

The logo for '50:50' features the numbers '50:50' in a bold, black, sans-serif font. The two zeros are stylized as circular rings. The left zero is composed of a blue-to-cyan gradient, and the right zero is composed of a red-to-purple gradient. The background of the entire page is a light gray grid with several large, overlapping, semi-transparent circular bands in various colors (blue, pink, yellow, orange, red, purple) that create a sense of depth and movement.

50:50

THE EQUALITY PROJECT

IMPACT
REPORT
2022

FOREWORD

TIM DAVIE BBC Director-General

In the BBC's 100th year, it's more important than ever that we deliver value to all audiences, wherever and wherever they are. We cannot do this without ensuring that the content we make across every BBC channel, network and platform is inclusive and representative of all groups and communities across the UK.

The 50:50 Project offers a vital tool for achieving this goal. What started five years ago as a simple idea on one BBC News programme is now helping to drive sustainable and measurable culture change right across the organisation.

50:50 Challenge Month is a moment for us all to prove our commitment to fair representation and push to go further. So it's incredibly exciting to see that more teams than ever before have taken part, with 750 signed up across the BBC, and to see the progress we've made on disability and ethnicity with more than 100 teams publishing this data for the first time.

There is of course still much work to do to achieve equity in disability, ethnicity and gender representation, but we are moving in the right direction – not just at the BBC, but across the wider media industry and beyond.

The success of 50:50 has led to 145 organisations worldwide joining the 50:50 global partner network, with more than half joining us in the 50:50 Challenge. That 73% of those who weren't achieving gender balance when they first joined the project have seen an improvement proves the impact of 50:50 well beyond the BBC.

Looking ahead, the launch of our new 50:50 Tracker developed in partnership with Stanford University is an important milestone that will help us further embed disability and ethnicity monitoring across the BBC and the 50:50 partner network. And we want to take this even further, with plans to pilot and roll out socio-economic diversity monitoring later this year. This will be an invaluable next step in our continued progress towards a more representative and inclusive BBC, alongside our new target for 25% of staff to come from a lower-socio-economic background.*

I want to thank every champion, creator and contributor who has taken part in 50:50. I'm immensely proud of all you are achieving and grateful for the dedication and commitment of everyone involved – both inside and outside the BBC. It's making a huge difference in ensuring the media we create truly represents society as a whole.

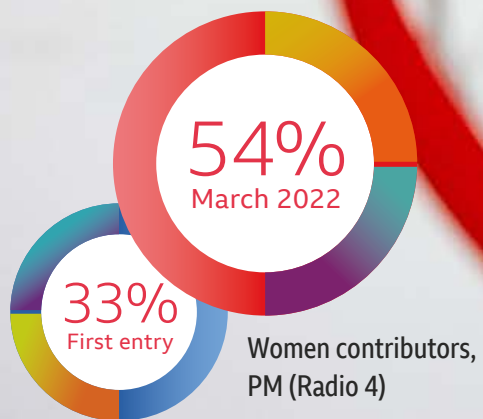
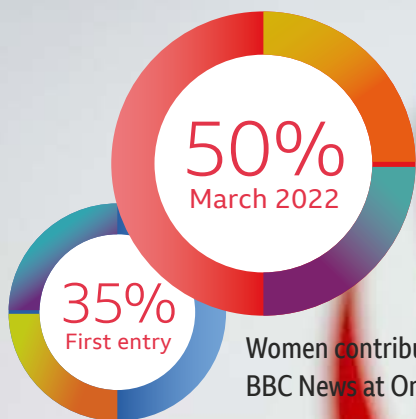
[BBC Annual Plan 2022/23](#)*





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EXECUTIVE SUMMARY

50:50 The Equality Project uses diversity monitoring and data to drive cultural change across the BBC and in other organisations. The aim is to ensure that the content we all create and consume better reflects the world around us.

Starting as a grassroots initiative in the BBC's London newsroom in 2017, 50:50 soon became the corporation's biggest ever collective action to increase women's representation on air. To date, 750 BBC teams and 145 partner organisations in 30 countries have adopted the simple, self-monitoring system to ensure gender-balanced content. More than 250 BBC teams have now also committed to monitoring the representation of disability and ethnicity in their content.

In March 2022 the BBC held its fourth annual 50:50 Challenge, set by the Director-General Tim Davie, to see how many teams could achieve fair representation of women, disabled and black, Asian and minority ethnic contributors.

Shortly before the start of Challenge Month, Russia invaded Ukraine. News and Factual programming were focused on one story. The majority were still able to achieve gender balance in their content. At the BBC, 61% of datasets* featured 50% women contributors in March, compared to 35% when they first started.

For the first time the BBC has also published its progress on disability and ethnicity representation, in support of the corporation's 50:20:12 aim – that is, to reach 50% women, 20% black, Asian and minority ethnic, and 12% disabled representation in its content and its workforce.


Of those monitoring since the project expanded beyond gender in October 2020, 65% of datasets achieved their targets for ethnicity representation. Some 53% achieved their targets for disability representation – up from 18% doing so when they first started.

Whilst there is some way to go to achieve fair representation for all, this report evidences how 50:50 has embedded diversity monitoring at the BBC, and how this is changing the way teams think about who we see and hear from in our output.

Beyond the BBC, the 50:50 global partner network continues to grow. More than 70 external organisations took part in the 50:50 Challenge in March 2022, up from 41 in 2021. Of those who were below 50% women when they joined the project, 73% have seen an improvement. Overall, 47% of organisations featured at least 50% women in their content, up from 32% doing so in their first month of monitoring.

50:50 The Equality Project supports the BBC in fulfilling its responsibility to reflect, represent and serve the diverse communities across the UK. Its continued expansion within the organisation and externally evidences the ongoing commitment of the BBC and 50:50 partner organisations worldwide to improve representation across the creative industries and beyond.

* For definition of 'dataset' please refer to Appendix.

A woman with blonde hair and bangs, wearing a grey hoodie and blue headphones, is smiling and looking to her right. She is sitting at a desk in a radio studio. In front of her is a professional microphone on a boom arm with a 'BBC RADIO 2' logo. To her left is a mixing console with various sliders and buttons. In the background, there is a window with a clock, a door, and a large screen displaying the 'BBC RADIO 2' logo. The studio is lit with blue and orange lights. There are decorative curved lines in yellow, red, and blue in the top left and bottom left corners of the image.

I remain struck by the success of 50:50 and how thousands of content makers continue to increase women's representation through something as simple as counting.

JUNE SARPONG
BBC DIRECTOR OF CREATIVE DIVERSITY



JUNE SARPONG

BBC Director of Creative Diversity

“Not everything that is faced can be changed, but nothing can be changed until it is faced.” The words of the late American novelist James Baldwin.

