter roles because it is a softer option. What I have seen is women fighting for the same opportunities that are given to men. That happens a lot and it is possibly that men have louder voices, I do not know. You do get some women who do have loud voices. I did not mean to point towards you there, but you do get strong women who can fight their corner for an overseas trip. I find that usually the loudest voice, the most confident voice, is heard. That does tend to be men and in a male environment, and it is predominantly a male environment, heads turn towards the male. If it is short notice and a woman has a family and she does not have that cover then many cannot go at a moment's notice, but I do not think women are pigeonholed, certainly not at the beginning of their careers anyway.

Cathy Newman: I do not think gender has ever been a factor in any of the jobs I have been offered on TV and I certainly would not see my presenting role as a soft option. I am haring up and down the country at all sorts of antisocial hours meeting contacts, talking to people, getting stories. I have done many investigations, most recently on PFI projects. That involved me getting up at the crack of dawn to go and research the story in Birmingham. As I said in my opening remarks, I do lots of big interviews. I just do not see it as a sort of sitting in the comfy, warm studio reading out words. I agree with you there is not a sort of pigeonholing, although you may have taken evidence from other people suggesting the contrary.

Penny Marshall: No, I do not think management encourage women. I think people want things from their lives. They make work/life balance choices and they try to make their work fit. A lot of women work at Westminster, or want to, after they have had children, and men, too, I would say, because you do not work Fridays and, because there is recess, you have a long summer holiday, and it is quite predictable work. It is nothing to do with how easy a job is. It is to do with what your personal circumstances are and what fits the work/life balance that you want. Management are dying for women, for this to work. They just do not have the data to know how to do it.

Q47 Baroness Hanham: You have probably answered this in a way, but do you think having children and family commitments delays promotion or prevents it from happening, in particular within the news and current affairs? I think you have all drifted across this, but just very directly: do you think this has an effect?

Miriam O'Reilly: With a lot of women that I worked with who have children, you would not know it, many of them in news. You would not know that they had children or that they had

to go early for something or they wanted to go to the Christmas play or whatever. I used to be quite surprised if someone talked about their children. Looking back, perhaps women felt that it would make them vulnerable to talk about their children in this predominantly male environment. It is quite interesting that you raise that and, for me, certainly I have some experience that women are more male than the men in news to get on.

Baroness Hanham: You have to be more thrusting and keep quiet that you have children and a dog at home that has to be looked after.

Miriam O'Reilly: In my experience I have seen that but, yes, women have to work longer. They have to work harder than men. They have to be up for everything. They cannot show any sign of vulnerability or say, "Actually I cannot do that because I have a parent/teacher evening tonight". There were women, of course, who did that but with those strong women who wanted to progress their careers you would not get that sense.

Q48 Baroness Hanham: Cathy, you must have experienced this somewhere along the line if you have children. What happened when one of them got measles?

Cathy Newman: My eldest daughter was ill at one point and had to have some quite extensive hospital treatment. I have to say, I was wholly supported in taking the odd hour off here and there, any time that I wanted. I did not want to take more time off because I wanted to try to keep everything normal for the family. I think I am right in saying seven women have had babies at Channel 4 just this year and we are a very small team, so that counts. My colleagues and anybody who is watching this will know that I am constantly going on about my kids, so I do not feel the need to hide that I am a mum. I got my biggest promotion to the presenting job after I had my second child, so it was not like having children held me back. One of our most senior women, Jackie Long, who is social affairs editor, has five children and she is like a total dynamo in the office. Again, I think the work/life balance is entirely possible and I think being a mum gives the women in the office a different perspective. It is great to have women who are mums and women who are not mums to have that cross-section of opinion and views.

Baroness Hanham: What you are saying suggests that none of you takes what might be called maternity leave. Is it sort of one week off and back to work?

Cathy Newman: No. I took six months off for each child. Given that I am the main breadwinner, I could not afford to take more time off than that. I am not sure I would have wanted to take more than six months, just because I am a total news junkie and I would feel a bit out of the loop. In fact when I had the second baby it was during the expenses scandal and I remember, without sounding like a total girlie swot, calling the boss and saying, "Do you want me to come in?" because it was such an exciting story. I felt a bit torn about that, but I am very glad I did end up taking the full six months off.

Miriam O'Reilly: I took two months off for both children.

Baroness Hanham: Well, there you are. That is probably what you were entitled to.

Penny Marshall: I took huge amounts of time off and, again, a problem that 50 year-old women are having, and men if they had the caring responsibilities, is that a lot of women my age who have made it are now caring for their elderly parents. Again, my experience with ITV News is that they gave me two or three months off when I was caring for my dying mother. I think people are extremely good in newsrooms about crises. We crisis-manage.

That is what we do as a living. The Twin Towers comes down, everybody drops everything and goes. That is how people behave and they respond to that by behaving the same way when you have a crisis. It is not a bureaucratic administrative place. There is lots of give and take.

Q49 Baroness Fookes: You have obviously all been extremely successful. Did your careers progress smoothly upwards or were there sticking points? When did your careers take off?

Miriam O'Reilly: For me, it just before I was 40 because I went freelance so I could spend more time with my daughter. I was a single parent with my son and I was not able to take the time that I wanted. When my daughter came along, I did have a partner to help me a lot, but my daughter needed me more. I went freelance at that time, but that was good because I was able to strike that balance and be there with the family and still work. When my daughter was very settled at school, I went back to work and I could concentrate on it. From my late 30s up until I was in my early 50s I was able to travel the world for the BBC. That is when I won most of my awards for the BBC because I was able to concentrate on my job. The sticking point came when I hit my 50s. I was a rare breed. A cameraman said to me on my 51st birthday, "I have never worked with a 51 year-old woman before". That is absolutely true.

Baroness Fookes: He did not embrace this experience?

Miriam O'Reilly: I thought he should get out more, but there were not many women in their 50s. By that time I was working on "Countryfile", but most of the women that I worked with were producers. They were working at Radio 4 and many of them had flexi-time and so on. In terms of presenting and reporting, yes, it was late 30s up until 50s, but I was unusual at that point then within the BBC to be a presenter still at 51.

Cathy Newman: I think you get used, as a woman in the media, to not taking any crap, if that is not unparliamentary. I remember when I was at the *FT* I found out that a colleague who was in a junior reporting job to me, but he was the same age as me, was getting paid £10,000 more than me. I was quite young and £10,000 is a lot of money. I confronted the then news editor who said to me, "You do not have a family or a mortgage. What do you need the money for?" My jaw kind of hit the floor and, needless to say, I got the pay rise pretty damn quick.

I think you face all sorts of barriers that you have to be quite robust in overcoming and some of those barriers are external as well. To quote the Facebook boss, Sheryl Sandberg, you can lean in all you like at work and speak out at meetings and so on, and make sure your voice is heard, but you also have to battle a bit to get taken seriously outside the office. Again, when I was at the *FT* I was media correspondent and I lined up a big interview with a European broadcaster, CLT-UFA. The boss came across reception to greet me and he had obviously been expecting a bloke in a pinstripe suit and he said, "No, there must be some mistake. I am meeting the *Financial Times*". I pulled myself up to my full five foot nothing and said, "I am the *Financial Times*". I think you get quite used to being fairly forthright, but if you are you can progress.

Penny Marshall: I have had three distinct phases before children. I was a foreign correspondent; a very productive, very adventurous, very exciting time seeing a lot of history being made. Then I took five years off, which was not a productive time, when I had small children. Then I had another very productive time consolidating as a domestic

reporter, another period of time off, and then, finally, another time consolidating. My story is gaps, which I would advocate, but everybody is different.

Q50 Baroness Fookes: You have all spoken about the toughness of the newsroom and its being slightly macho. Is there any way of changing that?

Cathy Newman: I would say our newsroom is not particularly macho. Newspaper newsrooms, I would say, probably are, but 55% of our senior management are women. The deputy editor is a woman. The foreign editor is a woman. The head of the film fund is a woman. I do not feel our newsroom is particularly macho.

Miriam O'Reilly: I think, in terms of the BBC, it is. I cannot give you the exact numbers, but it is a macho environment. There has to be a culture change, very much. The producers who have been talking to me and the female reporters and presenters also say that there has to be a culture change. How do we do that? That comes down from the top, does it not? That needs intervention from the very top to change attitudes.

Baroness Fookes: Attitudes are always more difficult to change than laws or anything else.

Penny Marshall: I have to disagree slightly with my colleagues. When I say "macho" I do not necessarily mean male. I mean the attributes historically associated with being male, and we are all a bit macho. I include myself as macho. A newsroom manages crises. We are there to react to events over which we have no control. That is the point. We get excited when something huge happens that we were not expecting. Breaking news, we love it; we are weird. You cannot have a breaking news situation and say, "I am sorry, I was going to pick up the cat", or something. You have to be able to drop it; otherwise you are ineffective in that environment. That means everybody is a bit macho because we are all rushing to get there first. It is highly competitive.

If Jackie Long, my erstwhile competitor when I was at ITV News doing social affairs, got a story before me, I was mortified, as she would have been. We watched each other like a hawk. It is a very competitive business. That is what I mean by being macho. You cannot change that. All you can do is say to people, "You do not have to be like that all the time. Why do you not do it for three days and then have a break, not seven?" That is what I think is the answer. Everybody thinks you have to do it all the time or you will not be taken seriously. It is getting better. I have to say that it is improving, but that is the culture. That is what you are up against. I do not think you can change that. I do not think you can get people in and say, "Actually, I do not think I will go to do that story today because I feel a bit ill". That is not going to work in a newsroom.

Baroness Fookes: It does not sound like you either, does it?

Q51 Lord Clement-Jones: We touched on this slightly earlier, but last week Fran Unsworth at the BBC used an interesting expression. She said there is a "thinning out" of older women in the corporation. I will just quote what she then went on to say. She said: "Quite a lot of women might rule themselves out of roles because some of them are absolutely full on, time consuming. Some women have told me that it comes at a particular time in their lives when possibly they do not want to commit to that much work. The available pool you are choosing from becomes narrower". Do you agree with that?

Miriam O'Reilly: Older women at the BBC are being forced out and perhaps that could be what she meant by the "thinning out".

Lord Clement-Jones: She was talking pretty much in the voluntary sense, was she not?

Miriam O'Reilly: No. Could I read something to you? This is from an older woman who was forced to take redundancy. She fought it for 18 months. I have about six comments from different women who have been forced out. The woman I will start with was in her late 50s. She worked in news and current affairs for most of her career on programmes like "Panorama" and on "Newsnight". This is the process of the thinning out. She says, "You can tell them about the messages you have been getting from women inside the BBC who tell you they are being ignored as they get older, side-lined, offered broken promises, made to feel unwanted and invisible, not used, and who eventually go quietly, accepting that women over 50 must never show their faces or necks in public; how they internalise the organisation's disgust at them for being older and absorb these views into a kind of self-loathing. They become depressed and begin to believe that, yes, their bosses are right. They are falsely likened to nanny or schoolmistress, elderly matron or strident old battle-axe and told no one wants to be talked down to by an older woman. The men continue to function as normal, permitted to be ugly, grizzly, fat, old, and peculiar. They can be naughty, childlike, outspoken, opinionated and rule breaking, but not the women." That is just one.

Lord Clement-Jones: I am glad I asked the question.

Miriam O'Reilly: I would just like to read a couple of others. Another woman over 50 forced out of the BBC said: "I just got the sense over a year or so that I was no longer considered valuable to the team. They started saying things like, 'This assignment is going to be a tough one. Sure you are up to it?' I was fit and had not suddenly lost my ability. I was not getting the same level and quality of work." Another woman over 50 forced out of the BBC said: "After the way I was treated, leaving feels like a big relief now, but it is also crushing to be pushed out after so many years." Another woman forced out of the BBC: "You know it is over when the editor starts looking at the pretty young thing next to you, listening to her opinion and ignoring yours." I will give you one more, another women over 50 forced out of the BBC: "I kept thinking, 'If I can just last for one more year in the job my daughter will have finished university and the financial pressure will not be as bad', but it was not to be. In the end I decided to accept the redundancy. I simply ran out of the will to fight it. I knew if I stayed I would be side-lined. I wanted to go while I could hold my head high." All these women were in news and current affairs. All were forced out when they did not want to go. They signed confidentiality agreements as part of the pay-off, which means that they cannot speak publicly about the way that they went. In some ways this is what protects an organisation like the BBC. There is no comeback on them then because these confidentiality clauses act as gags.

Lord Clement-Jones: How do you think her perception is so very different from what you are describing as the reality?

Miriam O'Reilly: Is she new to the BBC? I wanted you to hear the voices of those women, because these are the voices that are not heard, and it is because of employment contracts and those confidentiality contracts that prevent them from speaking out. These are women who have gone in the last few years. When Mark Thompson stood up and said—and I was called in Ireland by the UK media—that my case was the turning point for older women in television and a wakeup call for the industry, I was inundated by calls from women saying, "I have just seen Mark Thompson say this and they are forcing me out." I am 57. One of these women did fight the redundancy. She did take it in the end and she said a couple of weeks

later she was called by a producer saying, “Your specialism is in this particular area. We have no one. Can you give us your background and can you give us your contacts? We cannot do it without you”.

Cathy Newman: I would just add to that that it is an absolute scandal there are not more women over 50 in the industry. I have already name-checked Lindsey Hilsum and Jackie Long, but I would add to that Victoria Macdonald, health and social care correspondent, who is over 50. I think Dorothy Byrne, the Channel 4 head of news, who herself is 62, got it about right when she said, “What has happened to all these women over 50? Have they all been murdered or something?” I think it has to change and I am hopeful that in the next 10, 20 or 30 years it will change so that I can fulfil my goal of being 76 and in a TV studio.

Lord Clement-Jones: You do not buy this voluntary point either, that thinning out is a voluntary process?

Cathy Newman: I do not have any direct experience of over-50 women in the industry being forced out, so I cannot comment on that, but obviously those statements sound pretty distressing.

Miriam O'Reilly: These were women who gave statements to Labour’s Commission on Older Women when we were looking into broadcasting.

Q52 Baroness Fookes: Could I just come in here. Ought we to be looking at the contracts and what they say? Should confidentiality clauses be banned?

Miriam O'Reilly: I have never signed one. I refused to sign one and that is why I am always speaking out because I have not been tied into one of those. For many women, and for the women here, in relation to their package and the money that they were given when they went, they knew that they would not be able to stay without being side-lined and who wants to do that? These women were on top form. These women had all the time in the world to concentrate on the job and they wanted to be able to do that and to continue, but it is made difficult for you. That particular letter is heartbreaking and if you knew the women who wrote that, who was a household name at the time, she is a very, very strong woman, she was broken down over time to the point where she wanted to go. But these are standard—

Baroness Fookes: That is constructive dismissal, is it not?

Miriam O'Reilly: Or it is persuasion, that if you go you will have quite a nice package to go with and you can do something else?

Q53 Lord Clement-Jones: Could I ask another supplementary in relation to this, because a significant proportion of the audience are women over 50. Does this suggest disdain for that section of the audience as well?

Miriam O'Reilly: I think the broadcasters have said that they did not realise that the audience wanted to watch older women. There is a cultural diversity network report. They did a survey and the people that they surveyed said, “We would like to see older women”, because the majority of people who watch television are women in their 50s anyway and they just were not seeing themselves reflected on television. For me, I brought the case for that reason. The BBC tried to pay me off to make me go away, but I had seen so many women lose their jobs that it was very important for me to go to law because I thought it is

the only way that we are going to bring about change. I think it is unfortunate I had to throw myself under the horse to do it, but it seemed that was the only way we were going to get broadcasters to wake up to the fact. Fran Unsworth said herself that the BBC helped to highlight this problem that the women were not there and that the audience wanted to see older women. Some progress has been made on that in factual programmes, entertainment and so on, but not in news.

Q54 Baroness Deech: Could it be that the people who make the decisions that lead to women getting forced out are much older men, possibly with much younger wives?

Miriam O'Reilly: After I won my case, many women came to talk to me and to ask my advice and I said to them, "Fight this in your job. Do not leave if you possibly can", but, no, I think it is just young men coming in. There is an older woman there and perhaps he is not used to dealing with an older woman. He might have a mum and an aunty and a gran, but I think possibly they find it difficult to relate to them and, of course, they can relate to younger women. They do not know what to do or how to behave with an older woman.