It’s a simple concept that can be used to sum up 50:50 The Equality Project’s philosophy. First understanding where we are in terms of on-screen representation and identifying what we can actually change. Then making that change, so we can better reflect our world.

I remain struck by the success of 50:50 and how thousands of content-makers – inside and outside the BBC – continue to increase women’s representation through something as simple as counting.

At the BBC, we are committed to establishing whether the same is possible for other groups that are underrepresented in media portrayal – starting with disabled and ethnic minority contributors. Eighteen months on from Tim Davie setting this challenge, hundreds of content teams have now pledged to see if they could move the dial. The improvement they’re seeing is extremely encouraging.

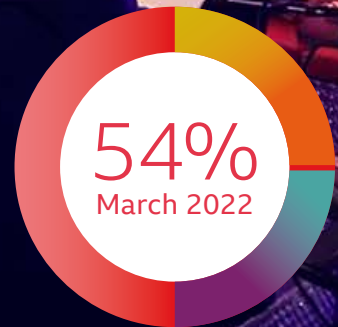
We need to recognise there is still a long way to go but, as the 50:50 team says time and again, collecting data is essential to creating change.

Having these benchmarks is a vital step in the right direction, and the need for progress should not stop innovation. 50:50’s next steps will be to gather data on the representation of class within BBC content to see how well we reflect socio-economic diversity and – crucially – where we need to improve. Can it be done? Well, as James Baldwin says *“nothing can be changed until it is faced”*, so it is heartening that 50:50 is starting to face this.

Changing cultures within organisations is neither easy nor is there a quick fix. But 50:50’s straightforward approach of benchmarking and monitoring progress over time has proved remarkably effective. It is undeniably why it has become a core part of the BBC’s Creative Diversity strategy.

Every day, thousands of individuals undertake a small action – to count the 50:50 way. And sharing that data with others is a powerful tool for change. It reminds me of something I mention in Diversify about championing the cause: *“Collective change begins with individuals influencing other individuals.”*

Congratulations to everyone bringing that collective change through 50:50. If we continue to take these small actions and inspire others, together we will create a media landscape that represents us all.



Women and girl contributors,
Saturday Mash-Up!

HOW IT WORKS

50:50 The Equality Project uses a voluntary, self-monitoring system designed to fit into existing workflows. It is simple and flexible, with three core principles underpinning the methodology.

Collect data to drive change

Data is at the heart of 50:50. Teams count the contributors they feature to understand the balance of representation in their content. They then use that data to set benchmarks and track progress. Crucially, monitoring is carried out at the time of publication – or very soon after – so that it can be used to inform editorial decisions and improve representation in real time. Teams then share their monthly, quarterly or series percentage data with the rest of the BBC in a spirit of positive competition and collaboration.

Measure what you control

Teams only count the contributors that they control. News teams, for example, do not count people who are integral to the main stories of the day as we cannot tell these stories without them, and we have no control over who they are. For example, we do not count the Prime Minister when giving a speech or the only eyewitness to an event. Everyone else counts – reporters, analysts, academics, experts, case studies and anyone who appears in our original journalism and features. If a contributor appears multiple times in a single programme or piece, they are only counted once.

Never compromise on quality

The best contributor is always used, regardless of their impact on the gender balance of that content. Editorial excellence is always the priority. 50:50 The Equality Project enables teams to identify topic areas where women are under-represented. It also gives content makers encouragement to continually seek new voices and different perspectives to better reflect the audiences they serve and strengthen the BBC's output.

See appendix for further details on the 50:50 methodology.

BBC 50:50 CHALLENGE RESULTS

The BBC held its fourth 50:50 Gender Challenge in March 2022. In this month, global media coverage was dominated by a third year of the coronavirus pandemic and Russia’s invasion of Ukraine. It was also the first time that BBC teams monitoring disability and ethnicity reported on their progress.

Teams in the 50:50 Challenge

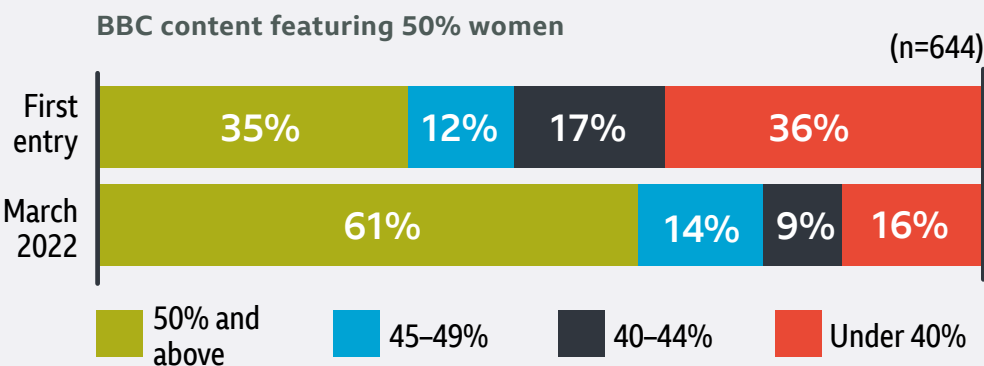
In the last 12 months, 150 teams signed up to 50:50 The Equality Project for the first time. Now, 750 teams across all BBC divisions are monitoring their representation of women with 50:50.

More than 250 teams across the BBC have also committed to further monitoring of disability and/or ethnicity representation, with over 100 teams submitting this data for the first time.

The Challenge Results – Gender

Of the datasets* filed for March 2022, 61% featured at least 50% women contributors during Challenge month. This is an increase of 26 percentage points based on their start months, and the third highest percentage on target for any month since the project began.

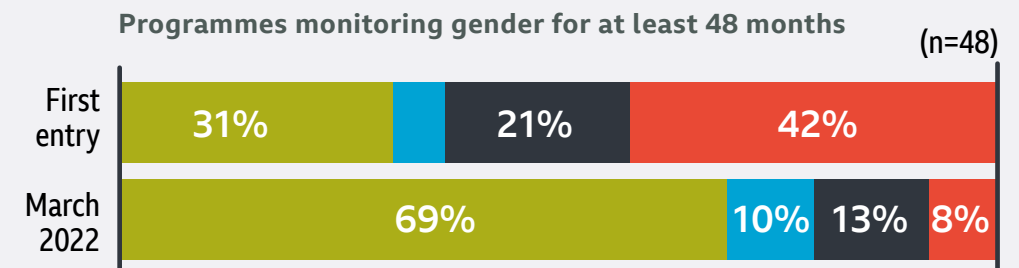
It is nine percentage points down on the previous Challenge month in March 2021. The data indicates the continual need for monitoring content in order to identify areas for improvement.