Cathy Newman: If you look at the senior management, a lot of women are in the ascendant: Dorothy Byrne, older woman, 62, is head of news at Channel 4; Jay Hunt, chief creative officer; and at the BBC—I hope I am not getting my facts wrong—apart from Fran Unsworth I think the controllers of BBC One to Four are all women, are they not? So I am not sure that stacks up.

Penny Marshall: My experience in a narrow newsroom is very different from Miriam's, I have to say.

Lord Clement-Jones: You think it is more voluntary.

Penny Marshall: I think it is voluntary. There are hardly any of us left to be forced out. There are only three women at ITV News who are over 50 and they are very keen to keep all of them. As I say, I do not want to go into details of where I am at the moment but I have had nothing but support to try to keep me in the workplace. I am not saying it has not happened, but in the newsrooms that I have worked in I have never seen a woman over 50 forced out in that way. I have seen many drop who could have done with greater support, but not dropped out. I do not know whether we are in different—

Lord Clement-Jones: People have had more control over their own career in that sense.

Miriam O'Reilly: I would really like to see some exit data to ask women why they are leaving. Are they demoralised? Have they been undermined? Have they been side-lined? But these are genuine experiences of real women and their lives, over 50 at the BBC.

The Chairman: We have to go a little bit faster now as we head for the last nine minutes or so.

Q55 Lord Razzall: I need to declare a non-financial interest, which is that my daughter was, for 12 years, working as a colleague of Cathy at "Channel 4 News" and is now working for BBC "Newsnight". I think I need to declare that. How much of what you have all said she would agree with I will find out later. We might speed up a bit because I think this is only for Miriam. I think you may have answered my first question: how do you feel that attitudes in the industry have changed since your ageism case? I think you were effectively saying that they had not, but perhaps you could expand on that.

Miriam O'Reilly: Not in news, but I think that they have in other programmes. I have seen the changes myself and they are very welcome. There is no doubt that the BBC has changed. They said they were going to change and they have changed. I am not saying that just because I risked everything to fight this case. I would not like to think that what I did was a failure—

Lord Razzall: No, I thought you said that Mark Thompson had made a speech and then a lot of people came along and said he was paying lip-service to that.

Miriam O'Reilly: These are women in news, but we have seen a change. There are more women in entertainment programmes and factual documentaries. At prime time we are seeing far more older women now than we did before.

Lord Razzall: A more personal question to you: how do you feel that the BBC has treated you after the case, and the industry?

Miriam O'Reilly: Well, I am not working in broadcasting anymore.

Lord Razzall: Do you think it is because of the case?

Miriam O'Reilly: I went back to the BBC on a three-year contract and in the first year I was not given the programmes that the BBC was contracted to give me. I was supposed to do a number of Radio 4 programmes but they did not materialise. I was not given a pass. I was not given a computer log-in. I was side-lined onto a religious programme on the World Service, but I was never given work equal to what I was doing before. Certainly, when the contract was not fulfilled, the executive who negotiated it told me he had forgotten to tell producers I was available. He has since denied saying that, but I was never able to get an answer to that question: if he did not forget, why did the BBC not fulfil its contract with me? During that time I was still outspoken about inequality and ageism within the corporation and currently the NUJ, with Michelle Stanistreet who is the secretary general, is looking into claims from BBC staff that I have been blacklisted by the corporation because I have continued to be outspoken.

Lord Razzall: A one-word answer to my question would be “badly”.

Miriam O'Reilly: Sadly, yes. They do say publicly they want to work with me, but privately the phone does not ring.

Q56 Baroness Deech: Is it the case, and perhaps you have indicated that it is, that topics like politics and the Government and economy and science are dominated by male reporters, while women, even though they are being shown on screen and reporting, do the softer subjects like entertainment, social, fashion and that kind of thing?

Cathy Newman: I do not see that, particularly not in “Channel 4 News”. I keep on mentioning Lindsey Hilsum, but also Siobhan Kennedy, business correspondent. Having covered politics and business, I have never thought, “I will go into a nice soft subject and report on celebrities”, or whatever. I have just never felt any pressure for that and I have not felt any female colleagues experiencing that pressure either. I am lucky that my job gives me the opportunity to range across big interviews and big investigations. However, I suppose the only thing I would say is across the industry there are many more of the heavyweight interviewers who are men: John Humphrys, David Dimbleby, Andrew Neil, to name but a few. I think that is changing, but probably not fast enough. They are all excellent, by the way, but there are lots of excellent women too.

Miriam O'Reilly: I was heartened over the summer to see the number of women covering the high-profile stories of the day, the reporting on those, and I just wish it was more consistent. There was possibly a month over the summer and I said, "Gosh, yes, that is fantastic; older women reporting on the big stories of the day", but it has to be more consistent. It sort of drops off then. I would like to see that maintained and I would like to see an older woman reading the news. I know Fiona Bruce is now 50 and Mary Nightingale at ITN is over 50, but there has to be a big change. The day I will put the flags out is the day when I see a much older woman reading news at prime time, not just on the news channel. We saw Julia Somerville do a couple of news programmes, the main news bulletins I think at weekends, but then she went back to the news channel. It is very rare to see that older woman reading the news.

Baroness Deech: Or conducting the pre-general election big debates between the party leaders.

Miriam O'Reilly: Yes.

Baroness Deech: Everybody has a role.

Q57 Lord Horam: Do you think that broadcasters should set quotas publicly? What changed things in Parliament was, of course, women-only shortlists. That changed things. Until then, there was improvement but nothing changed. If you need to jump-start things, do you not need to do something much more positive than you are doing now?

Miriam O'Reilly: I would not agree with a quota. I do not think it would work and I think it would build resentment in the newsroom. I would like to see older women being nurtured and supported more and, in fact, the BBC says it is doing that now with the women who are coming forward, but I do not think quotas would work.

Lord Horam: Tony Hall set a target, for example, for breakfast radio, did he not, of 50% women?

Miriam O'Reilly: He wants to bring more women and more experts in.

Lord Horam: I am thinking of that. You do not like that?

Miriam O'Reilly: But that is just thinking about it. Usually as a producer—and I was possibly guilty of this myself—when you have a deadline, you want someone who can just come quickly and deliver and it just seemed to be more men historically that were in those roles.

Lord Horam: You would not go for targets?

Miriam O'Reilly: I would certainly go and make sure that we have more experts who are women, because there are wonderful women out there with a lot to say and as much to say as any man on any given subject. We have those female experts there and I think it is great.

Lord Horam: The problem is that, if you do that, if you do not be specific, things will improve but very slowly. The data we have suggests it would be years before there is anything significant in terms of the numbers of reporters, for example.

Miriam O'Reilly: Yes. When you were talking about quotas I was thinking about quotas in terms of reporters or presenters within the BBC. I think that would be very difficult in a working environment. I would like to see them supported and nurtured, as I said.

Lord Horam: Cathy and Penny, do you agree with that?

Cathy Newman: Yes, I agree with that. I think the most important thing is to shine a spotlight and to keep banging on about it. I am always banging on about women in politics on my *Telegraph* blog, for example, so I think the Committee is doing a great job to keep this issue in the spotlight.

Lord Horam: But you know that, unless you nag and nag and nag and follow up and follow up and follow up, nothing will happen.

Miriam O'Reilly: Nothing. You have to keep—

Lord Horam: We will produce a report and it will be discussed for five minutes, then nothing will happen.

Cathy Newman: But the problem with targets is that, if you set targets for women experts or targets for women in the newsroom or whatever, there will always be a suspicion among colleagues and among the women themselves that they are the token woman and they are not there because of their ability. That has been the reservation about all-women shortlists as well.

Lord Horam: I think they are over that in the House of Commons. I do not think women are treated as being—

Cathy Newman: But some of the women who were initially selected on all-women shortlists did get a bit of a rough ride for that reason.

Lord Horam: Yes. There is always a problem to begin with, but eventually there are just a lot more women there and that is the end of the story.

Cathy Newman: But I think things are changing. For example, we have signed up to the broadcast pledge to get more women experts. That is not a hard quota, but it is a commitment. We should do better because the ratio is not good enough and we will have to redouble our efforts. It is hard to persuade women to come on the programme sometimes. They think they are going to get duffed up, but I think the culture is changing there as well, because I think the audience does not necessarily want—

Q58 Lord Horam: I think you said, Miriam, did you not, that there were lots of women out there who could be used but are not being used?

Penny Marshall: I said that.

Lord Horam: You said that?

Miriam O'Reilly: Yes, and I absolutely agree.

Lord Horam: Could you not have some sort of target that brought them in?

Penny Marshall: You could, but the job is not that easy. One of the reasons why David Dimbleby and the other chaps are so extremely good at it is they have 10,000 hours of broadcasting. Like in *Outliers*, Michael Gladwell's book, they are experts.

Lord Horam: But if you brought some of these women back, they would soon accumulate all that if they—

Penny Marshall: They would. They should be encouraged to come back, but you cannot just click a finger and have a target that we can solve it in a year. I think you would have to stagger it. The problem with it at the moment is it is all a bit guesswork and anecdotal.

Lord Horam: You need some hard data.

Penny Marshall: We need to collect data.

Lord Horam: Who could do that, Ofcom?

Penny Marshall: Ofcom. They used to.

Lord Horam: Hard data?

Penny Marshall: Hard data that tells a story. Data now is king. You can get data on everything.

Lord Horam: Annual reviews.

Penny Marshall: When people are leaving; who is hiring whom; how many freelancers there are. We cannot have this discussion anecdotally. We need to have it with hard data and then we need to set either official targets, and I am not quite as convinced as the other two that that is a bad idea, or we need unofficial targets and we need to hold the broadcasters accountable. That is my view.

Miriam O'Reilly: One of the things that frustrates me is—and I have to talk about the BBC because obviously I have only worked for the BBC—when I hear the BBC saying, “We are reaching out toward women”, but the older women are there. They do not have to reach that far. It should not take as long as it is taking. They are now talking about bringing the women on who are already in broadcasting. They should not just do that. They should not have got rid of so many older women anyway, but they did and we cannot change that, but they could bring older women back far more quickly than they are saying is possible.

The Chairman: We do not have time for our final question from the Bishop of Norwich, but we are going to have it anyway, Bishop. If you could use that as a moment perhaps to pick up on anything that you have not said but you would like us to hear, do please take that opportunity.

Q59 Bishop of Norwich: There was just one thing. You have spoken about experts, which I was going to ask about. Do you think there is a difference between reporters and presenters and off-screen employees in news and current affairs? Is the picture better in terms of the employment of women off-screen?

Miriam O'Reilly: From what I understand from what I have been told, no, it is not.

Cathy Newman: For us it is about the same: 38% of on-screen staff are female and 39% off-screen and clearly we still need to improve on both of those figures.

Bishop of Norwich: Do you think that is part of a cultural thing in wider society? It is very difficult to use the Church of England as an example.

Cathy Newman: Women bishops though.

Bishop of Norwich: Women bishops, but one of the intriguing things, of course, about that was that 97% of the male bishops voted in favour. Once you add women in the mix, quite a lot of women voted against. The culture is not quite as straightforward in terms of women supporting women as one would expect.

Miriam O'Reilly: You see, that is why I am so delighted that you are here today. We could change it by changing television, because television has a massive influence on society, on

how we think. It shapes opinion. It can dictate which prejudices are acceptable and which are not, which was the reason why I brought this case, because if we do not have older women, for example, as role models on television, in prominent roles, it is as if they are invisible in society. If we put them on TV, it sends a message to society that, yes, there are older women who are contributing in a tremendous way. You talked about cultural changes in society. I would suggest that, if we start with television, we can bring about those cultural changes in society.

Cathy Newman: I think it is important to look to the next generation as well. I go around lots of girls' schools saying, "This is what my job entails and it is great fun and you should try it", and I think it is important to give girls the confidence to think that they can do the heavyweight jobs. They can be the David Dimbleby of the future and be there at 76 in the studio.

The Chairman: A final word, Penny.

Penny Marshall: I think it is a very good time to be a woman over 50, because the awareness is very high that for a very long time the system has been unfair, but my final word is let us not guess at getting it right. Let us collect data, study it and take it very seriously because if we do not represent a huge number of women it is society's loss.

The Chairman: Terrific. Thank you, all three of you, for a fantastic session. That was really helpful to us. If we had rounds of applause you would get one, but we do not.

National Union of Journalists – written evidence

The National Union of Journalists (NUJ) is the voice for journalism and media professionals across the UK and Ireland. The union was founded in 1907 and has 30,000 members. It represents staff, freelancers and students working at home and abroad in the broadcast media, newspapers, news agencies, magazines, books, public relations, communications, online media and photography.

The NUJ has a proud history of supporting women journalists. We promote a diverse and representative media which reflects the society it serves. We campaign on behalf of women journalists who still earn less than their male counterparts and are denied the same promotion opportunities, either because of unfair recruitment processes or because family responsibilities have narrowed or curtailed their careers, unlike many of their male colleagues.

Summary

- The NUJ welcomes this investigation by the committee; although it is disappointed the committee has restricted its inquiry into women journalists working in the broadcast media. There is a clear cross-over between printed media and broadcast media with many women moving between the sectors. By looking at the position of women in broadcasting in isolation does not give the whole picture. The culture of the printed media is male-dominated, where women who have children and need time off for family matters are considered “light-weights”, where editors are mostly men and where hard news, financial and sports reporting are dominated by white heterosexual, middle aged men.
- Although there is plenty of data which show women lose out to men in broadcasting jobs and promotions throughout their careers, from the minute they leave journalism college – where female students outnumber male students – to the day they disappear from our screens once the wrinkles appear, there are no definitive or official statistics collected industry-wide which give the total picture. There is no information regarding BAME women or disabled women working in the industry. The NUJ would strongly recommend that all media organisations should be compelled to research, monitor and report on the levels (or lack of) diversity in employment.
- The NUJ cannot understand the lack of input on this issue from Ofcom, which should set the standard for the diversity monitoring, required of all broadcasting organisations and should insist on them completing a universal diversity questionnaire which, should be published on a regular basis. The existing voluntary diversity information gathering is not fit for purpose and that is why Ofcom should use its existing regulatory powers and get tougher. The regulator should set targets on the employment policies of broadcasting organisations and levy penalties if they are not met.
- A survey of NUJ women members, working or with previous experience of working in broadcasting, carried out this summer to inform the NUJ's submission to this inquiry, found that sexist attitudes and barriers are still prevalent in broadcasting media workplaces. The

survey data revealed many cases of unequal pay and women being overlooked for promotion. Our members gave some shocking examples of sexual harassment as well as incidents of "everyday sexism". The results mirrored other research in the industry, which found women in broadcasting were more likely than men to be judged by their looks, were given "softer" stories to cover and the respondents repeatedly identified the existence of an "old-boys' culture" in parts of the industry. More than 40 per cent (41 per cent) of those surveyed said that their duties as parent or carers sometimes conflicted with their working hours. The survey also suggested that conditions for women working in broadcasting had improved over time, but there was still some way to go to reach parity with male colleagues. Those surveyed called for more flexible working patterns and an end to discrimination against those who worked part-time. NUJ members also support equality audits, particularly on pay, and diversity training for all managers.

- Broadcasting is seen a glamorous career, people are desperate to have jobs in TV and radio and management is aware of this. That is one of the reasons that broadcasting (together with other creative industries) has been shown to be a "hotspot" for bullying. A survey of 400 workers in the media and arts found that, on average, 56 per cent of respondents had been bullied, harassed or discriminated against. In television this figure was 70 per cent and in radio 73 per cent. Women in radio were 20 per cent more likely to be targets of ill-treatment than men. Eight in 10 women (81 per cent) who reported bullying, harassment and discrimination said their gender was a factor.
- Witness evidence collected by the NUJ for the Rose Review, the BBC's inquiry into bullying and harassment carried out by Dinah Rose QC, published in May 2013, showed bullying was rife at the corporation and women and younger members of staff were the main targets. Women were subjected to sexual harassment and sexist attitudes from a largely-male dominated management that have the power to hire and fire. Dinah Rose's analysis of cases of sexual harassment found the majority of complainants were female and nearly all alleged perpetrators were men, with some complaints of same sex harassment. She found that in a number of cases people who had been found guilty of sexual harassment were protected and promoted. Rose called for an overhaul of the BBC's procedures dealing with complaints of bullying and said the BBC's policy must be extended to all people who work on the BBC's premises, including casual workers.
- It is more than a year since the publication of the Rose Review, the BBC accepted the report and recommendations but the situation at the corporation has not improved. The NUJ's experience in representing people bullied at the BBC is that the corporation is still dragging its heels. That is why the NUJ has called for an outside agency to be part of the process of dealing with these cases.
- The Federation of Entertainment Unions (FEU) has drawn up an industry-wide code of conduct and is asking arts and media organisations to sign it. The NUJ would like to see the communications committee back such initiatives in its recommendations.
- The NUJ would also like to urge the committee to seek out the evidence and views of universities and colleges offering media and journalism courses to find out how female and male students compare and why the latter find it easier to get jobs.