Improvement over time

As evidenced in previous 50:50 Challenge months, teams are more likely to improve representation in their content the longer they monitor the balance of their contributors.

For those monitoring gender for at least 48 months, the proportion of teams featuring fewer than 40% women is 8%, compared to 16% for all teams.



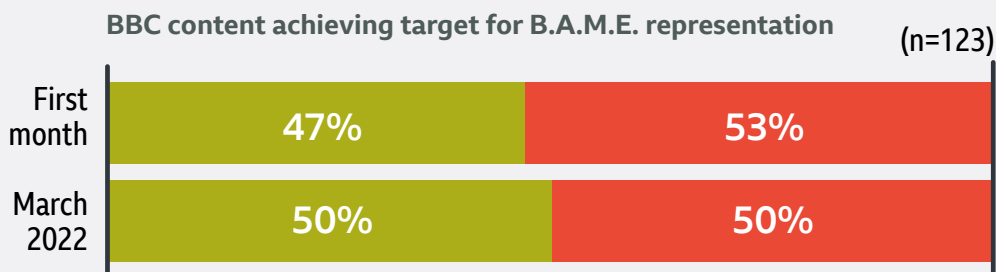
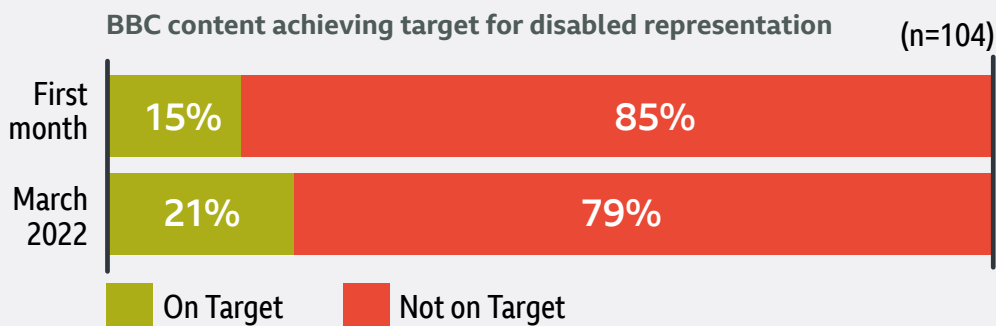
*A number of teams file 50:50 data by series, by quarter, or annually, depending on their programme makeup or broadcast schedule, and as such are not expected to submit data every month.

BBC 50:50 CHALLENGE RESULTS

Disability and Ethnicity

Reporting data beyond gender for the first time, 21% of teams monitoring their representation of disabled contributors reached their targets. Half of those monitoring ethnicity achieved their targets for black, Asian and minority ethnic representation.**

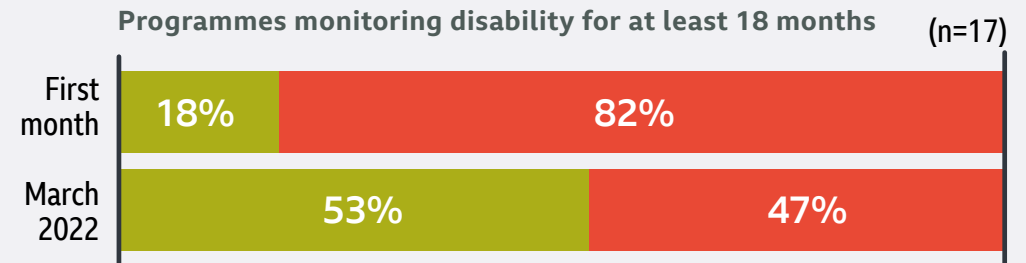
This data will be used as a benchmark to inform editorial decisions and strategies for increasing the representation of disabled contributors and those from ethnic minority backgrounds across BBC content.



Improvement over time

Of those monitoring disability for at least 18 months – since the project expanded in October 2020 – 53% of datasets submitted were on target. This is an increase of 35 percentage points compared to their start months.

Of those monitoring ethnicity for the same period, the proportion of datasets on target increased to 65%. This is an increase of seven percentage points compared to their start months.



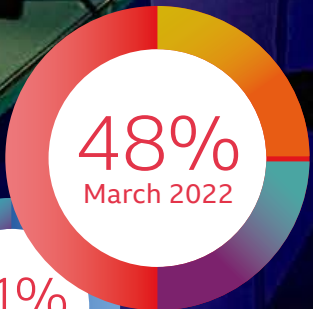
** Teams monitoring disability and ethnicity work towards targets that reflect their particular audience demographic. As such the data is reported as those reaching or exceeding their targets, and those below their targets.



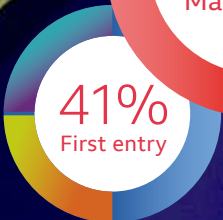
A ASIAN
NETWORK



Women contributors,
Drivetime with Ankur Desai



Women contributors,
Breakfast with Harpz Kaur



First entry



TOOLS FOR CHANGE

The 50:50 Tracker

The BBC, in partnership with Stanford University in California, has developed a new platform to enable participating teams to record, track and publish data on gender, disability and ethnicity representation. The 50:50 Tracker will enable both the BBC and 50:50 partners to rollout wider diversity monitoring at scale.

The BBC started rolling out the tracker in April 2022. The open-source software will be made publicly available, and 50:50 partners will be offered support to embed the tracker into their organisations.

50:50 New Voices Database

50:50 The Equality Project launched a new expert contributors database in March 2021, featuring 1500 women and non-binary or genderqueer contributors. It now contains over 2500 potential experts across a range of specialisms, from politics and economics to science and engineering. More than 990 are from ethnic-minority backgrounds and 200 identify as disabled.

With a focus on growing the database to better serve World Service Language teams, we held virtual networking events for contributors from over 30 countries across Africa, Asia, Europe, and the Americas in early 2022. Sessions were hosted in Arabic, Farsi, and French. There are now close to 1000 bi- or multilingual experts on the 50:50 New Voices database.

BBC South held virtual open days attended by 60 women experts in subjects areas including construction, law and the emergency services



“The ripple effects continue. One train company in our region would never put up a spokesperson and only sent statements; now we have two women from that company who are confident to speak on behalf of the organisation.”

ELEANOR ROWLING
BBC SOUTH



REFRAMING DISABILITY

DAISY CHURCH Media Trust Programme Manager

Since 2019, Media Trust has partnered with 50:50 The Equality Project on initiatives to tackle the under-representation of disability in the media, both on screen and behind the camera.

Last year, we took Reframing Disability further and launched the Media Trust & ScreenSkills Reframing Disability Mentoring Programme, in partnership with 50:50. This industry-first, disability-led mentoring programme aims to help disabled behind-the-camera talent progress in their careers, using National Lottery funds awarded by the BFI as part of the Future Film Skills programme.