- The NUJ urges the committee to also address issues of multiple discrimination faced by women working in the broadcast media. We know there is a paucity of Black and disabled women in the industry but without accurate statistics it is very difficult to assess the severity of discrimination. Why, when we have a multi-cultural society do we still have a tiny number of Black women working in the broadcast media both on and off screen? We want the media to reflect the diversity within our society and that would mean more newsreaders, presenters, producers and other essential roles being filled by a variety of women in radio and television but without the data it is not possible to estimate the number of BAME and disabled women and the age ranges within the sector in terms of employment.

What does the data and academic research on women involved in news and current affairs broadcasting reveal? What other research helps to paint a picture of gender balance across news and current affairs broadcasting? How successful are broadcasters' voluntary initiatives and are they sufficient?

1. The research *Where are all the women?* (December 2011) by Guardian journalist, Kira Cochrane, showed that within a typical month, 78 per cent of newspaper articles are written by men. As the communications committee has noted, this trend is replicated in broadcasting: 72 per cent of Question Time contributors were men, as were 84 per cent of reporters and guests on Radio 4's Today programme.
2. Creative Skillset's report, *Tuning Out* (October 2011), about women working in the UK radio industry found that while women were better qualified than men (73 per cent of women have degrees, compared to 60 per cent of men), they were paid less – earning on average £2,200 less each year. They were also less likely to make it to the top. Women made up 34 per cent of senior managers and only 17 per cent reached board level. This figure was much lower than in television, where 29 per cent of board members were women. Older women were less well represented: 9 per cent of women in radio were 50 plus compared with 19 per cent of men. The report said more than 24 million women aged over 15 listened to radio each week: "That's 91 per cent of all women, and they make up 51 per cent of all radio listeners. We think they deserve a better deal."
3. Creative Skillset also studied the airtime allocated to female radio presenters. The *Sound Women* study looked at the output of 30 stations across the UK in the week beginning 31 March 2013, counting the presenter and co-presenter airtime hours. It found that one in five solo radio presenters were female; 39 per cent of presenting teams were all male and 4 per cent were all female. Solo women accounted for 12 per cent of prime-time drive time presenters and 13 per cent breakfast presenters; there were no examples of two women presenting together for either breakfast or drive time. Presenting teams hosting drive-in time shows made up 86 per cent of the shared hours and breakfast programme presenters totalled 66 per cent of airtime. There were no examples of two women presenting together for either programme category. The NUJ has welcomed the BBC director general's targets to increase the number of women working in local radio.
4. Figures obtained by a BBC FOI request showed that the mean average salary of male and female full-time staff employed by the BBC on 31 May 2011 was male £41,816 and

female £36,827. The BBC has a duty under its charter to promote equality of opportunity in employment. In its most recent report for 2012/13 it said: "At an overall level, the analysis showed that gender differences in pay are within the 'acceptable levels' of less than 5 per cent. However, more detailed findings showed that 10 per cent of staff have more than a 5 per cent 'unexplained pay differential' by gender."

5. The same report showed that at the highest grades of senior management the proportion of women fell to 37.4 per cent and of the 27 service controllers, only four were women.

6. Recently, John Simpson, the corporation's world affairs editor, was quoted as saying: "The BBC is even more grotesquely managed now than it was then with tough women running the place now. It was nicer and gentler then. The BBC is such a nanny and ghastly outfit." Whether what Simpson is saying is true or not, his implication is there is a problem because they are women.

7. Obtaining diversity data from ITN, ITV and Sky is more difficult compared with accessing BBC information. However, their websites show there is only one woman on the seven-member ITN board of directors and three of the 10 members of the management team are women. There are two women on the 15 person board of directors at Sky and three women on the 12 member executive team. When Rona Fairchild was announced as chair of the BBC Trust the headline in the Sunday Telegraph was: "Mother of three poised to lead the BBC." The evidence suggests there is still a glass ceiling for women in the broadcast media.

8. Figures gathered by Labour's Commission on Older Women (May 2013) showed 30 per cent of on-screen presenters were over the age of 50 and 82 per cent of them were men. The commission found 9 per cent of presenters over the age of 50 at Sky News were women. Figures for the overall workforce, on and off screen, showed the percentages for women over 50 were much higher: 46 per cent of the total workforce at Channel 4; 37 per cent the BBC and 24 per cent at ITN. There was no data for Channel 5 or Sky News. The evidence suggests that there are employment barriers in the broadcast media for older women.

9. Presenters on news and radio programmes have successfully challenged such discrimination in the broadcast media. For example, Selina Scott reached a settlement with Channel 5 in 2008, after launching a legal action for age discrimination and Miriam O'Reilly won her case for age discrimination in 2011 after she was dropped from BBC1's Country file. Writing in the Radio Times, Michael Buerk, former news reader and now a presenter of Radio 4's the Moral Maze said of his female colleagues: "If you got the job in the first place mainly because you look nice, I can't see why you should keep it when you don't." The emphasis on women's appearance does not equally apply to men in the broadcast industry and as a consequence the NUJ continues to encourage a cultural shift in the media that results in both genders being treated more fairly. The union wants people have access to jobs based on their skills and abilities.

10. In a 1992 survey covering 10 countries in Europe, North America, Asia and Africa, writer Kate Holman found 56 per cent of responding journalists (male and female) believed women were directed towards topics which traditionally had less status (human interest, social affairs, and culture), rather than being steered towards “high-status” topics such as business, economics or international news. As the NUJ said in its evidence to the DCMS select committee inquiry into women and sport (July 2014), you are more likely to see a woman reporter on the front line of a war than on the touch-line of a football match or rugby game.

11. Most of the research referenced in this submission has been gleaned from surveys and independent reviews. Trying to discover exactly how many women work in the broadcast media in the area of news and current affairs broadcasting remains difficult. The research data available is useful but it doesn't give a broad or detailed picture. The NUJ believes that it is essential to establish comprehensive diversity monitoring as a standard across all media organisations and companies. This monitoring must be thorough, transparent, easily obtained and comparable by organisation and other sectors of the industry. For example, the ITV and Sky websites do not give any information on diversity monitoring.

12. We face the same problem in the printed media which, apart from some exceptions such as the Guardian, refuses to accept the need for diversity monitoring. Unlike the print media, however, broadcasters are required to recognise the need to reflect the society they serve. That is why the NUJ cannot understand the lack of input from Ofcom, which could take full advantage of its rights and duties under Section 337 of the Broadcasting Act.

13. The NUJ believes that Ofcom could set the standard for the diversity monitoring required of all broadcasting companies and organisations by insisting they complete a standard and industry wide diversity questionnaire, that is organised and published by Ofcom and it would be incumbent on Ofcom to give media organisations targets and share best practice examples on diversity policies and implementation.

14. We know there is a problem with under-representation of women journalists in certain areas of broadcasting and of older women on screen/radio. This is also true in terms of women used as experts or spokespersons, something that we feel Ofcom could also take more interest in. Attempting to ascertain the number of women who can also identify as BAME or disabled is extremely difficult. The recent Creative Skillset survey referred to above shows that Asian and ethnic minority workers in TV and film (both genders) fell from 7.4 per cent in 2009 to 5.5 per cent in 2012. Its research showed that workers with disability (both genders) stayed the same at 1 per cent which was the same as the previous survey in 2006. Marverine Cole, herself a successful Black broadcaster on Sky, in an article for the Spectator in May 2013 spoke out about the lack of Black women fronting prime-time TV news. She expressed the view that when Moria Stewart was axed by the BBC in 2007 it almost wiped out the number of Black women newsreader talent which has never been replaced. Using a broader approach not focused only on gender highlights further concerns about equality. For example, it is extremely difficult to name disabled woman news reporters based in any of the major TV channels. Without diversity monitoring, how can we know if media organisations are fairly reflecting and representing the audience and without collecting the

evidence and doing the data analysis there is likely to be a lack of action to address inequality.

15. With colleagues in the FEU, the NUJ wrote to Ofcom, in June 2014, criticising its stance on diversity monitoring. Ofcom has a duty under Section 337 which states that: “the regulatory regime for every service to which this section applies includes the conditions that Ofcom consider appropriate for requiring the licence holder to make arrangements for promoting, in relation to employment with the licence holder, equality of opportunity, a) between men and women, b) between persons of different racial groups.” This also applies to disability.

16. However, in 2005 Ofcom decided that enforcing this licence requirement was too "draconian" and too "resource intensive" and instead decided to "encourage a climate of compliance", merely encouraging the licence holders to send in their equality monitoring data. Ofcom then resolved to withhold publication of this data for each named licence because the regulator believed that publishing it might discourage the licence holders from sending it in, despite this being a licence requirement.

17. In 2009, Ofcom formed the Broadcasting Equality and Training Regulator, allowing the broadcasters to regulate themselves on equality. In 2010 Ofcom closed it in the belief that the government intended to abolish Section 27.

18. The NUJ continues to maintain that the existing regime of voluntary diversity data gathering is not at all fit for purpose. Ofcom should use its existing regulatory powers and improve the collection of evidence so it can be independently analysed and assessed. Ofcom already has the power to enforce an industry-wide standard diversity audit and we hope the communications committee will recommend these powers are now implemented. Otherwise we will continue to be left with an incomplete and inaccurate picture – we need the specific details to be able to ensure employment policies and practices are fair.

When participants in news and current affairs broadcasting are chosen on “merit”, what constitutes “merit” and does this appropriately reflect the levels of female expertise in society?

19. It seems obvious that people should be recruited to news and current affairs on merit. It is often the argument used against the idea of quotas and preferential treatment for certain groups. Surely, it is only fair that the best person for the post should get the job? But it is worth looking at what "on merit" means.

20. Figures of women in public life, supplied by the Fawcett Society website show that: "Men outnumber women by four to one in parliament (women make up 22 per cent of MPs) and of 22 cabinet ministers, four are women. The business world also remains largely run by men, with only 17 per cent of FTSE 100 directorships held by women. When we turn to the media world, only a dismal 5 per cent of all editors are women and within the legal system, just 13.6 per cent of the senior judiciary are women." Yet there are already enough women of merit to become MPs, business leaders, judges and press executives.

21. Many roles in the 24-hour broadcasting business, involve working long and anti-social hours. It can involve night working and shift working and can mean, if a story is breaking, a reporter being sent off on a job with little or no notice. This is obviously more difficult for people who have responsibilities for their families and as carers. Broadcasting organisations need to improve on family-friendly policies and flexible working to encourage a more diverse workforce. This issue was picked up by several respondents to the latest NUJ survey. There is a clear need for organisations to appreciate that women who have families need shifts which allow them to use nurseries or child care providers. Several of our members also decried the usual management view that women who need to work part-time can't be serious journalists. There is a clear need for employers to realise that part-time workers can hold down senior journalistic roles. One example given to us was of a woman who was not offered a story that involved foreign travel as she had "kids". The job was then immediately given to a man who also had a family - without any thought as to what would happen to his "kids". It is still too often assumed that a male worker is the traditional 'breadwinner' and it is a women's role to look after the home and children. Gender stereotypes and gender discrimination mean women are at a disadvantaged at work.

22. Women journalism students often outnumber men studying on university and college courses and they do very well in their exams. Yet male students tend to get jobs faster after leaving college. The NUJ therefore urges the committee to seek the views of universities and colleges offering media and journalism courses to find out if women students are of lesser calibre or of less merit than their male counterparts.

23. When considering merit it is worth remembering that much of the media shares the realities of the business world when it comes to decision making and authority – either in the media or the political and economic institutions with which the media interfaces. Power tends to be in male hands – so, is this a question of whether women merit a place (and promotion) within the broadcasting media or is it a problem of male attitudes? Could the answer lie with structural inequality accompanied by prejudice – a product of gender stereotyping which still shapes our society?

Bullying, discrimination and harassment in broadcasting

24. More than a decade ago, in 2003, the NUJ released the findings of a survey of members that found broadcast journalists suffer more bullying than those in any other sector of the media, and the BBC was the worst culprit by far. A massive 87 per cent of respondents who said they had been bullied had worked for the BBC. The survey showed that the majority of bullies came from middle management and that bullies were almost twice as likely to be men as women.

25. A dossier put together by the NUJ for the Rose Review (2013), showed little change. The NUJ's submission contains witness statements gathered together by Michelle Stanistreet, the NUJ's general secretary and the detail provides a horrific catalogue of brutal and unfair treatment. The introduction states: "The nature of the bullying and harassment is as broad as it possibly could be – homophobic bullying, sexual harassment, disability discrimination, taunting about mental health conditions, unvarnished sexism, ageism, plain old bullying...you name it, members have experienced it."

26. A common theme in the submission was the way women were treated by colleagues, usually in a position of authority. The evidence showed that bullying and harassment was a significant problem at the BBC particularly for young people and for women. One witness said: "I was on the receiving end of unwanted advances by a BBC presenter for months. He basically made my life hell. He'd made it perfectly clear to me that if I was nice to him, he'd repay me with a fast track to promotion, calling in favours with his friends in management."

27. Others gave evidence of the BBC being like "an old-boys' club", where men in the office were sent on better and more important assignments and were promoted more readily. Similar sexist attitudes prevailed on BBC boards which made appointments. Parts of the corporation were not sympathetic to women's childcare arrangements. One witness said: "Most of the mothers have faced further bullying when requests for flexible working hours and childcare issues have been raised. Our young male colleagues are repeatedly, and often unjustifiably, promoted above us."

28. These problems are exacerbated when the BBC fails to deal with bullying when it is reported. It was more often the victim than the perpetrator who was moved on. This was picked up by Dinah Rose who said in her report: "Many contributors to the review have said that they are fearful of raising complaints about bullying, harassment and other inappropriate behaviour, because of the potential impact on their career, reputational damage, and concern about encouraging more of the same treatment."

29. A survey of 400 workers in the media and arts (November 2013), carried out by the FEU with members working in broadcasting as journalists, actors, technicians, writers and musicians, painted a similar picture. On average, 56 per cent of respondents had been bullied, harassed or discriminated against. In television this figure was 70 per cent and in radio 73 per cent. Women in radio were 20 per cent more likely to be targets of ill-treatment than men. Eight in 10 women (81 per cent) who reported bullying, harassment and discrimination said their gender was a factor. The respondents reported incidents ranging from lewd comments to sexual assault and commented on pressure from superiors to enter sexual relationships. The NUJ is also aware of bullying cases where sexism is combined with racism. For example, a woman was discriminated against by her line manager because she did not cover her arms and dress in a modest way. Multiple forms of discrimination can be very difficult to prove and it is sometimes easier to use sex discrimination alone when the reality is that a woman is being discriminated against because she is a woman and because she is also Black or disabled.

30. The BBC said in response to the Rose Review: "We take seriously the full findings of the review, including reported incidents of sexual harassment and sexism, and its implications for the promotion of workforce equality and diversity at the BBC." It pledged to change its procedures in line with the recommendations. A year later, the NUJ has found that when dealing with cases of bullying and harassment at the BBC, the Rose Review's recommendations are not being implemented and the NUJ are still dealing with cases that pre-date the review.

Does the issue exist in other cultures? If so, is there evidence that any other culture is more successful in representing female expertise and authority both on screen and in the production of news, current affairs and serious factual broadcasting? If so, how?

31. The Wage Indicator Global Wage report: Gender Pay Gap in Journalism (2012) said that almost 40 per cent of all working journalists were women. It looked at data in 16 countries and found that nowhere do women's wages and benefits equal those of men, regardless of decades of equal pay legislation. The report said: "As women age, as they do not get promoted as often or as quickly as men. Family unfriendly practices continue; not allowing flexible working, or penalising women for taking time out to raise young children". The UK was found to have a 12 per cent gender gap in pay. The report, published with support of the International Federation of Journalists (IFJ), found in general, the gender pay gap increased with age.

32. An article published in 2001 by Margaret Gallagher, a freelance researcher and writer specializing in gender and media, pointed out that in most European countries, women were a clear minority of working journalists in radio and television. The exceptions were confined to countries formerly within the orbit of the Soviet Union, where the profession had an altogether different status from that in Western Europe. She said: "It is quite conceivable that, as the media systems of these countries move from a state-financed to a commercially financed basis, the proportion of women employed as journalists will fall—as has already been documented in the case of the former German Democratic Republic."

33. The Global Media Monitoring Project is the largest longitudinal study about gender and the media and is carried out by the World Association for Christian Communication, a non-governmental organisation. The latest report in 2010, based on 108 countries, found that 24 per cent of the people heard or read about in print, radio and television news are female. This compared with 17 per cent in 1995. The percentage of stories reported on television, radio and newspapers by female reporters is similar to that registered in 2005, 37 per cent. The percentage of stories by female reporters across all three mediums rose until 2005. "The statistics for radio are noteworthy for the sharp rise between 2000 and 2005 (from 27 per cent to 45 per cent of stories reported by women), followed by a dramatic 8 percentage point drop 5 years later. The negative changes in radio between 2005 and 2010 account for the stagnation in the overall average statistic found in 2010." Just over half (52 per cent) of stories on television and 45 per cent on radio were presented by women. Men reported 67 per cent of stories on politics/government, 65 per cent of stories on crime/violence and 60 per cent of stories on the economy. Stories by female reporters contained more female news subjects than stories by male reporters.

34. A 1995 study, published by UNESCO, reporting on 239 companies in 43 countries, (21 were in Europe), found women in Estonia and Lithuania had reached 50 per cent of the media workforce. In Western Europe, women fared best in broadcasting (40 per cent in UK, 39 per cent in Denmark) and in Nordic Europe; women were well over 40 per cent in all four countries surveyed. At executive producer levels, however, women's advancement was strong only in Estonia (48 per cent) and Romania (40 per cent), but ranging from 4 per cent in Denmark to 33 per cent in Bulgaria in the rest of Europe.

35. Journalism unions (including the NUJ) play a role in supporting women in the media. The IFJ's handbook, *Getting the Balance Right: Gender Equality in Journalism* (2009), encouraged women trade unionists to map, and then publicise, the occupational status of male and female employees in their newsrooms and to advocate equal pay, health and safety audits, flexible working, late-night compensation, crèches and after-school subsidies, as well as other mechanisms to support women in the workplace. We would argue these recommendations are still relevant in 2014.

36. A European Institute for Gender Equality report (2013) based on the 27 EU countries plus Croatia, said: "Despite the fact that women have made up nearly half the workforce within the media industry in the EU and account for more than half of tertiary-level graduates for media-related careers for many years, the proportion of women involved in top-level decision-making in media organisations remains low. This discrepancy manifests the prevailing gender inequality and shows a waste of much highly qualified and skilled human resources... Many women still come up against glass-ceiling barriers and ingrained prejudices that prevent their advancement into higher-ranking jobs and top leadership positions." The report found that women comprise one in four board member positions in selected media organisations in the EU, with women being represented on the boards of public service broadcasters.

37. The Social Mobility and Child Poverty Commission report *Elitist Britain?* (2014) found that journalism had become even more elitist and 54 per cent of the top hundred media professionals had been educated at private schools. This combined with the use of unpaid internships by a majority of the media clearly poses a disadvantage to young, working class women trying to enter the profession. The focus on private schooling and/or an Oxbridge university education combined with unpaid internships, often obtained by word of mouth in elitist circles, favours those from rich backgrounds who can afford to work for nothing until they are established. This narrows down the diversity of the industry, affecting not just young working class women but also those from BAME communities.

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September 2014

National Union of Journalists, Women in Film and Television and Women in Journalism – oral evidence (QQ 10-18)

Evidence Session No. 1

Heard in Public

Questions 1 – 18

TUESDAY 21 OCTOBER 2014

Members present

Lord Best (Chairman)
Baroness Bakewell
Lord Clement-Jones
Baroness Deech
Lord Dubs
Baroness Fookes
Baroness Hanham
Baroness Healy of Primrose Hill
Lord Horam
Bishop of Norwich
Lord Razzall
Baroness Scotland of Asthal
Lord Sherbourne of Didsbury

Examination of Witnesses

Michelle Stanistreet, General Secretary, National Union of Journalists, **Kate Kinninmont**, Women in Film and Television and **Jane Martinson**, Women in Journalism.

Q10 The Chairman: Welcome to our team there. Thank you very much for joining us. You have seen what happens from the back row, so you can see how it all works. I am going to launch off, tell you that we are being televised and I am going to ask you, if you would, to say who you are so that is on the record and the particular perspective you are coming from, but please do not make a long speech, because we are going to get into the questions immediately thereafter. Shall I start with you, Michelle? Welcome and please, a bit about yourself.

Michelle Stanistreet: Thank you very much. My name is Michelle Stanistreet. I am the General Secretary of the National Union of Journalists, which covers broadcasting but also journalists working across the entire industry in the UK and also Ireland. We have about 30,000 members, about a third of which are women, although the rate of members coming in now at the start of their career tends to be pretty even in terms of take-up, so half and half—half of new recruits are women.

Kate Kinninmont: My name is Kate Kinninmont and I am Chief Executive of an organisation called Women in Film and TV. We have 1,400 members and they range across all genres. They also include people who work in animation and games and all the new varieties of

screen creativity. Our mission is very much to support and promote the work and career of women, so that is the angle that I am coming at it from.

Jane Martinson: My name is Jane Martinson. I am the Head of Media at the *Guardian* and have been so since September. Before that, I spent four years as the *Guardian's* women's editor and have been the chair of Women in Journalism because of my keen interest in women and media. I would like to say, just as an opening remark, having spent the morning at the Select Committee in the other House listening to the Culture Secretary, I immediately want to congratulate you for the gender equality of your own Committee in contrast to Mr Whittingdale's.

Q11 The Chairman: We will accept that compliment. Thank you very much. We have been hearing all this evidence and we are becoming familiar with the picture. There is a great dearth of women in broadcasting and news and current affairs, particularly older women, but why? What are the real underlying reasons why we are in the position that we are? We could go in reverse order down the line. Jane, could we start at your end?

Jane Martinson: Before saying why, because I think that is a much deeper question, from the research that we did we were very keen to get more data because in this area there is a lot of hunch work. There are a few odd random bits of studies, but in terms of across the board data we decided to do something on the front pages of newspapers, because many of our members at Women in Journalism work across print and digital media. As a shop window and because of the nature of the media, we felt that was important. We also covered three distinct areas.

That is a long way to answer the question, but we looked at the number of women versus men who were writing stories. We looked at the people that were quoted and in what capacity, so whether they were quoted as experts or victims or celebrities—we had five sub-headings including as experts and as victims—and we also looked at the use of pictures. That research showed some very interesting findings, some of which were surprising and some not so. That was published two years ago. Some of the things that were found about the way women are represented and the way they are seen is very much reflected across the entire media industry.

In terms of why, I think there was a question in the House, and many reasons are given, about working practices and about what happens. I think someone presenting earlier mentioned the fact that, in terms of entry into the media industry, it is very much 50:50, maybe even slightly more women who graduate from university and go to what is now much more of a graduate profession. By the time they reach their 30s, there is an absolute divide, where men continue and women do not. Obviously in the television industry the ageism is marked enough that the report done by Harriet Harman last May found 82% of all the over-50s on TV were men, so only 16% of the over-50s on TV were women.

When you are trying to look at it, it seems that, in terms of education and in terms of desire to be in the industry, that is very much equal. Why? Our research showed the attitudes towards women are pretty entrenched. I think we were all surprised at the number of men that were seen as experts compared to women, so 2% of all victims quoted on front pages were men, 60% were women and the rest were children. Of experts, 82% were men and 60% women. The sort of divide between the way women are seen was entrenched, which I think is relevant to how women progress not just in media, but obviously in academia,

across a whole range of industries, and we should look towards parenting and what happens when men and women have children and how they are then treated differently.

I think there was an answer in the House recently in which this was seen as an across-the-board issue, where Helen Grant, in answer to a question from the Member for Sheffield Central about the representation of women in the media, said that this was an issue: the Government was helping women by reducing the cost of childcare, addressing the gender pay gap, increasing flexible working and parental leave. I would say that was part of it and the rest of it is cultural attitudes.

The Chairman: Thank you very much. If you agree with anything that has already been said, please do not bother to say it again. Thank you very much, Jane. Kate, please.

Kate Kinnimont: I would agree with Jane about it being cultural. When you think about it, we had an equality Act in 1975 and then we had it again in 2010. We have the legislation in place, but one of the things that rather intrigues me is why the BBC should be exempt from some of the legislation for editorial reasons. That is something I would be interested to hear an answer on.

Also, culturally, because men were always seen to have greater authority, when women came in they tended to be in a more junior role. There are about three times as many male reporters as women reporters and yet, when you look on the news, you are just as likely to see a woman in Afghanistan or Iraq on the front line, where we do not even have women soldiers on the front line. There is a disparity between what women can achieve and what they seem to be able to achieve within a departmental corporation.

One of the things that worries me is that women still do not receive the same pay in news and current affairs, and the correspondents are all on a special thing called Special Pay Standard, I think it is, where, although the BBC has all sorts of rates for producers and camera people and so forth, if you are a news correspondent you have a negotiated pay that no one else may know. Again, I would like to see transparency. I think across the board in everything that I have heard from the previous meeting and from this meeting, if we had transparency, people would have to step up. Where we do not know what is happening, where we do not know if freelancers are recruited in the same way as staff people, where we do not know if there is a gender pay differential, where we do not know just how many people have risen up on merits or not, I think, especially for a public service broadcaster like the BBC, it would be terrific to see pay audits and to see information about transparency in each department and some level of transparency about how recruitment occurs.

Michelle Stanistreet: I would agree on the cultural issues that have been highlighted already. In very practical terms, that translates into real challenges for women across the media industry that we absolutely see prevalent in broadcasting, which is obviously your focus today particularly. I think there are lots of factors. Certainly in the NUJ's experience, you do get women coming into the industry and they are on a fairly level pegging with their peers at the start and then they do reach a stage in their career where they face more discrimination effectively in terms of the opportunities that are afforded to them in terms of how they are treated.

It just seems staggering that there is still such a major problem when it comes to equal pay, decades after legislation. In a recent survey that we did of our broadcasting members for the purposes of this inquiry, the figure that came out quite a lot as a minimum differential

between what you might be getting paid for the same work as a guy who works in the same department or area was £10,000, which is an enormous amount of money. In some parts of the industry, it is much bigger than that. We had people filling in the questionnaire and saying they discovered that one of them was on 40% less than a man who was doing the commensurate work just because they do not have the same genitalia. It is outrageous and the fact that it exists in parts of the industry, for example the BBC—and the BBC is not the only culprit by any means, but it is a public body and it should have much higher standards. It should not allow those kinds of things to happen. Unfortunately, it is endemic across the media industry and particularly in broadcasting as well.

But there are other kinds of practical issues that women face in the workplace that I think add to those challenges. There is the problem of flexible working and the fact that part-time staff are often treated unfairly comparatively, so you reach an age where for family-friendly reasons you need to have slightly more flexibility on how you do your work. Women have been side-lined as a consequence, regardless of the experience and the skills that they can bring to that role. Those things are kind of institutionalised. It is also because mainly it is blokes who are in senior positions making these decisions and so the culture perpetuates in that sense.

Also, in the survey that we did and anecdotally and in representative cases that we take as the union, the instances of sexism are eye-watering and instances of bullying and harassment are often linked to a person's gender or their sexuality or the fact that they are an older woman. These are not isolated cases. They are absolutely part of a pattern. The NUJ gave a submission, which was over 100 pages long, of first-person testimony to the Dinah Rose inquiry when that addressed ostensibly the historical problem of bullying and harassment within the BBC. That evidence showed that it was very much a problem that was alive and kicking. Some of those cases have led to investigations that I have handled personally over the last 18 months that have been truly shocking and have lifted the lid for me on how many aspects of the BBC operate—behaviour that has been allowed to take place and has been actively condoned.

Achieving that cultural change in an institution the size of the BBC and with the levels of bureaucracy that it has is challenging. We are doing our best as a trade union, but it is hard going, despite some positive goodwill on the part of some of those running the BBC to try to achieve change. But when in practice, on a day-to-day level, you have managers who are allowed to hire their friends and set salaries that are completely outwith the collective agreements that are in place, that is quite difficult. If you look at other broadcasters, they do not even have the policies. They do not even have the words on paper that the BBC can point to and say, "This is best practice".

Q12 Baroness Deech: Can I just ask a quick supplementary? Do you think having a woman chair of the BBC would make a difference? Perhaps Ms Kinninmont can answer.

Kate Kinninmont: It can only help, but I think it is part of a general feeling now that everybody wants to get it right. I do not think that the powers that be are misogynistic by any means, but I think people do not realise what is going on. When City University London's journalism department started to do their expert campaign and started to monitor what was happening on news and current affairs programmes, it was then published and broadcast that in television weekly—and people were embarrassed to know—there would

be six men's voices for every one woman's voice or whatever. They had not recognised it in the first place and then they did not know what to do.

The "Today" programme, which was always the most culpable in everybody's eyes, was edited by Ceri Thomas, who said, "But there are not any more women" because he did not know any women who could work with John Humphrys, and suddenly you find there is Mishal Husain, who is utterly brilliant and was there all the time. This goes back to what Michelle was saying. Where you do not have open recruitment, where you have a lot of freelance people, people naturally do not want to take a lot of risk, they go to people they know and that is their circles, so how do you break that open?

A very parallel thing happened in television with women directors, which I will just tell you about very briefly. Directors UK take the royalty statements for every television director, so they know more than the broadcasters, more than anybody, who has been directing what. They did a survey and found that only 13% of directors were women on drama; they found there were drama series who had never employed a woman. The whole thing was utterly embarrassing to the broadcasters. They took their results around the broadcasters. The broadcasters were then coming to us at Women in Film and saying, "But are there women directors and writers, because we should know about it?" Yes, they should know about it, but what is happening is that they are pulling people from the same little pool and I think if things were advertised properly, if recruitment were followed through, they would find the hidden Mishal Husains.

Jane Martinson: Can I answer that as well? Having listened to Rona Fairhead at the Select Committee this morning, it is very early days, but one thing that I did find interesting, she did talk about how the trust is there to represent licence-fee payers. In talking about the "Today" programme, the reason that is often given and was given by Ceri Thomas several times in various interviews—and it has been given by many BBC executives—are people do not write into the "Today" programme saying, "Where are the women?" I do not think that is true anymore. I think there is growing campaigns across social media, whether Twitter or other outlets, in which people are doing diversity audits, "Where are the women? Where are the diverse voices?"

I also think the licence-fee payers are the focus. As Rona Fairhead said today, she wanted to work out what licence-fee payers wanted. I think if that is an issue, then the trust will have a bigger role, whether it is headed by a woman or not.

Kate Kinninmont: One appointment that definitely has helped is Tony Hall coming into the BBC from outside. He immediately picked up on the fact that, of all the radio breakfast shows, 85% were presented by a man, 15% were presented by a pairing, a man and a woman, and 0% were presented by a woman. He said to all the radio stations, "You have to get a woman on your breakfast programme. I know they will all say it is not possible, but it will be possible", and he did and, lo, it has come to pass. He did the same with trying to make the BBC less class ridden and decided that there should be an apprentice in every station and, lo, it came to pass. That is partly because he has come from the outside and he is looking at it. That is where self-regulation comes in. If you are in the inside and you do know not women whom you could hire for something and you hire from your circle, how can you fix it?

The Chairman: Thank you very much. I think we are going to have to skip one or two questions if we are to get through on time. If you will forgive me, Lord Razzall, I think we will go to Baroness Bakewell next.

Q13 Baroness Bakewell: I am asking question 3. They are all familiar to me, as you will know over many years. How does the situation of women working in news and current affairs compare with the situation of women working in other parts of the media industry, in film production, and even wider, in the business production, the whole getting together of money and organising contracts? To what extent do you agree with the view that gender balance in this field is particularly important because of the wider reach that current affairs programmes have and the impact they have on society at large? How we compare with the film industry is very interesting, I think.