For our first cohort, we paired 23 deaf, disabled and/or neurodivergent mentees, from early to mid-career stages across the screen industries, with disabled mentors from the BBC. Over their six-month long mentoring journey, our mentors and mentees have benefitted from fully accessible induction training and access to some brilliant expertise, including a 'Discovering Your Brand' session with Samantha Renke and an 'Art of the Pitch' workshop.

Our aim is to establish, alongside the BBC's existing disability networks and schemes such as BBC Ability and Elevate, a unique network of disabled creatives supporting one another via mentorship and the sharing of opportunities, to drive greater disabled representation going forward.



SEAN DILLEY and SHARMIN RAHMIN BBC Reframing Disability Leads

The Reframing Disability Training for content-makers has been hugely popular at the BBC since we rolled it out in April 2021, following a series of successful pilots. The aim is to ensure that the way we cover disability and feature disabled contributors in our content is authentic and inclusive, and to ensure that our production practices themselves are accessible. We've now trained over 130 BBC and independent producers, with regular waitlists for upcoming sessions. And the feedback has been hugely motivating. One learner described the best part of the training as *"reflecting on the many aspects of disability, to see why it matters to everybody... it can only be good for our journalism and lead to more inclusive and wider reaching coverage."*

It's exciting that Reframing Disability has now been added to the BBC's internal Academy to become a formal part of staff training and development. We've also expanded our team of trainers to include 10 colleagues who all identify as having a disability, impairment, learning difference or long-term condition. And, as we move away from working virtually to in-person sessions, we have plans to take Reframing Disability out across the UK in a 2022 Roadshow.

The success of this training lies in having open and honest discussions in a safe space. The more comfortable we are in opening ourselves up to learning and asking difficult questions, the more confident we will be to better reflect and represent people with disabilities in our storytelling.

AUDIENCE IMPACT

Audiences are at the heart of everything we do. The aim of 50:50 The Equality Project is to increase representation to help the BBC reflect the audiences it serves. In March 2022, BBC Audiences conducted a survey of 2,032 BBC online users. These services include BBC websites, iPlayer and BBC Sounds. The responses underline the increasing value of fair representation in BBC output.



69%

noticed more women
in content

Respondents were asked if they had noticed a change in the balance of men and women in BBC online content over the last two years. Of those who did, 69%* felt there had been a shift towards more women, up from 62% last year. Three percent thought the number of men had increased.



80%

of women aged 16 to 24
enjoy content more

Among female audiences aged 16 to 24 years old, 80%* said they enjoy BBC online content more as a result of seeing and hearing from more women. This is a 27 percentage point increase on the previous year's survey. In the same age group, 49%* of all respondents agreed.




68%

of women aged 16 to 34
consume more content

Meanwhile, 68%* of women aged 16 to 34 said they visit BBC websites and online services more often because of greater female representation. This is a 10 percentage point increase on the previous year's survey.

Methodology: This survey was carried out online using the YouGov panel. Interviews were conducted with a sample representative of the 16+ UK population. Quotas and weighting were applied.

**The percentages shown above do not include those who responded 'I don't know'.*



*It's an immense source of pride
that 50:50 began in News, and has since
been adopted across the industry.*

JONATHAN MUNRO
INTERIM DIRECTOR OF NEWS AND CURRENT AFFAIRS

INSIDE THE BBC: NEWS



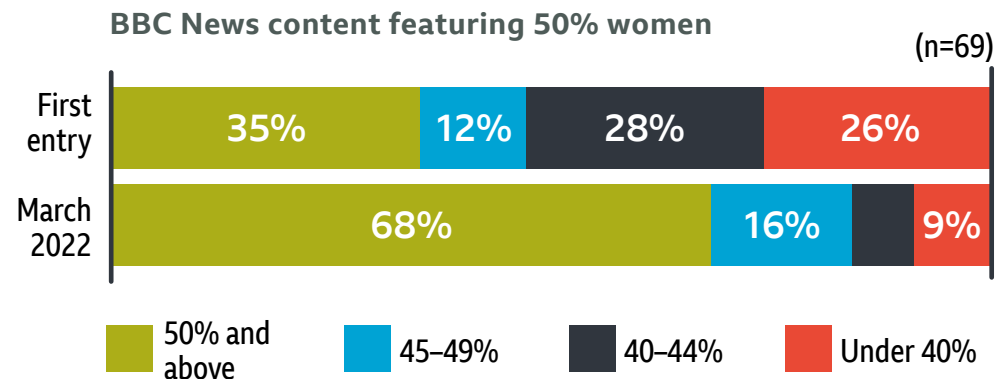
JONATHAN MUNRO

Interim Director of News and Current Affairs

BBC News delivers impartial and truthful accounts of global events to audiences around the world, reaching more than 450m people each week across all our services. It is therefore imperative that we reflect that world fairly and accurately in our storytelling.

Through 50:50, our teams across the UK and all international services have continued to strive for gender-balanced content during extraordinary times. As we emerged from the second year of a global pandemic, with an uptick in covid cases leaving a number of teams under resourced, and the recent invasion of Ukraine dominating our coverage and our thoughts for much of March 2022, I'm incredibly pleased that 68% of the News teams able to file reached 50% women contributors in Challenge month – exceeding the project average.

It's also an immense source of pride that 50:50 began in News, and has since been adopted across the industry. We're now focusing on improving the representation of disability in our content, and the News at Six pilot to monitor socio-economic diversity is continuing our tradition of innovating and driving change to help the BBC better reflect all our audiences.



BBC NEWS

SOMALI AFRIQUE

GREAT LAKES

HAUSA SWAHILI

AFRICA ENGLISH



INSIDE THE BBC: WORLD SERVICE



LILIANE LANDOR
Senior News Controller, World Service Group

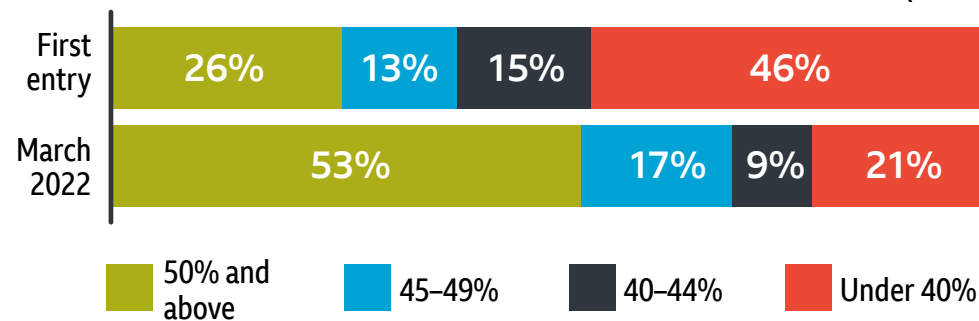
In 2019, 50:50 launched a pilot within World Service languages. The aim was to seek out diverse contributors so as to widen our database, adding hundreds of new voices to our programmes.

Since then 50:50 has become part and parcel of the production workflow for our teams, working hand in hand with other strands of our diversity and inclusion work. Today, 124 teams from every part of our international services – including Media Action, BBC Monitoring and all language services – are part of the project.

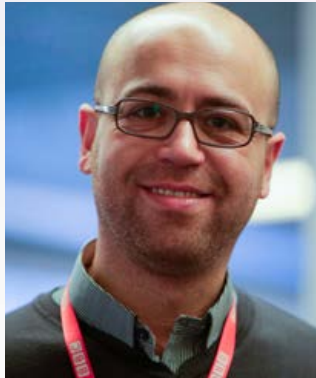
But the past year hasn't been without its challenges. Events in Afghanistan and Ukraine made it more difficult for stretched teams to put as much effort into having a wide range of guests. Yet the 50:50 and editorial teams have continued to work together to make sure they are on their way to achieving the balance we want to see reflected in our output – a wider variety of voices on air which improves our programmes and helps us better reflect our audiences.

World Service Languages content featuring 50% women

(n=163)



INSIDE THE BBC: WORLD SERVICE



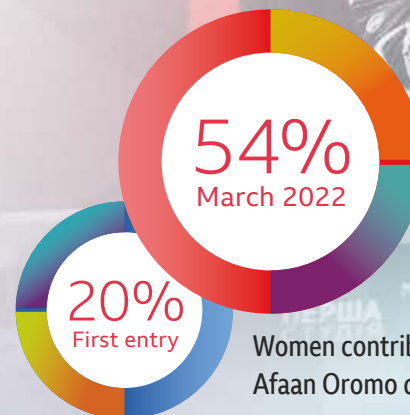
WISSAM EL SAYEGH
Senior Journalist,
BBC Arabic Diversity Team

“I am so proud that most of our teams not only reached the goal of 50% women in our content, but also sustained it. They succeeded in introducing to our audiences a wider range of excellent expertise in politics, economics, sports and many other topics. Gender balance in our output is not only an objective for the 50:50 Project, but also a more complete way of telling the story and reaching more underserved audiences.”

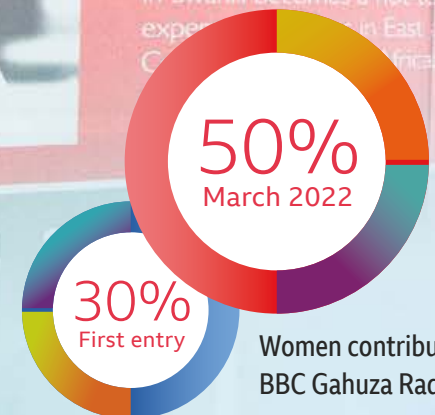


BELETU BULBULA SORSU
News Editor, BBC Afaan Oromoo

“For me, the 50:50 Project is something beyond gender. Diversifying our contributors is something that enables us to improve our storytelling. If our storytelling is improved, it connects us with our audiences in a more meaningful way, which helps us to reach more audiences in an equitable manner.”



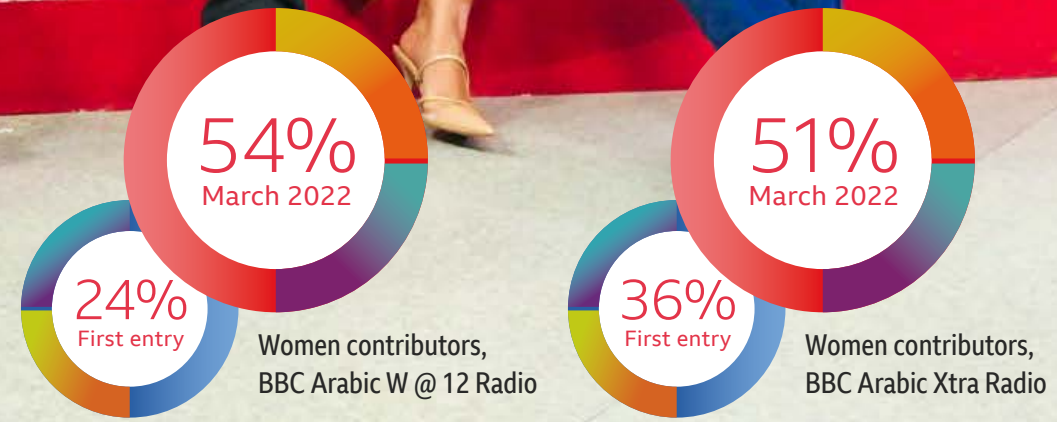
Women contributors,
Afaan Oromo quotes



Women contributors,
BBC Gahuza Radio



BBC Arabic Xtra TV aims to attract audiences who are less likely to engage with traditional news content.



INSIDE THE BBC: NATIONS

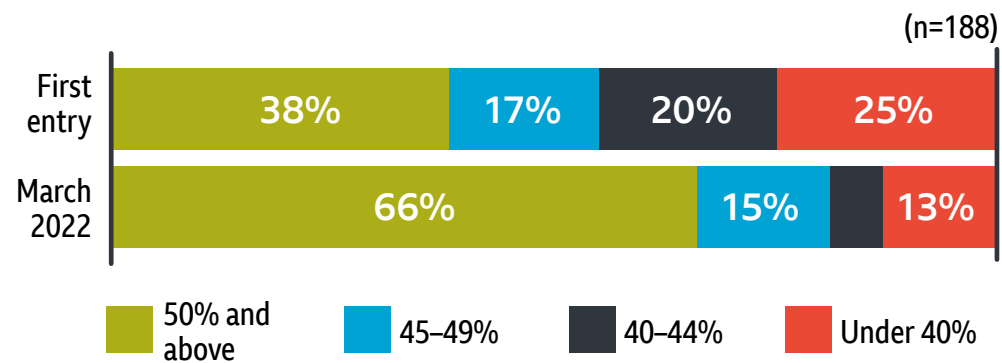


RHODRI TALFAN DAVIES BBC Director of Nations

Nations has long set a high standard for gender representation through 50:50, and 66 of teams reaching 50% women in this year's Challenge month is an achievement we should all be proud of.

I'm particularly delighted that Nations has been leading the way in disability and ethnicity monitoring too and I want to thank those colleagues who have put so much careful thought and effort into how we take this further. Serving and representing our audiences is at the heart of everything we do, and we will continue to make this monitoring a key priority for everyone.