Kate Kinninmont: I think it is very, very similar across film and television. It is very similar in television drama, as the directors have discovered. Very often women are in the more caring roles—it is almost like nurses versus doctors—so people will say, “Oh gosh, I was in the BBC the other day and it is full of women”, but they are PAs and they are researchers and so on and so forth. I think it is at the sharp end, so whether that is a film director, of whom there is something like 13%, a similar percentage of women directors in drama, so that is film and drama are quite similar. There are more women working in children’s, but this is all part of that whole cultural aspect, where people do not seem to believe that women can be given a high budget. Very few of what they call the shiny-floor shows—“Strictly Come Dancing” and everything—are headed up by women.

It is purely a cultural thing, it seems to me. I started off at the BBC and worked my way up and did a whole lot of things, but now what is terribly difficult, I think, for anybody is the freelance nature of it. If a woman comes in and she works, there is no maternity rights, there is no sickness rights or whatever, as you know, if you are freelance, and that is the way the whole industry is going. Then if a woman steps out to have a child, it is almost impossible to get back in.

Baroness Bakewell: How much do you think it matters that news and current affairs, the hard core of this stuff, should represent women as equally as the rest? Why does that matter in our cultural life?

Kate Kinninmont: It does matter, because it is about credibility and authority. There are more women—this is the thing that never fails to astonish me. We are 51%; we are not 13% or 15%. More women come out with degrees these days, more women are coming out as doctors, more women are coming out as lawyers. Why in news and current affairs, where you want the sharpest minds and most able people and these courageous people, are we asking: where are the women?

Jane Martinson: Also, one thing is the representation, so the viewer should not have to just be served up a diet of endless men. Essentially, what you see on the screen and listen to on the radio should reflect the communities that those broadcasters are serving. That is one element of it, but it is also important that there is not just a tokenistic approach by broadcasters just to have the visible talent in that sense more gender balanced; it is important that that seeps through their entire operation, because if you do not have that in news and current affairs, then you are getting a news agenda and a current affairs agenda that is just seen through the prism of men, and often men of a certain age, in those editorial

positions. You just do not have that diversity of story ideas and content and voices that come through, so we are losing out as consumers of that as much as women in the industry, and their talent and their skills and their experience are being ignored and side-lined.

Q14 Baroness Bakewell: Are you not in danger, though—I am playing devil’s advocate to some extent—of saying, if there were women in executive positions, more women producers and they are agenda setters, they would set what you would call a different agenda, which might be called a feminine agenda?

Michelle Stanistreet: No, I think it would be more diverse, but once you reach a tipping point, when it is normalised to have women in different levels and positions of seniority, the other things flow from that and things change and cultural change is achieved. It is not about having an editorial agenda; it is not like saying “Serve up the women’s pages”—a kind of ghettoised approach to news and current affairs. It is about genuine diversity in that sense.

Jane Martinson: I should say that one of the reasons that we chose front pages for our research—because other research had been done by WIJ committee member Kira Cochrane for the *Guardian*—because the news and current affairs heart of newspapers flows through to the rest of the media industry, whether or not that is online. It is very old-fashioned to think about front pages, as fewer and fewer of us are reading newspapers, but it absolutely dictates what goes online and also what is covered by, as Robert Peston has said, the broadcast industry. When you look at news and current affairs, that dictates so much of our cultural life, what is happening today and what we think matters. They are the areas that are absolutely dominated by men—roughly an 80:20 split. That applies not just to front-page by-lines, but to experts. Women in those jobs in broadcasting—and in fact, in the corridors of power in the House of Commons—is about 80:20. Is it not 22% of MPs are women? News and current affairs is the very heart of what the news media industry is supposed to be doing and of course you will get more women working for features and working for various bits of the organisation. That is not to say that those things should be so gender imbalanced, because men and women have a role to play in all aspects of our cultural life—the hard investigations and the current affairs that we all depend on, and that often lead to the features that we then want to read about and lifestyle issues that we care about.

Kate Kinninmont: May I add, Baroness Bakewell, that it is also an employment issue? If you have a son and a daughter, for example, and they both want to be television journalists and they are both incredibly bright, you would hope they would have an equal opportunity. That is where it is an issue.

Lord Horam: Can I ask a question of Michelle? You said in your written evidence that the NUJ cannot understand the lack of input from Ofcom. Since you were sitting in, you may have heard mention of Ofcom in the last session. What do you think they should be doing?

Michelle Stanistreet: I think they should be doing what they were tasked to do originally, which is to be properly monitoring the situation and being transparent and reporting on that and holding the broadcasters to account. Clearly, over a period of time, I think they referred to it at one stage as draconian and too resource intensive, and they have kind of, I think, shirked that duty and those responsibilities.

National Union of Journalists, Women in Film and Television and Women in Journalism – oral evidence (QQ 10-18)

Lord Horam: They have had a specific excuse, if you like. They have said it is too draconian and too resource intensive; is that what you are saying? It just does not have the priority.

Michelle Stanistreet: They may as well say, “Oh, it is too boring and it does not matter to anybody”. I do not accept that it is draconian. I think it is transparent and it is sensible.

Lord Horam: It is astonishing they should have said that openly, is it not?

Michelle Stanistreet: It says a lot about Ofcom and the attitudes that were prevalent at that time. I think that was back in 2005. Maybe they have become slightly more enlightened since—I do not know. But I think that that is a core duty and a responsibility and it is something that they can do very easily and in a straightforward way, I believe, and it would be something that the whole industry could benefit from, because I think that would seep through to the broader media, not just the broadcasters. If they were honest and upfront in publishing that information, it would also consequentially lead to changes in behaviour in the broadcasters. If there is a duty that they fulfil and it is publicised and it is transparent, then of course that will lead to changes of behaviour in terms of how people approach what are fundamental issues of fairness, I believe, in employment terms and in terms of the broader kind of cultural issues. But I think Ofcom has dodged that responsibility in the past and they have handed that power back to the broadcasters themselves. I think that they intend to just maintain that regime of voluntary diversity data, which in the NUJ’s view is just not fit for purpose. It is not good enough.

Lord Clement-Jones: In that context, have any of the voluntary initiatives adopted by any of the news and current affairs broadcasters had an impact at all?

Michelle Stanistreet: Not in the NUJ’s view, no. We are not dealing with philanthropists. There are reasons, of which we have talked about lots of different factors that have built up to a very long-standing culture, where women are side-lined or not treated fairly or not paid what they are worth. I think it takes a bit more than goodwill to change that, and I think Ofcom is in a position where it could facilitate the process of requiring them to provide that information and holding them to account when they do not or when they are failing in their duties. The BBC, as a public body, has a particular role to play and I think in the broader creative industries, the things that the BBC does well have an impact on the broader industry. They should lead the way on this.

Lord Clement-Jones: You see the solutions as regulatory, in a sense, rather than self-imposed. Do you need a regulator to ensure they happen?

Michelle Stanistreet: Self-imposed goodwill has not worked, so, yes, regulation would be the way forward.

Jane Martinson: I should also say, even before Ofcom regulates, we need just some way of collecting data on these things. When you say, “How effective are these voluntary initiatives?”, it is so important that we properly trace it, because every piece of research you do, people can say, “That cannot be right. There are loads of women in the newsroom. That cannot be right. You go into the BBC, it is full of women, loads of women here”. When you look at it, if you were to track the Expert Women initiative that the BBC did voluntarily, with much fanfare, they had two big cohorts of women and then they said, “Oh, we have Maggie Aderin-Pocock. It is marvellous”. It is marvellous, but they do not say, “When we look across all our input in news and current affairs, in the drama department, this is our gender

diversity audit”. That is what you want even before. In a way, I think we are a very long way from saying that Ofcom or any regulator—such as IPSO, God forbid—could say, “We mandate you as an industry to do this”. We could try that, but the issue of mandating the media has never worked well. However, just being able to gather the evidence and to make that some requirement would be a great step forward.

Q15 Baroness Deech: Very briefly, Ms Kinnimont, why do you think so many women are moving to freelance rather than permanent contracts, and are they treated as well as permanent employees? I almost know the answer, but anyway.

Kate Kinnimont: I think a lot of people are becoming freelance not out of choice. I believe the BBC has just made 500 people redundant in news and current affairs. For example, all of the staff reporters on “Panorama” have been made redundant and they will be replaced by freelance people. I can see why that is happening: it is largely a financial thing, as it is much easier to get rid of people on a contract, but also you do not have to look after them in the way that in the BBC, when I was there, you would be trained, you would have your work reviewed and you would be lined up for promotion. The BBC invested in people and worked with them—I am talking about the 1980s and the 1990s—but if your entire staff eventually becomes freelance and they have no sick pay, they have no maternity rights, they are outside of the Employment Protection Act, nobody is responsible for their training or their development or their careers, I think a very worrying situation could ensue in terms of whether it is still a profession.

Baroness Deech: Are any women themselves choosing to go freelance because the permanent working conditions are not suitable for them?

Kate Kinnimont: Not in my experience, in so far as, being freelance, you do not know when your next job is coming up.

Baroness Deech: There is no childcare issue or anything like that, is there?

Kate Kinnimont: I do not think there is anything preferable. There are no crèches. The first thing the BBC did, I think, whenever the cuts came was to get rid of the crèche. I do not know of any family-friendly broadcaster that does any of that if you were a staff person, but there certainly is not anything if you are freelance.

Michelle Stanistreet: Can I just come in on that point as well? I think casualisation of the industry has been an enormous trend in recent years, not just in broadcasting, but throughout the wider industry. In many ways, it has had a devastating impact on newsroom culture and on people’s ability to stand up for themselves in the workplace. I think there is a difference between kind of genuine freelancing and the kind of casualisation, where a lot of people, you would think if you were working with them, you would just assume that they were on a permanent job. They might have been there for months or years but have no security of employment and are just reliant on day shifts, in that sense. It is partly as a consequence of all the redundancies in the industry this has become even more prevalent.

But if you have a problem, if you believe you are bullied or harassed because of your age or because of your gender or you think you are being paid less than somebody that you work with, it is very hard to put your head above the parapet and to complain about that when next week’s shifts could dry up as a consequence. It puts those individuals in a much more precarious position than people who are on permanent staff contracts and I think that is a

negative issue. It makes it quite a compliant workforce, I suppose, in some other ways, so you can see what the attraction is for some companies.

But also on the issue of freelancers, particularly in the kind of news and current affairs environment, they do not get the same training. Kate is absolutely right that they do not get access to the same support. If you look at the moment in parts of the world where journalists are working in hostile environments, the vast majority of them are working on a freelance basis. All of that risk and responsibility has kind of been outsourced for a lot of the companies, so they are enjoying the kind of copy that comes in and they can take advantage of that, but they are not providing the safety equipment and for women they are not providing specific training. That is not just about the kit that you might have and the different kind of kit you might need as a woman practically compared to a male foreign correspondent, but also issues of risks of sexual violence and attacks when you are working in different parts of the world. That support structure has been pretty much dismantled in recent years and I think that is a major problem in the industry at the moment, and obviously foreign news is an incredibly risky business for journalists right now.

Q16 Baroness Scotland of Asthal: I just wanted to ask you about the evidence, if any, of anyone undertaking an equality impact assessment before they make these shifts either into casual work or otherwise. Is the import of your evidence that it is worth talking about the application of the Equality Act more forcefully to make sure that equality is delivered in a systemically prudent way?

Michelle Stanistreet: We have certainly had experience. We in the NUJ have absolutely pushed many times for equality impact assessments at the point in which a company is devising a scheme and particular structural change issues. We have had some examples where the BBC, for example, has eventually carried one out, but on the current cuts happening at the BBC and the so-called Delivering Quality First initiative, the cuts aimed at news and current affairs, they have not carried out an equality impact assessment. This was a dispute that the NUJ members at the BBC were almost going to be striking on at the time of the Scottish referendum. We have come to a resolution and a settlement that is still being worked through in practical terms.

The Chairman: Oh dear, very sorry. We are going to have to leave you momentarily. We will be about eight minutes. If you could hang in there, we would be very grateful. Thank you.

Sitting suspended for a Division in the House.

The Chairman: Thank you for bearing with us there, and we have lost a few along the way. People will re-emerge, but we are going to go to the Bishop of Norwich. Oh, we did not finish. No, you are quite right. Let us do that one properly.

Baroness Scotland of Asthal: You were talking about the assessment, but I wanted to ask you about expectation statements, because there has to be an expectation of best practice. I wondered what, if anything, you would like to say about Ofcom creating an expectation of good practice for the industry and how, if at all, that could be applied.

Kate Kinninmont: I had been on a committee called the Broadcast Equality & Training Regulator, which had a very specific purpose. It was part of Ofcom and it disappeared and I do not know why. I think Ofcom is dealing with so much that it might be a very useful thing

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to bring in such a specific committee again who would be charged with looking at equality and training.

Baroness Scotland of Asthal: Monitoring it?

Kate Kinninmont: Regulating it.

Baroness Scotland of Asthal: Yes. Sometimes they prefer the word “monitoring” to “regulating”. It is the outcome that matters as opposed to the word that is used, I think.

Kate Kinninmont: Very good point, Baroness.

Q17 Bishop of Norwich: We heard in the previous session that Scandinavia is a beacon of equality in this area, but we also heard that eastern Europe is to some degree as well. I think in the NUJ evidence you quoted a UNESCO report that might be quite old now to illustrate that. The thing that intrigues me is why eastern Europe might buck this trend, especially if, in your evidence, Romania has almost half of its senior editors in media as women in a culture that is, when you think about the power of the Romanian Orthodox Church, very patriarchal. If we are talking about culture, why are some of these countries, with a rather patriarchal culture, ones in which women flourish in the media, and can we learn anything from that?

Michelle Stanistreet: You are right that the UNESCO report that was quoted is quite old—I think it is almost 20 years old. I think there are different issues. There is the issue of density of women in the workforce, so you can look at some of the figures and it looks quite healthy, but then if you probe further, certainly in some of the countries that you have mentioned, some work that has been done with members of sister unions of the NUJ in the International Federation of Journalists would say that the profession of journalism, the industry of journalism, in some countries is referred to as feminised. So there are more women working in it, but along with that has come a drop in standards and a drop in wages and working conditions. They are not positive things in that sense, so having more women in the industry is used as a reason to kind of devalue it or to pay less. That is not something anybody wants to aspire to either. There are a lot of challenges for women journalists working in many of those countries, and certainly we have worked with a lot of our sister unions on issues of tackling sexism in workplaces and sexual harassment, so there are a lot of problems there.

Also, I think we referenced in our submission a more recent report from 2012 called *Gender Pay Gap in Journalism: WageIndicator Global Wage Report in Journalism*. That found that across the piece 40% of journalists were women, and in 16 countries it found that nowhere did women’s wages and benefits equal those of men, regardless of decades of equal pay legislation in all of those different countries. That was a pretty depressing finding across the piece.

Bishop of Norwich: That applies in Scandinavia as well, does it?

Michelle Stanistreet: I do not have the list. I can send separately the list of those countries, but in the UK at that time the gender pay gap was identified as 12% by the IFJ, which was a partner in that report. Interestingly, one of the findings was that the gender pay gap increased with age as well. Again, it is the different double-whammies of discrimination at different stages. In America, I think it found that women’s share of management posts had increased by only 1% per year since 1977, so if that rate continued, it would be another 30

years before there was gender balance in the top newspaper jobs in the States. I think there is a lot of international challenges as well as the ones that we are facing here in the UK.

Jane Martinson: In terms of content and who is quoted in those reports, again there is a real mismatch between women being much more typically seen as victims and men much more typically being seen as experts.

Q18 Lord Sherbourne of Didsbury: Let me come back to one of the themes of both this session and the previous session, which is that everybody knows there is a problem, all sorts of organisations appear to have policies, but they are not always implemented. We heard very powerfully before about the lack of implementation. What I would like to ask is this. I can see that having more monitoring or information to expose the position and to make people more aware and put pressure on them is a highly desirable thing. I can also see that it is helpful to have in place the right manager—you mentioned Tony Hall as an example—but this is obviously rather erratic, whether you get an active, committed manager or not. Having said those two things, if the authorities, be it Government or Ofcom, back away from regulation, what would be three practical things that you think could be done?

Kate Kinninmont: I think transparency and exposure worked very, very well in broadcasting when it came to the Expert Women campaign, which had started off as a postgrad piece of research at City of London University’s journalism department. Broadcast picked it up and then every week there would be an exposé programme by programme—it is like the old name and shame—about the number of women. Then the broadcasters were being compared and contrasted and that was possibly the most effective thing that has happened in the last couple of years. The number of women has become much more equal, not completely equal, but the question was over the last five years. Over the last two years, in the life of this Expert Women campaign, there has been a huge difference and that has just been naming and shaming in the media that they all read.

I think there has always been legislation since 1975 about equal pay and about equality of opportunity and that we should not discriminate against anyone because of gender and so on, so that is all enshrined in the law. I do not see that we would need to change the law, but what you are asking is how we make people carry it out. They should all have to write reports and they should be published. I do not think the public will care one way or another, but I think the Government should care and the industry should care, because in the film and television industry and in news and current affairs we have to be flying the flag and setting standards.

Jane Martinson: Can I follow up on that? I completely agree that transparency and, obviously, exposure are key. I also think we need audit to make sure that we have programmes such as Expert Women. For example, Kate mentioned Tony Hall, who has done many great things, but he has also appointed to his senior team more men called James than he has women. I think those sorts of things trickle through, so it is no good having a great diversity programme here and saying, “Look, we have done it”. In my industry, in newspapers, we have fought hard. The woman who set up Women in Journalism, Eve Pollard, has said that in the 1980s it was better on Fleet Street. There were more women who were at the top—I could argue with that, but I was not working in the industry then—but I think the attitude was that there were more women at the top so there were more editors. However, we have 44% of the workforce at the *Guardian*, the editorial workforce,

who are women, but there is still no national newspaper editor—of the papers formerly known as broadsheets—who is a woman. I think it is to do with a cultural expectation, so you have to monitor, you have to expose, you have to audit and you have to keep checking, but you just need top-level buy-in. You need not just one programme, “It is great”. You need everybody, from the Government and from all the senior people at these organisations, to believe it is good.

Just finally, on this thing about the public not caring, I am just not sure that is right. It is true that whenever you do a survey, the top thing that anybody moans about is not that they cannot see the women. However, when the BBC did do the last survey of this under Mark Thompson, licence-fee payers did notice that there were no women over 50—they did notice. I just had a young man tell me that not having older women on screen does matter. I think people do care and young girls care, and young men care as well, because if you do not see it, you cannot be it. If you do not see older women, then I think it does matter.

Lord Sherbourne of Didsbury: A final response, Michelle.

Michelle Stanistreet: I think absolutely audits—equal pay audits and tools that can be used in very practical ways within companies—are absolutely vital, but I do not think that there should be a backing away from regulation, because I think it is absolutely vital. It is going to be the only practical way to achieve genuine movement on these issues and there is not another panel back here talking about it in another decade. I do think it is time to push on that and, absolutely, transparency and exposure is a very important part of that process, too. If companies, when they were embarking on a radical kind of shake-up like what has happened in the BBC, had to go through an equality impact assessment before they launched their grand plan and made lots of people at risk of losing their jobs, then they could work through some of these problems and identify, “70% of the people we are going to get rid of are women or members of BME communities”. Those things could be thought of. The reality at the moment is that a lot of companies and a lot of executives do not think of these things, and they have to be put in a position where they are obliged to, in my view.

It also filters through in terms of employment rights in that sense. When you get to a stage where flexible working and flexibility in how we run our kind of professional lives is more normalised, when men are doing this as well as women, then you will find companies will find innovative ways of making this work for all of us. At the moment, it is seen as something that just affects women, which is a negative thing and holds the situation back.

Also, when you have victories in tribunal cases where a company has done something wrong because they have discriminated against somebody, for example, through age discrimination—I know you are going to be seeing Miriam O’Reilly—that is a very difficult thing for anyone involved to take their employer to court in that way, with the glare of publicity. But when you have what should be a victory that turns into an almighty defeat, in a way, because the deal and the settlement that is done when an organisation is found to have behaved improperly, when they do not have to give that person back their job or when they enter into a deal to give that person work and then they renege upon that, that sends a terrible message to all of those women who are in the same situation and pondering whether they should stick their head above the parapet and try to do something about it. You think twice about putting yourself through that when you see how that pans out. I think there are lots of things that could change and should change, and I hope that this inquiry leads to something tangible that will benefit women in the industry.

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The Chairman: Thank you very much indeed. If there are further thoughts that you would like to put to us in writing, they will get carefully attended to. You have not only informed us, you have inspired us, so thank you, all three of you, very much indeed for joining us today.

Cathy Newman, Penny Marshall and Miriam O'Reilly – oral evidence (QQ 42-59)

Cathy Newman, Penny Marshall and Miriam O'Reilly – oral evidence (QQ 42-59)

[Transcript to be found under Penny Marshall](#)

Ofcom – written evidence

INTRODUCTION

- 1.1 Ofcom welcomes the opportunity to submit evidence to the Committee's inquiry into this important issue.
- 1.2 As an organisation, Ofcom is strongly committed to supporting its own internal diversity. We have a Single Equality Scheme that formalises this commitment. We are updating this document to continue our commitment to diversity at Ofcom and across the industry. In addition we monitor, carry out analysis and publicly report on the diversity profile of our colleagues which helps us to understand the makeup of our organisation, and how diversity and equality is operating within our key functions. We also regularly benchmark our performance on gender diversity with other stakeholders and corporate employers through organisations such as Business in the Community.
- 1.3 As the communications regulator in the UK, Ofcom has a range of powers and duties relating to the television and radio sectors. However, the powers and duties given to us by Parliament that relate to the representation of women in news and current affairs (or other diversity issues) are limited. Principally, we are required to promote equality of opportunity in employment and training in television and radio. We set out our specific duties in more detail below.

Statutory duties

- 1.4 Under section 27(2) of the Communications Act 2003 Ofcom has a duty to take all such steps as it considers appropriate for promoting equality of opportunity in relation to employment by those providing television and radio services and the training and retraining of persons for such employment. Equality of opportunity refers, in this context, to equality of opportunity between men and women and between persons of different racial groups. Ofcom also has a duty under section 27(3) of the Communications Act 2003, in relation to such employment, training and retraining, to take all such steps as they consider appropriate for promoting the equalisation of opportunities for disabled persons. In addition, Section 337 of the Communications Act 2003 sets out a specific requirement for Ofcom to impose licence conditions obliging certain broadcasters to make arrangements for promoting, in relation to employment with them, equality of opportunity between men and women, and between persons of different racial groups, and for promoting the equalisation of opportunities for disabled persons.
- 1.5 Ofcom, the BBC, Channel 4 and S4C are also subject to the public sector equality duty contained in section 149 of the Equality Act 2010 (except that, in the case of the BBC, Channel 4 and S4C, the duty does not apply in respect of their functions

relating to the provision of content services⁵³). Among other things, this requires Ofcom, in the exercise of its functions, to have due regard to the need to advance equality of opportunity between people who share a relevant protected characteristic and those who do not. The relevant protected characteristics for these purposes include⁵⁴ age, disability, gender reassignment, pregnancy and maternity, race, religion and belief, sex and sexual orientation.

Licensed broadcasters

1.6 In accordance with section 337 of the Communications Act, Ofcom has included conditions in all relevant broadcasting licences to require relevant licensees to:

- make and from time to time review arrangements for:
 - promoting, in relation to employment with the relevant licensee (i) equality of opportunity between men and women and between persons of different racial groups; and (ii) the equalisation of opportunities for disabled persons; and
 - training and retraining persons whom the relevant licensee employs in or in connection with the provision of the licensed service or the making of programmes for inclusion in the licensed service.
- take appropriate steps to make those affected by the arrangements for promoting equality of opportunity and training aware of them;
- from time to time (and at least annually) to publish, in such manner as the relevant licensee considers appropriate, their observations on the current operation and effectiveness of the arrangements.

1.7 The thresholds for the broadcasters which are subject to the section 337 requirements are:

- that the licensee (or the group to which the licensee belongs) employs, or is likely to employ, more than 20 individuals in connection with the provision of licensed services; and
- that the licensee provides a service which is authorised to broadcast for more than 31 days a year.

Other broadcasters

1.8 The BBC and S4C are not licensees of Ofcom but equivalent requirements apply to ensure that they promote equal opportunities. In the case of S4C, Paragraph 23 of

⁵³ The meaning of “content service” is defined for this purpose in section 32(7) of the Communications Act 2003.
⁵⁴ Section 149(7) of the Equality Act 2010.

Schedule 12 of the Communications Act 2003 requires S4C⁵⁵ to make arrangements to promote equal opportunities and to consult Ofcom before doing so. In the case of the BBC, Clause 83 of the Agreement between the Secretary of State for Culture, Media and Sport and the BBC of June 2006 includes a requirement for the Executive Board to make arrangements to promote equality of opportunities between men and women and between people of different racial groups. In practice, both organisations have participated on a voluntary basis in the direct and co-regulatory arrangements put in place by Ofcom.

Independent producers

- 1.9 A significant proportion of television programmes are made by independent producers, who retain a large measure of editorial responsibility for the content of the programmes they make on behalf of broadcasters. They are not currently subject to any specific statutory duty in relation to equality of opportunity though, as explained below under ‘Recent developments’, the broadcasting sector is moving towards collaborative reporting on diversity that would include independent producers.

APPROACHES TO PROMOTING EQUALITY OF OPPORTUNITY

- 2.1 Over the last 10 years Ofcom has adopted a range of different approaches to encourage and promote equality of employment and training opportunities in the broadcasting industry.
- 2.2 Ofcom inherited the arrangements put in place by the Independent Television Commission, under which the public service broadcasters reported to the regulator on their arrangements for promoting equality in employment and training, and on the make-up of their workforces. Ofcom adapted these arrangements to cater for the many other smaller radio and TV broadcasters to which obligations were extended by the Communications Act 2003. We did this by incorporating conditions in the licences of all broadcasters reflecting the statutory requirements to publish observations on training arrangements annually, and by publishing guidance on best practice.⁵⁶ In addition, we required broadcasters to complete an annual questionnaire on the demographic make-up of their workforces, and the activities they were carrying out to promote equal opportunities. The quality and depth of broadcasters’ reports varied significantly in the early years.⁵⁷
- 2.3 Prior to the creation of Ofcom, preparation had begun for the co-regulation of training arrangements. For a transitional period, broadcasters were required to report to Ofcom on their training endeavours, but in 2005, the Broadcast Training and Skills Regulator (BTSR) was established at the behest of Ofcom, in response to

⁵⁵ Referred to in the legislation as the Welsh Authority, which is defined in section 56 of the Broadcasting Act 1990.

⁵⁶ *Equal opportunities: a toolkit for broadcasters*, Ofcom, June 2005
<http://stakeholders.ofcom.org.uk/broadcasting/guidance/equal-ops/>

⁵⁷ Ofcom identified issues with the data in Annex 2 of the final report it published prior to co-regulation
http://stakeholders.ofcom.org.uk/binaries/broadcast/guidance/equal_ops.pdf

recommendations from a broadly-based working group including broadcasters and Creative Skillset. Ofcom maintained oversight of BTSR, but did not interfere in its operations, which were funded by broadcasters.

- 2.4 As an industry-funded body, operationally separate from Ofcom, BTSR was able to take a broader approach to the promotion of training and skills than Ofcom could. Amongst other things, BTSR:
- a) brought a focus to training that was difficult for a regulator required to resource multiple duties;
 - b) devised a widely acclaimed framework for helping and encouraging broadcasters to make progress, which catered for the widely differing circumstances of organisations with several hundred employees, and those with twenty or so;
 - c) required self-reporting by broadcasters in terms of a consistent template, and adopted a selective and criteria-based approach to auditing returns using professional assessors; and
 - d) reported annually on the state of training in the broadcasting sector.
- 2.5 In 2007, having regard to an assessment of how co-regulation of training had delivered against its intended principles⁵⁸, Ofcom sought views on extending the co-regulatory model to cover equality of opportunity in employment. Following discussion with a wide variety of stakeholders, Ofcom proposed that, given the links between equality of opportunity in training and in employment – it should be invited to take on the promotion of equality of opportunity in employment.⁵⁹ Having considered the views of stakeholders, Ofcom concluded that co-regulation was likely to prove more effective than direct regulation. With the consent of broadcasters, BETR accepted the invitation from Ofcom, and led preparatory planning to assume the role of co-regulator with effect from January 2009.⁶⁰
- 2.6 The BTSR under its new name – the Broadcast Equality & Training Regulator (BETR), set about the task of devising a new framework to help broadcasters assess both the current status of their efforts, and how they could make further progress by taking practicable, incremental steps. As with training, the framework took account of the different challenges facing large and small broadcasters.

⁵⁸ Though published in 2008, the successes of co-regulation of training recorded in the review were becoming evident somewhat earlier. *Co-regulation of training and development for broadcasters: A review of the first three years*, Ofcom, September 2008 <http://stakeholders.ofcom.org.uk/binaries/broadcast/reviews-investigations/statement.pdf>

⁵⁹ *Proposals for co-regulation of equal opportunities*, Ofcom, October 2007 <http://stakeholders.ofcom.org.uk/binaries/consultations/equalopps/summary/equalopps.pdf>

⁶⁰ *Future regulation of equal opportunities in broadcasting*, Ofcom, July 2008 <http://stakeholders.ofcom.org.uk/consultations/equalopps/statement/>

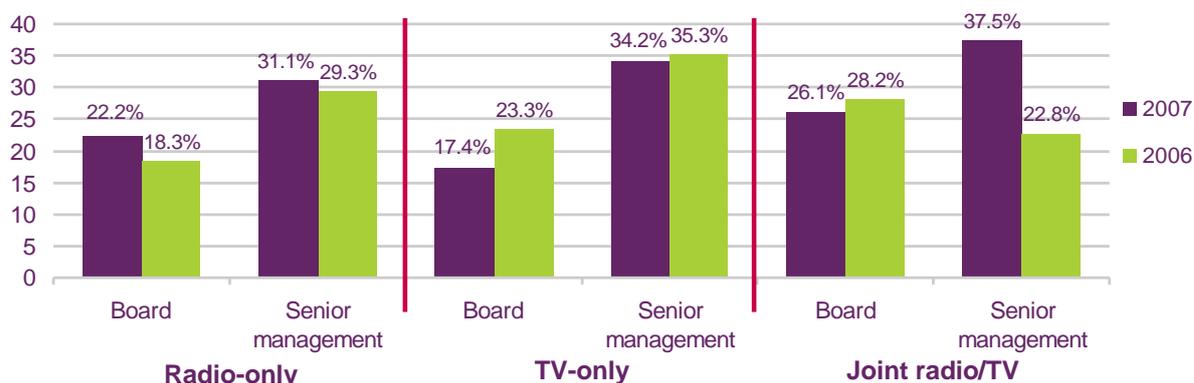
- 2.7 BETR issued annual reports on the state of play in both training and equal opportunities in 2008 (published in 2009 on the basis of information supplied to Ofcom), in 2009 (published in 2010 on the basis of information collected directly by BETR) and 2010.
- 2.8 In 2010, the Department for Culture, Media and Sports (DCMS) announced its intention to make changes to a number of Ofcom's statutory duties, including to remove the requirement that Ofcom promote development opportunities for training and equality of opportunity, by amending section 27 of the Communications Act 2003. With this in mind, and with a view to minimising expenditure on the part of both Ofcom and broadcasters, Ofcom took the decision to close down BETR in June 2011, following the publication of its final report in respect of 2010.
- 2.9 Pending the removal of these duties, Ofcom wrote to all broadcasters to reaffirm that their duty to publish annual observations on their arrangements for promoting training and equal opportunities continued until such time as any relevant legislative changes were made. In the ensuing months, we sought and obtained assurances from broadcasters that they had done so.

OUTCOMES

- 2.10 Following subsequent confirmation that the Government no longer intends to remove these duties, Ofcom has been considering how best it can contribute to the promotion of equality of opportunity in the broadcasting sector. In doing so, we have had regard to such evidence as exists for the outcome of different approaches.
- 2.11 This evidence is indicative rather than conclusive, given that it covers relatively short periods during which the two approaches (direct regulation, and co-regulation) had effect. In particular, the quality of the data received from smaller broadcasters immediately after they became subject to regulation in this area makes it difficult to base firm conclusions upon it.
- 2.12 The final report published by Ofcom during the period of direct regulation noted that, in relation to the employment of women, issues with the data, coupled with the relatively small changes from 2004 to 2007, made it difficult to identify meaningful trends.⁶¹ The report noted that the number of women in the industry overall has remained at a fairly constant level, at around 45%, although total numbers fell in 2007 by 2,369. This percentage was close to the overall proportion of women (46%) in the population of economically active adults in 2007.