Nations content featuring 50% women



INSIDE THE BBC: NATIONS



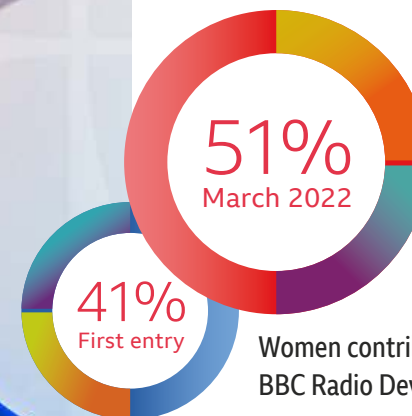
DOMINIC JEWEL
Content Editor, BBC Radio Wales

“We began measuring ethnicity and disability for the first time on Radio Wales in November, and made the decision early on that we would monitor through actual data: we wanted the highest possible accuracy. This was especially important for us because so many of our on-air contributors are callers, real members of our audience, and monitoring their characteristics through perception would have been impossible. There was some concern about how engaged our contributors might be when asked diversity questions over the phone; but in fact, very few people objected to being asked a little more about themselves, or mind hearing the message that whoever they are, they matter. And the results of gathering actual data have been invaluable: we’ve learned so much about ourselves and about our audience, and discovered that we’re already in some ways a more diverse group than we might have realised. Crucially, we’ve also highlighted areas where we need to do more work, in particular when it comes to ensuring we represent disability. As a result of the approach we’ve taken, we now have real concrete data that helps us focus our efforts and gives us a robust position from which to build.”



JO LOOSEMORE
Senior Journalist,
BBC Radio Devon

“Monitoring matters. At BBC Radio Devon, we’ve used it to benchmark how effectively we’re connecting with our communities. Every day and in every programme, we try to ensure our contributors are genuinely representative of our demographic and the local people we serve. That’s meant learning and listening, reaching out and welcoming in. As a station, we have now doubled the number of contributors from ethnically diverse backgrounds. It has taken over a year, and there’s more to do of course, but we are making progress. That matters to us – and particularly here, in a rural area where people may feel much more visible and often more isolated. Their voices matter and we’re working to ensure that everyone in our community hears them.”



Women contributors,
BBC Radio Devon Breakfast



Women contributors,
The Wynne Evans Programme



Women contributors,
Wales Today



INSIDE THE BBC: CONTENT

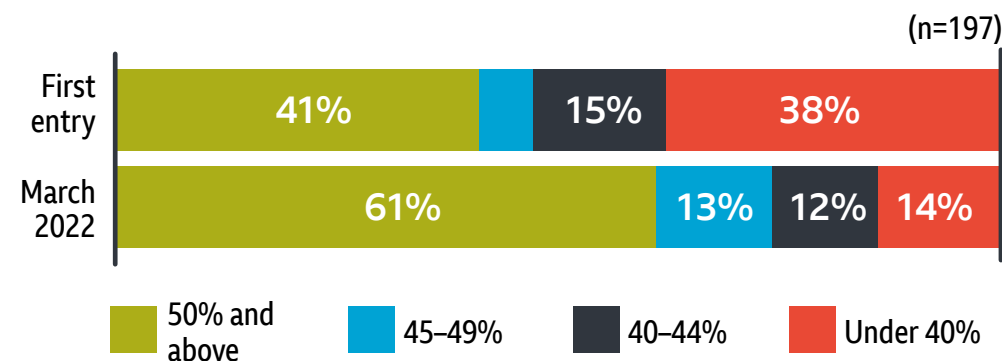


CHARLOTTE MOORE BBC Chief Content Officer

It's critical that the stories we tell, the characters we develop and the contributors we give a platform to, reflect our audiences and the society we live in. So I want to say a huge "thank you" to all Content teams who have committed to improving our representation of gender, ethnicity and disability through 50:50 The Equality Project. With more than 250 teams across TV, Radio & Music, Children's & Education and Sport signed up, and 140 of those monitoring beyond gender, I'm excited to see what further progress we can make in the coming year.

Better representation needs to be a priority for all media organisations, so it's encouraging to see the success of 50:50 outside the BBC. Alongside our £112m diversity fund and 20% production workforce targets, 50:50 is helping us make a positive and lasting impact on diversity across the whole broadcast industry.

Content datasets featuring 50% women



INSIDE THE BBC: CONTENT



LEWIS JAMES

Managing Editor, CBBC Newsround

“When Newsround became the first children’s programme to join 50:50 in 2018, it seemed apt. Newsround from its very early stages was a trailblazer for representation, from Lucy Mathen becoming the BBC’s first Asian woman reporter, to its tackling of playground racism and other issues relevant to children from a wide variety of backgrounds. At the core of 50:50 is a fundamental question for Newsround – if children in the UK cannot see themselves reflected in their news service, then where will they?”

It’s fair to say that a commitment to representation is well engrained within the teams working on Newsround, but participation in 50:50 gives us an opportunity to measure how well we are matching up to our aims, and to challenge our assumptions. The introduction of ethnicity and disability to the scheme has shown things we need to keep doing and where we could be doing more. It’s one tool, but an invaluable one for us.”

56%
March 2022

Women and girl contributors,
Newsround



JONATHAN MANNERS

Producer, BBC Singers

“50:50 is a brilliant incentive. It’s been invigorating to change our approach to programming for the group, and for us to push the 50:50 message. Last March, we decided that we would make sure our annual programme was always made up of music by 50% female composers. And we’ve achieved that.”

From my conversations about repertoire and ideas with people from choirs in the UK and abroad, I’m confident we’re the only full-time professional choir in the world to have made this commitment and to be performing as much music by female composers. It’s so refreshing, both within the BBC and to the outside cultural world. We are working hard to get more women conductors in front of the Singers, and we’re proud of where we are on the journey.”

75%
March 2022

33%
First entry

Women conductors,
BBC Singers

INSIDE THE BBC: SPORT



BARBARA SLATER BBC Director of Sport

When I joined BBC Sport in the early 1980s, our coverage looked very different. It's no longer unusual for us to lead our programming with a women's sports story, and we make a conscious effort to normalise women's sport through our selection of stories, imagery, presenters and pundits.

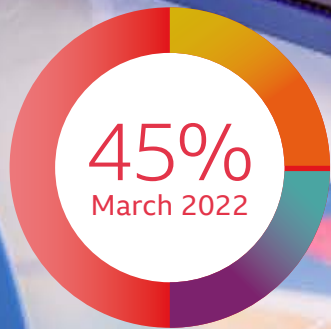
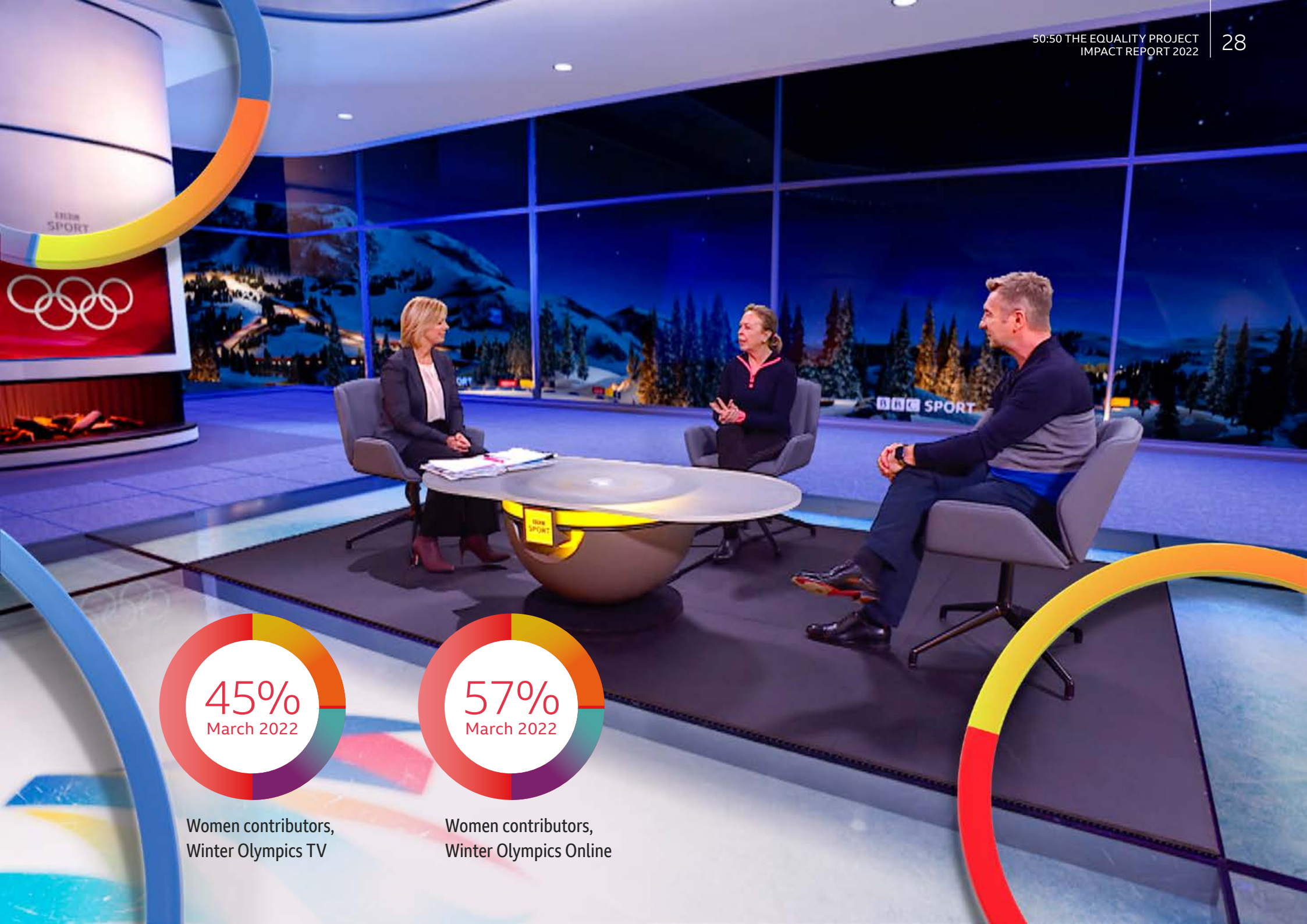
BBC Sport committed to monitoring our gender balance at the end of 2019. Although Covid slowed our progress, I'm proud of our results for the 50:50 Challenge. More than half our teams (53%) featured at least 50% women in their content, up from 33% when we started.

We've also expanded our monitoring to record the representation of women, disabled contributors and those from ethnic minority backgrounds across 18 flagship programmes and sporting events. And as the sporting and broadcasting worlds return to normal after the pandemic, we will work to embed 50:50 in the daily working practices of all BBC Sport teams.

We're not yet where we need to be in terms of women's representation across Sport, but 50:50 has given us a way of recording and tracking our progress so that we can hold ourselves accountable, and to recognise how far we've come.

I'm thrilled that we've been joined by colleagues from BBC Scotland Sport, BBC Wales Sport, and BBC Sport Africa in striving for equal representation. Our ambition this year is to work more closely with other broadcasters, sporting bodies and organisations to help us get there.

It takes time to develop reporters, presenters, commentators and pundits – both men and women – but inequalities remain, and it's only together that we can achieve a level playing field.



Women contributors,
Winter Olympics TV



Women contributors,
Winter Olympics Online

OUTSIDE THE BBC

To date, 145 partners in 30 countries are applying the 50:50 principles and methodology to encourage culture change in their organisations.

They use the 50:50 methodology across a variety of content, including internal and external communications, social media posts, websites, event panels and the spokespeople put forward for media opportunities.

The 50:50 partner network now spans a number of sectors – from the media to academia, fashion and financial services.

This year, 73% of organisations who took part in the 50:50 Challenge improved the gender balance in their content compared to when they started monitoring, and 47% reached 50% women contributors.

Growth in the media

In the media industry, this includes public broadcasters, newspapers and magazines in Europe, Asia, Australia, the US and Latin America.

Recent media partners include The Canadian Press, most of the German Regional broadcasters, and the Mongolian Media Council. Working with the BBC's international charity Media Action, 50:50 is being implemented in Ukraine, Moldova, and by a number of community radio stations in Africa.

Beyond Broadcasting

Our work with universities and journalism schools has developed further, with 16 academic partners joining since last year, now totalling 29 worldwide. The third 50:50 Pitch also saw a Newcastle University collective create promotional videos for 50:50 and gain experience of working with BBC content-makers.

50:50 continues to expand in communications companies, law firms, industry regulators and the financial services sector. These organisations show how the 50:50 principles can be applied to any created content – from websites to events to publications.

How do our partnerships work?

50:50 is a simple system to gather data to effect long-lasting change, with no compromise on quality. We share our methodology and best practice to inspire other organisations.

We know that every company is different, so we've created a system that is adaptable. We work closely to create a small pilot group. Once successful monitoring is in place, we support the scale up across the organisation.

Such is the interest from commercial organisations to join 50:50, the BBC is exploring moving 50:50's work with external partners to a tiered membership model.