⁶¹ *The promotion of equal opportunities in broadcasting: Report for 2007*, Ofcom, October 2008
http://stakeholders.ofcom.org.uk/binaries/broadcast/guidance/equal_ops.pdf

Figure 2: Comparison of women in senior positions 2006 – 2007 (%)



Source: *The promotion of equal opportunities in broadcasting: Report for 2007*, Ofcom, October 2008

2.13 In its final report on equal opportunities and training,⁶² BETR said that ‘Since 2005 the overall representation of women, people from ethnic minority backgrounds and those who have declared a disability in the industry remains almost unchanged’. As regards the levels of women within the broadcasting sector, the picture was more nuanced:

Over the last five years the industry has maintained and built upon its representation of women in Board and senior roles, outperforming FTSE 100 companies. 26% of Board roles are held by women in 2010 compared with 22.6% in 2005. 36% of senior managers are women compared with 34.5% in 2005. Women account for only 12.5% of FTSE 100 Board roles. Despite a much better representation of women at the top compared to other industries, proportionately fewer women still progress to senior management and executive roles than men, with the glass ceiling forming once they have reached management roles.

2.14 The chart below gives a more detailed breakdown of women in the broadcasting workforce between 2007 and 2010.

⁶² *Training & Skills and Equal Opportunities Report 2010*, BETR, July 2011
<http://www.betr.org.uk/reports/training-skills-equal-opportunities-2010.php>

Women in radio and TV: 2007 to 2010		2007	2008	2009	2010
	Workforce participation	44.87%	44.91%	44%	43.9%
Seniority	Board level	18.8%	18.39%	26%	26.2%
	Senior Management	35.08%	33.98%	36%	36.2%
	Middle Management	39.92%	41.10%	42%	42.3%
	Junior Management	42.36%	40.46%	45% (staff)	
	Non-management	46%	47%		52.5% (staff)
Role	Programming	44.63%	45.51%	39%	37.1% (output)
	Technical / Engineering	29.33%	22.89%	44%	
	Sales / Marketing	55.74%	57.4%	45% (shared services)	62.9% (shared services)
	Support / Admin	51.61%	50.3%		

Source: *Training & Skills and Equal Opportunities Report 2010*, BETR, July 2011

RECENT DEVELOPMENTS

2.15 Since BETR was dissolved, leading broadcasters have worked through the Creative Diversity Network (CDN) to devise a standardised monitoring system on diversity in the workforce and on-screen known as Project Silvermouse. Ofcom is encouraged by the level of support for this endeavour within the industry (committed CDN members include ITV, Channel 4, the BBC, Sky and PACT) and believes that it represents an important step forward, for several reasons:

- a) first, it is demonstrable evidence that those in the sector directly responsible for decisions on equality of opportunity in the workforce recognise that the responsibility for taking action rests primarily with employers;
- b) secondly, it introduces for the first time standardised and comparable data, made publicly available in real time, on all the major broadcasters, on both on-screen and off-screen diversity;
- c) thirdly, it includes the production sector, a key input into diversity in broadcasting, in its monitoring system.

2.16 For these reasons, we consider that it would be appropriate for Ofcom to support the efforts being made by the CDN in the following ways:

- a) first, we are considering ways in which we can provide support and expertise to Project Silvermouse;
- b) second, to work with the CDN and other industry bodies to provide up to date best practice guidelines on ensuring a diverse workforce, which we will make available as part of a ‘white label’ toolkit on diversity to assist smaller broadcasters which are not currently CDN members;
- c) In addition, we will consider favourably any proposals from the CDN to co-sponsor events that would help broadcasters broaden understanding of efforts to promote equal opportunities.

2.17 In its recommendations for the future, BETR also suggested that its remit had been limited to licensed broadcasters and had not included independent production companies that form a significant part of the overall industry. There is an opportunity for the commissioners within the industry to influence independent production companies through the supply chain by setting standards and requirements on equality and diversity that are built in to the commissioning and procurement process. We note that the British Film Institute has recently introduced ‘three-tick diversity’ criteria to be used when granting funding applications to filmmakers. This is a model which the broadcasting industry may wish to consider.

2.18 As a post-transmission regulator, we are mindful of ensuring that our work does not extend into areas which are editorial matters for the broadcasters. However, we are keen to hear ideas about how Ofcom can help and are happy to share with industry our experiences as a regulator which might help them to bring about improvements in this area.

September 2014

Ofcom – supplementary written evidence

Q1. What was the total cost of BETR in its last year of existence?

In the light of the Government's proposals to remove Ofcom's equal opportunities duties, Ofcom closed down BETR at the end of June 2011, BETR costs were £300,000 p.a. in contributions from broadcasters, and £150,000 p.a. in contributions from Ofcom. The one-off costs of this in terms of Ofcom savings in staff costs were £60,000.

Q2. What would be Ofcom's estimate of the cost of collecting *comparable* gender equality data from broadcasters in the same way as Project Silvermouse/Creative Diversity Network is expected to do.

While we can provide a rough estimate of possible costs of monitoring, we have not analysed this in-depth and fully costed this out and costs could vary. There are two potential ways this data could be gathered:

1. Through an enhancement to our existing system which collects information on the broadcasters' compliance with their programming quotas. This would likely incur set up costs above £10,000 (covering IS work, stakeholder engagement, training etc.). Once established, the on-going running cost might be relatively low and consist of some secure data hosting + some staffing costs. While it is difficult for us to quantify this, the cost to broadcasters is likely to be much higher and, in order to cover off-screen costs from the production sector, would include the costs of any systems they use to gather the relevant data from production companies.
2. If we used a bespoke monitoring system, then set up costs would be at least £100,000 +. In both this scenario and the previous scenario, it is likely that we would collect data directly from the broadcasters and they would be responsible for gathering any data from the production sector. As in the first scenario, costs to industry would be substantial.

10 November 2014

Deirdre O'Neill - written evidence

While this research is focused on the press, I am submitting it as it may provide a useful contrast and context with regards to evidence about broadcasting.

Women and Sports News in the UK National Press

1. This evidence refers to research I have carried out recently on women and sports news in the UK national press, explicitly
 - a women's sports coverage six months before the London 2012 Olympics and six months after (co-authored with Matt Mulready, visiting lecturer at Leeds Trinity University)
 - b the visibility of women sports writers in the press in 2012/13 (co-authored with Suzanne Franks of City University).

The evidence here provides a brief outline of the research studies (neither yet published) and presents the findings.

2. The first research article has been accepted for publication (but not yet published) in the academic peer-reviewed journal *Journalism Practice*:

O'Neill, Deirdre and Mulready, Matt. 'The Invisible Woman? A comparative study of women's sports coverage in the UK national press before and after the 2012 Olympic Games', *Journalism Practice*

3. **Rationale:** While the news coverage of women's sport in UK media rises to comparable levels to that of men's sports during big sporting events like the Olympics, academics agree that "routine" women's sports coverage is under-represented. We therefore asked, to what extent is it routinely under-represented in the press compared to men's sports? And did the staging of the Olympics in London in 2012 make any difference to the amount of coverage women's sport receives in our newspapers? The Olympic legacy has been high on the UK government's agenda (BBC, August 12, 2012). Besides economic regeneration, part of this legacy, according to the Department of Culture, Media and Sport's website, should be that the public are inspired to participate in sport and adopt a healthier lifestyle. And given the UK's celebrity-saturated and sexualised culture, young women arguably need positive role models more than ever.
4. **Method:** Seven UK national newspapers, and their Sunday equivalents, were used in this study, covering a range of political allegiances and readerships. These were the Daily and Sunday Telegraph, the Times and Sunday Times, the Guardian and Observer, the Daily Mail and Mail on Sunday, the Daily Express and Sunday Express, the Sun and Sun on Sunday, and the Daily Mirror and Sunday Mirror. The study recorded all stories no matter how small on the sports pages of these newspapers in a week in February six months before the Olympics (February 22 - 28, 2012) and the equivalent week in

February six months after the Olympics (February 20 – 26, 2013). In total, 4,576 articles before and after the Olympics were recorded and analysed for the gender of the athletes in the story. In addition, the same week a decade earlier than the first sample period was also examined to see if there has been much change over 10 years (February 20 – 26, 2002). The total number of sports articles then rose to 7,107.

5. Findings:

	10 YEARS BEFORE LONDON OLYMPICS 20-26 Feb 2002	6 MONTHS BEFORE LONDON OLYMPICS 22-28 Feb 2012	6 MONTHS AFTER LONDON OLYMPICS 20-24 Feb 2013
Total average of women's sports coverage	5%	3%	4%
Total no. of articles (7,107)	2,531	2,321	2,255

6. Discussion of findings: The 2002 Winter Olympics were taking place in February 2002 so this inflates the 2002 figure (particularly as the women's curling team won gold). Routine coverage (without any reference to the 2002 Olympics) was just 2%. Also in 2012 six months before the London Olympics, the figures were slightly inflated by reference to the coming event. If such stories are omitted, women's sports received just 1% of coverage in 2012 six months before the London Olympics. So a final figure of 4% after the Olympics represents a rise, but the baseline is so low the final figure after the Olympics (just 4%) is no cause for celebration. What is more, it is less than the 5% coverage that the Women's Sports and Fitness Foundation found in 2006.

7. Summary of findings

- a Six months after the 2012 London Olympics, routine coverage was found to be just 4%.
- b The red-tops and the Express papers had the lowest coverage.
- c In general, the quality press was better than the red-tops and mid-market papers, with the exception of the Telegraph, which had decreased from 8.5% coverage in 2002 to 3% in 2013.
- d This in no way reflects the reality and achievements of female athletes. Despite the audiences for women's sporting events in the London Olympics, and despite the success of the women who were part of Team GB (around 36% of the medals in this team were won by women), women continue to be hugely under-represented and rendered largely invisible in our UK press.
- e Sexism, conscious or unconscious, appears to be operating.
- f There currently exists a reinforcing cycle in sports, whereby media coverage brings publicity and sponsorship deals, which in turn can improve the sport, and

achievements in that sport, thereby attracting the attention of the sports media and ensuring further media coverage. Women's sports organisations appear unable to gain an entry point into this reciprocal cyclical arrangement.

- g Journalists and campaigners who we interviewed argued that the fault does not lie entirely with the press and that women's sports organisations need to do far more to promote their sports (see 7. f)
 - h The lack of women sports writers may be related to the very low amount of coverage (see study below).
 - i Audiences are being denied the chance to read about great sporting achievements.
 - j Women – young women in particular – are being denied healthy, active, powerful, high achieving role models participating in a wide range of events.
 - k Opportunities to encourage women to be active or participate in sport are being limited or lost.
 - l The Olympic legacy is being undermined.
8. The second study is concerned with the proportion and visibility of women sports writers and has been submitted for publication (but not yet published).

Franks, Suzanne and O'Neill, Deirdre, 'Women Reporting Sport: Still a Man's Game?'

9. **Rationale:** Past research has found that sports journalism has remained an area of gender disparity. However, in recent years, female sports broadcasters have increased their visibility in the UK. By comparison, while newspaper sports coverage has increased rapidly in recent years, how much progress have women sports writers made in the print media?
10. This research examines the current visibility of women sports journalists in the sports section of the national UK press, counting by-lines to examine the prevalence of female sports writers over two weeks, one in October 2012 and one in November 2012. In addition, the findings with regards to by-lines in sports articles for women in a week before and a week after the Olympics are recorded, as well as the number of female by-lines in a week a decade earlier.

11. Summary of Findings

- a Less than a mere 2 per cent of sports stories (1.8 per cent) are written by women.
- b Both parts of this study found a general trend of invisibility of female sports journalists in the national UK papers covered in the analysis. The overall percentage of female sports writers' by-lines averaged 2.3 per cent in the first part of this study for a week in October and a week in November 2012.
- c Using slightly different national papers and looking at a different time of the year, it was just 1 per cent for a week in February 2012, rising to 1.5 per cent for a similar week after the London Olympics. Therefore the Olympics, at least in the short term, had little effect of the number of female by-lines. Rather depressingly, the situation does not seem to have improved over a decade, with female by-lines also at 1 per cent in a similar week in February 2002.

- d There was no clear significant difference between the red-tops, mid-market or quality papers as sectors. Rather, the differences between individual newspapers were greater, and there were also differences between periods and issues. One newspaper could be placed in the top over one period and in the bottom the next. Why such variations exist is not entirely clear – the types of sporting fixtures at different times of the year may have a bearing - but clearly further research is needed.
- e Taking all these findings together, coding for gender on nearly 10,000 sports stories in most of the UK national press, across different periods of the same year and over different years, it is safe to conclude that less than a mere 2 per cent of sports stories (1.8 per cent) are written by women, and that there has been little significant improvement in the last 10 years.
- f The situation in newspapers does not reflect any progress that we have seen in broadcasting with regards to employing women to comment about sport.
- g Sexism, conscious or unconscious, appears to exist in newspapers
- h Sports journalism retains one of the most enduring gender imbalances in the media.
- i The tiny percentage of women working in sports writing cannot be unconnected with the low coverage of women's sports at 4%.
- j While other countries experience this gender imbalance (the global average is 8%), our findings of less than 2% female by-lines in the UK press presents significantly fewer opportunities for women aspiring to write about sports.

12. Recommendations

- a That coverage in the press continues to be monitored for future progress (if any).
- b That dialogue is opened with newspapers to encourage more women to work on sports desks and offer more internships to women
- c That women training for journalism are encouraged to think about applying for sports journalism internships and jobs; unless women reach a critical mass in sports journalism they are always going to adapt to prevailing culture rather than gradually affect change
- d That sports organisations promote women's sports better
- e That investment is made in women's sports and facilities
- f That potential sponsors and media should consider how investment in particular sports can build readers and audiences and become lucrative (for example, Sky Sports' investment in darts).

29 September 2014

Miriam O'Reilly, Penny Marshall and Cathy Newman – oral evidence (QQ 42-59)

Miriam O'Reilly, Penny Marshall and Cathy Newman – oral evidence (QQ 42-59)

[Transcript to be found under Penny Marshall](#)

Professor Karen Ross and Professor Suzanne Franks – oral evidence (QQ 1-9)

Professor Karen Ross and Professor Suzanne Franks – oral evidence (QQ 1-9)

[Transcript to be found under Professor Suzanne Franks](#)

Sky – written evidence

Executive summary

- Sky welcomes the Lords Communications Committee’s call for evidence as part of its inquiry into women in news and current affairs broadcasting. Sky News has built a deserved reputation for being the first to break major news as well as offering insight and analysis on the latest stories. We are renowned for the speed of our coverage and flexibility of reporting news live across all our platforms.
- Sky, the owner of Sky News, believes that a representative and balanced workforce creates a stronger business. We are committed to increasing female representation in our employee base and in leadership roles. Sky works with a number of organisations including Lean In, the Employers Network for Equality and Inclusion, and Sky Finance has signed up to the 30% club mentoring programme. Sky News was one of the first broadcasters to sign up to the Creative Diversity Network’s campaign to improve gender imbalance among media contributors.
- As part of this campaign, Sky News has set an internal target to have 35% of female guest experts represented on screen. This is because Sky and Sky News believe that news and current affairs broadcasters have a responsibility to reflect their audience and we understand the importance of authoritative female role models and voices on screen.
- Through our efforts, we have made great progress in improving the representation of female commentators on Sky News. Sky News is driving change in addressing the imbalance in the number of women in news and current affairs broadcasting. Since we began our internal campaign, Sky News’ figures of women have increased from 22% pre 2012 to 36.6% in 2014 (Q2).
- In order to drive change on screen, Sky News takes an affirmative approach to choosing female experts. While there are certain areas of business or society that have a higher ratio of male to female experts, we work hard to balance our own coverage and will proactively seek to choose female experts and commentators where and when possible.

Data

1. This section details the relevant data on gender and age composition on and off screen at Sky News.⁶³

Presenters

2. Sky News employs a total of 23 presenters, 14 of which are female (60.87%). These female presenters are often in headline slots. Anna Botting presents the evening news

⁶³ Based on permanent staff – not freelancers or contractors.

Sky – written evidence

from 9pm until midnight, including the popular Press Preview, and Kay Burley is the longest-serving female newsreader on British television, currently hosting Sky News from 2-5pm. She has covered some of the world's biggest news stories.

3. Of these 14 female presenters, there is one under 30; five between 30 and 39; seven between 40 and 49; and one over 50. This compares to three male presenters between 40 and 49, and six over the age of 50.

Reporters

4. Across the rest of the Sky News on air team we employ 49 reporters, including correspondents, of which 18 are female (36.73%). We employ one female reporter under 30; 11 between 30 and 39; five between 40 and 49; and one over 50. This compares to three male reporters under 30; eight between 30 and 39; 12 between 40 and 49; and eight over 50.

Senior Decision Makers

5. Two out of the six key decision makers of day to day coverage on Sky News are women, including the Head of Home News and Head of Operations.

Editorial staff

6. Sky News employs 174 editorial staff, including all producers (across all platforms), including specialist producers, executive producers, news editors, output editors, and chief subs, etc. 86 of which are female (49.43%). Of these there are 21 women under 30; 45 between 30 and 39; 17 between 40 and 49; and three over 50. This compares with 12 men under 30; 33 between 30 and 39; 29 between 40 and 49; and 14 over 50.

Production roles

7. In our 'behind the scenes production roles' we've included studio roles in the live studio environment, including floor managers, vision mixers, text producers, directors, etc. We employ 36 staff, 19 of which are female (52.78%). Of these there are four women under 30; five between 30 and 39; six between 40 and 49; and four over 50. This compares to three men under 30; seven between 30 and 39; four between 40 and 49; and three over 50.

Female experts

8. In February 2012, research from City University showed that male experts outnumbered females across news and radio programmes. Over a four-week period in the summer of 2011, they found that the Today programme had six times the number of male to female experts.⁶⁴ In response, Broadcast Magazine launched its 'Expert Women' campaign to improve the ratio of male to female experts appearing on screen in news and current

⁶⁴ <http://www.broadcastnow.co.uk/news/people/broadcast-launches-expert-women-campaign/5037709.article>

affairs. Sky News was among the first organisations to sign the pledge.⁶⁵ Sky News fully supports Broadcast's Expert Women campaign and we work hard to ensure our expert guests are as diverse as possible. This is an ongoing project with support from across the channel and the wider business.

9. In October 2012, we started publishing weekly figures internally to show how many female guest experts we had on screen. The percentage of women commentators on Sky News consistently reaches or surpasses our internal target of 35%. For the most recent quarter (April 2014 to July 2014) we achieved a 36.4% average of women representation. This compares to an average of 22% pre 2012.
10. Across all our Sky News programmes we have seen increases in the percentage of female experts from April 2012 compared to the period of April-June 2014. These include the following:
 - a) Boulton & Co: 24% to 36%
 - b) Murnaghan: 30% to 38%
 - c) Ian King Live: 13% to 26%
 - d) Evening Papers: 36% to 44%
 - e) Sunrise Papers: 50% to 50%
 - f) Sunrise General: 35% to 49%
 - g) General (including business): 22% to 31%

Self-regulation

11. Sky News believes in a voluntary approach to achieving greater representation in the number of women in news and current affairs broadcasting and we believe our recent figures substantiate this.
12. Sky News' commitment to increasing the number of female experts and commentators appearing on television news and radio forms a central part of our editorial guidelines:

*"Sky News is committed to reflecting the United Kingdom the way it is – so that our coverage properly represents all of its cultures, races and religions and doesn't discriminate against anyone. **Sky News is committed to increasing the number of female and ethnically diverse experts and commentators appearing on television news and radio.**"*⁶⁶
13. Our aim is to maintain the target of 35% of female guest experts represented on screen, particularly in more traditionally 'male' dominated stories. We do not expect to change that target figure in the near future because we want to ensure that we are representative without being disproportionate.
14. Our internal figures for female representation on screen tend to be highest for stories where we have some lead time and control. We achieve our targets most easily in these

⁶⁵ <http://www.broadcastnow.co.uk/news/broadcasters/c4-news-and-sky-news-sign-pledge/5038704.article>

⁶⁶ <http://news.sky.com/sky-news/doc/EditorialGuidelinesFV.pdf>

Sky – written evidence

stories, for example, our Press Preview is almost 50:50 women to men. This has encouraged Sky News to remodel our network of contributors and on a daily basis we commit extra resources and time to finding women rather than relying on previous contacts.

15. Sky News cherishes its editorial independence and is wary of the use of policy levers to affect change because of the numerous factors that need to be taken into consideration when sourcing relevant experts. For example, the pre-existing lack of diversity in business and society that affects the pool of experts that we are able to choose from. We also face the challenge of being a 24-hour news channel, which results in us working at a faster pace to other news programmes, sometimes making it difficult to specify the gender or ethnicity of a contributor.

Sourcing female experts

16. Sky News has an obligation to our audiences to reflect voices from the most senior newsmakers on a given story. This is challenging in areas where women are under-represented, such as in foreign affairs, intelligence and security. Take these as examples:
 - a) The UK does not have any former female chancellors; and only one former home secretary and one former foreign secretary;
 - b) Only 23% of MPs are women;
 - c) In economics two of the nine members of the Monetary Policy Committee are female;
 - d) In business 4% of FTSE CEOs are women;
 - e) There have been no former female chairpersons of the Bank of England;
 - f) In health only a fifth of the BMA council are women, only a quarter of the Medical Royal Colleges;
 - g) Only one in six members of the Association of Chief Police Officers are women;
 - h) Foreign Affairs is equally difficult – there are limited female ambassadors to Arab countries. There have been no women ambassadors to the UN, US, Russia or Ukraine;
 - i) In specialist areas such as aviation, according to the British Women Pilots Association only around 4% of the UK pilot workforce are women. Of the 3,500 pilots employed by British Airways just 200 are women.

17. Case Study: Budget Day:

How we choose participants on budget day provides a useful indication of the difficulties news broadcasters face. For example, it is necessary we hear from the key front bench spokespeople in Government and Parliament, as well as heads of businesses, institutes and federations – the majority of which are headed up by men. It is therefore difficult to achieve a balance between the men and women we hear from.

As a result, Sky News has taken affirmative action and you can see this development in our statistics on budget day over the past two years. We have almost 50:50 women to men – this is by including more voices from small business, the third sector and by anchoring our coverage away from Westminster. Despite hearing from all the key front bench spokespeople, women's representation for the Budget in recent years has increased from 20% in 2011 to 48% in March 2014:

- a) 2011 – 20%
- b) 2012 – 35%
- c) 2013 – 39%
- d) 2014 – 48% (On March 2014 budget day, we had 25 guests over the course of the day – 12 of whom were female)

Data: Sky News internal staff

This table relays the figures in the Data section above and is based on permanent staff – not freelancers or contractors.

	Male	Female
Presenters	9	14
under 30	0	1
30-39	0	5
40-49	3	7
over 50	6	1
Reporters	31	18
under 30	3	1
30-39	8	11
40-49	12	5
over 50	8	1
Editorial Roles'	88	86
under 30	12	21
30-39	33	45
40-49	29	17
over 50	14	3
Production Roles'	17	19
under 30	3	4
30-39	7	5
40-49	4	6
over 50	3	4

* For reporters, we've included all correspondents too.

* For editorial staff, we've included all producers (across all platforms) including specialist producers and executive producers, news editors, output editors, and chief subs, etc.

* For 'behind the scenes production roles' we've included our 'studios roles' in the live studio environment e.g. floor managers, vision mixers, text producers, directors, etc. This does not include editors, camera operators, field engineers etc.

26 September 2014

Sky, BBC and ITN – oral evidence (QQ 19-31)

Sky, BBC and ITN – oral evidence (QQ 19-31)

[Transcript to be found under BBC](#)

Sound Women – written evidence

Sound Women is a network which encourages, supports and promotes women in UK radio. UK radio is thriving; over 90% of people in Britain tune in every week. The sector employs around 23,000 people, half of whom are female. But women are under-represented on air and in promoted posts.

Women, and radio, are losing out.

By working collaboratively with the radio sector, Sound Women's purpose is to:

- help women to get more out of working in radio
- help radio to get more out of women's skills and talents.

Executive Summary:

Sound Women was established in 2011 to encourage, support and promote women in UK radio. We have already achieved a great deal:

- Successfully campaigned for more women on air – the BBC now has a stated aim that, by the end of 2014, 50% of local stations will have a women presenting on their news-focused breakfast shows
- Run training courses on topics such as digital skills, building confidence, and returning to work after a period of not working
- Commissioned research which has been profiled in national press and on national radio
- Helped conference organisers across Europe to source more women speakers
- Run networking events from Glasgow to Bristol
- Set up and run a successful mentoring scheme for Sound Women members, and established the mentoring scheme for BBC local radio

Although we engage professionals for our training and other projects, Sound Women is entirely run by volunteers. Our projects are funded by grants from the BBC and Creative Skillset as well as through donations from our members, and our fundraising efforts.

This submission gives more information about our work and the impact we have had on the radio industry and the women who work in it.

About Sound Women

Sound Women was established in 2011 to give a voice to women in the UK radio and audio industry.

Its board is made up of women from across the industry and includes senior executives, broadcasters, managers and producers. The board is supported by the Sound Women Forum, which organises events, co-ordinates the activities of volunteers and promotes the work of Sound Women.

Sound Women has three patrons: Jane Garvey (presenter Radio 4 Woman's Hour), Angie Greaves (presenter, drivetime, Magic 105.4) and Annie Nightingale (first woman ever to present on BBC Radio 1).

“Sound Women makes complete sense. Like, why hasn't anyone done this before? It's not about “men are crap and women are better”. It's just about equality and women getting the same opportunities and pay as men get in radio”
Annie Mac, DJ, BBC Radio 1

As well as having hundreds of members, Sound Women connects a network of over 1,000 women. They work in commercial and community radio, the BBC and independent production; some are involved in student radio or taking their first steps in the industry. And all roles are represented, including presentation and production, management, engineering, administration and digital skills.

Sound Women is supported by all the top radio companies including the BBC, Bauer Media Group and Global Radio as well as leading independent production companies such as Loftus Media, TBI and UBC Media. It's also backed by Creative Skillset, Ofcom, RadioCentre and the Radio Academy.

Sound Women's third birthday will be celebrated at a parliamentary event on 2 December jointly supported by BBC and Commercial Radio.

Research

Those involved in establishing Sound Women knew from their own experience that women were under represented on air and in senior roles within our industry. However, there was no data to support this. One of Sound Women's objectives is therefore to conduct and collate research which provides data to improve understanding of women's roles in radio.

Research is expensive and, with no core funding, Sound Women needs to fundraise for every one of its projects. Nevertheless, we have published two major pieces of research which have received considerable coverage and helped to drive forward initiatives within the industry to improve gender balance.

2011 – Tuning Out

Our inaugural report was funded by Creative Skillset. Called ‘Tuning Out’, it found that, while women working in radio are better qualified than men (73% of women have degrees, compared to 60% men), they’ll be paid less – earning on average £2,200 less each year.

It also found that women are less likely to make it to the top. Women make up just 34% of senior managers and only 17% at Board level. This is much lower than in television, where 29% of board members are women.

Older women are less well represented too – 9% of women in radio are 50+, compared to 19% of men. And 16% of women in radio have dependent children, compared to 25% of men, suggesting that many women leave when they have children.

Evidence submitted separately to this inquiry by SoundWomen members, Janet Graves and Eve Ahmed, suggests that a contributory factor may be the industry’s increasing reliance on freelancers, a status which does not provide stable work patterns required by those also responsible for childcare.

2013 – Sound Women on air

Last year, again supported by Creative Skillset, and working with the universities of Sunderland, Westminster and Birmingham City, we conducted snapshot monitoring research to establish the proportion of shows presented on UK radio by women.

The key finding was that only 1 in 5 solo voices on radio is female. That proportion falls to 1 in 8 during the key peak-time breakfast and drivetime hours.

Solo women are more likely to be on air at weekends than during the week.

“It’s always baffled me why the majority of listeners to radio are women but they’re a minority of presenters”
Angie Greaves, DJ, Magic 105.4, weekday afternoons & SoundWomen patron

Sound Women – written evidence

Our snapshot monitoring of all UK-wide stations and a randomly selected range of local stations found the following:

Solo presenter hours:

	Men	Women
Total	80%	20%
Weekdays	81.6%	18.4%
Weekends	76.7%	23.3%

Shared presenter hours

	Man & Woman	Man & Man	Woman & Woman
Total	57%	39%	4%
Weekdays	62%	32.7%	5.2%
Weekends	35.7%	62.9%	1.4%

The commitment, made in 2013, by BBC Local Radio to increasing the number of women on its breakfast shows was warmly welcomed as a positive step in beginning to address this imbalance. Later in this submission we outline how Sound Women has championed and supported this ambition.

Finally

Although our funding has not yet allowed us to research the role of women specifically in the area of news and current affairs, the data produced by these two studies shows that, overall, women remain under-represented in UK radio.

Looking ahead, we’d like to collate and commission more research to demonstrate the importance and value of having more women in more senior posts.

“I’ve got the best job in the world! The Today programme has a healthy mix of men and women behind the scenes, but when you listen, you don’t always hear that. Today recognises that as a problem. Sound Women is clearly an organisation that is trying to help work through such dilemmas”.

Sarah Montague, presenter, Today

Sound Women’s activities support women in radio

Our first Sound Women Festival, in 2013, was a huge success. Our mentoring scheme and training courses are always over-subscribed. Sound Women has set up regional groups right across the UK. These are vital in ensuring that our reach extends beyond the usual hubs of London and Manchester.

Training & Mentoring

We believe that training and mentoring are two of the best ways to develop women in the radio industry.

We know from our own research that women want training in areas such as self-development, networking and digital skills. We aim to offer training courses to our members in those areas at least every other month.

Since our launch we have run courses in Networking Skills in London and Salford, Confidence Building, Local Radio, and Social Media. Other courses include Brand You, Beyond Radio, Mapping the Industry, How to Win an Award, and Pitching.

We are particularly proud of our mentoring scheme. When we asked Sound Women what they needed to progress in the industry, overwhelmingly they asked for mentors. For our initial mentoring project we selected 30 lucky applicants to be mentees, and found some of the top female talent in British radio to mentor them. Presenters Jane Garvey, Martha Kearney and Fi Glover are among our mentors.

BBC Local Radio Mentoring Scheme: in association with Sound Women

Sound Women was chosen by BBC Local Radio as the official partner of a new scheme to support its ambitions to increase the number of women presenters.

The BBC Local Radio Mentoring Scheme was launched in March 2014 with support from the BBC Academy and the BBC Diversity Centre.

The scheme provided 20 local radio broadcasters with 6 months of mentoring sessions, with the aim of building skills, confidence and ambition and the ultimate goal of securing higher profile programmes or shows on bigger stations.

“I’m lucky to have such a switched on mentor with a lot of development tools up her sleeve. It has been a big relief to be able to talk about my emotions towards work confidentially with someone who really understands the context.”

“I feel like I can be honest and don’t feel like I’m being judged.”

“I am currently putting together a pitch with her for a Radio 4 documentary. Without Sound Women and my mentor I would never have considered thinking this big, but why not?”

“This is a great opportunity. We want to encourage women presenters and offer first-rate support for them – and our brilliant local radio stations – across the country. This mentoring scheme is one of a number of ideas we have to help develop the incredible talent our country has to offer”.

BBC Director General, Tony Hall

Sound Women – written evidence

We hope that the scheme will not only support BBC Local Radio's ambitions to increase the number of presenters at breakfast, but will demonstrate how active intervention is required if practices and behaviours are to change.



To find out more about Sound Women please go to www.soundwomen.co.uk

30 September 2014

Estella Tincknell and Dr Josephine Dolan – written evidence

Estella Tincknell and Dr Josephine Dolan – written evidence

[See Dr Josephine Dolan and Estella Tincknell](#)

Women in Film and Television, National Union of Journalists, and Women in Journalism – oral evidence (QQ 10-18)

Women in Film and Television, National Union of Journalists, and Women in Journalism – oral evidence (QQ 10-18)

[Transcript to be found under National Union of Journalists](#)

Women in Journalism, National Union of Journalists and Women in Film and Television – oral evidence (QQ 10-18)

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