For more information and to get involved, please visit: bbc.com/5050



30
countries



Across
industries



145
partners

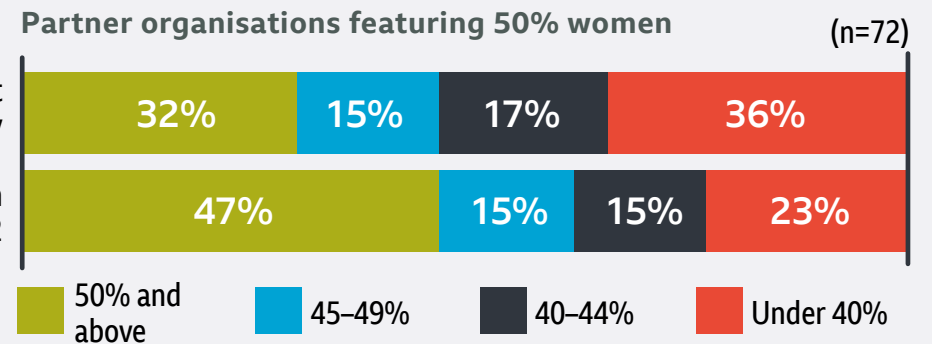
CHALLENGE RESULTS: PARTNERS

This year, members of the global 50:50 partner network have published their data alongside the BBC for the second time to show their progress in representing women in a range of content and industries.

Partners submitted data either at a team level or for their organisation’s overall performance. These datasets were then aggregated to show the gender balance across each partner organisation’s content when they first joined the project and in March 2022.

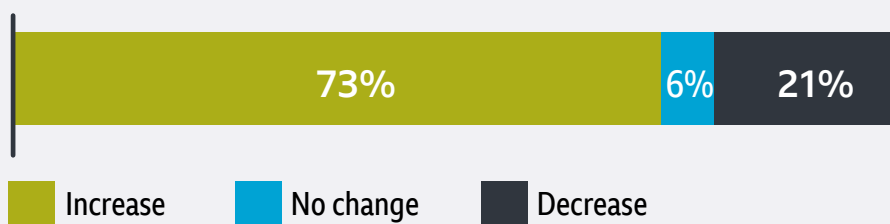
Overall 72 partners submitted 242 datasets for Challenge Month, up from 41 partners in 2021. Of the organisations who were below the target of 50% women when they first started monitoring, 73% have seen an improvement in the gender balance of their content.

Nearly half (47%) of all the organisations who submitted data reached 50% women contributors, compared to 32% doing so in their first month with the project. More than three-quarters (77%) featured at least 40% women.



The figures show that women’s representation across the 50:50 network is increasing. 50:50 will continue to grow the global partner network and report their data annually.

Partner organisations showing improvement
Changes to average representation of women





The Voice of America Deewa team broadcasting to the Pakistan-Afghanistan border region in March 2022

OUTSIDE THE BBC: BROADCASTING



ERIKO HASE Senior Producer, NHK (Japan)

My journey with 50:50 started modestly. First with small chats with colleagues in the canteen and corridors, then organising several workshops, and eventually giving a presentation to our executives.

The key in this process was to reach out to as many male colleagues as possible. While shared experience enables a smooth discussion in a female-dominated group, we may unintentionally make male colleagues feel defensive. But once men accept D&I as their own issue, they stand by you and become a powerful driving force for consensus building, which is still a prerequisite in Japanese society.

NHK started to trial 50:50 in April 2021 with six programmes, including documentaries and dramas. It started small because we wanted to demonstrate the benefit of counting before expanding to different departments.

When the counting started, the impact was huge. My colleagues say it made them see the world differently, think outside the box, and stretch their creativity:

“We realised the gender bias as a filmmaker and re-acknowledged the structural gender imbalance in Japanese society”

“I intuitively thought 50:50 would be a restriction, but in fact, it was a powerful device to break stereotypes!”

We recently expanded our trial to primetime News. The rough ratio of women to men was 3:7, and the team decided to take on full-scale counting in its new program starting this April. News, by its nature, may be a complex area to see the change, but this move will surely push NHK’s challenge to the next stage.

OUTSIDE THE BBC: BROADCASTING

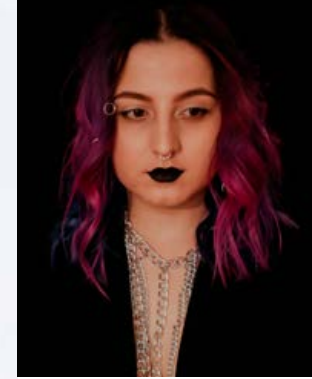


VERONIKA WAGNER

Bayerischer Rundfunk (Germany)

“There are no women.” These words may sound familiar to editorial staff, especially to those working in male-dominated fields like science, sport and politics. At the Bayerischer Rundfunk something remarkable happened since becoming a 50:50 partner: You barely hear this phrase anymore within the 50:50 teams.

Building on this great BBC initiative, we were able to initiate profound change. All our teams are highly motivated and ambitious to get female voices on air. Of course it's challenging, especially under time pressure. 50:50 has not only increased awareness but has also sparked enthusiasm within the teams, which is the best way for sustainable, positive change. And data proves that we are on the right track. Six months after joining the 50:50 Project, 73% of the teams increased female representation and 70% reached gender balance of their contributors in at least one month. It's impressive how the 50:50 principles – simple and flexible – ignite change.”



ANA MORE

Hromadske Radio (Ukraine)

“We joined 50:50 in February. Sadly that month, Russia invaded our country and we have been working since day one of the war. The team is in different parts of Ukraine. We have a lot to take care of. The broadcast has changed too. But we still let women's voices be heard in different spheres: defence, geopolitics and international law. We talk about women's vulnerability in terms of war and about those who are fighting at the frontline.”

OUTSIDE THE BBC: ENERGY



PRIYA BRAHMBHATT-PATEL
Director of Communications, Ofgem

“After launching the 50:50 Project last year, I am pleased to see all the hard work paying off. We are seeing a real improvement in representation in our content and have received positive feedback from stakeholders. It has even led to some taking an interest in joining 50:50 themselves, and we hope that there will soon be a visible cultural shift across the energy sector and civil service.

As a senior female leader from an ethnic minority, I’ve often struggled to see role models that look like me to aspire to. Initiatives like 50:50 are exactly how we empower our up-and-coming stars, and inspire a new generation to enter industries where they can see people just like them.”



JULIETTE SANDERS
Director of Strategic Comms
Energy UK

“Initiatives like the BBC’s 50:50 Project are so important in the energy industry, where there is still a lack of diversity of all kinds within our workforce – particularly in senior positions. We know from research that visible role models are key to inspiring people into different careers, so encouraging companies to think about the diverse, credible voices they can use externally will help attract a wider range of people to our sector.

As an industry, we are working hard to improve diversity of all kinds, at all levels, and we encourage energy companies to join 50:50 and challenge themselves to think carefully about the voices they use to represent their organisations.”



Thirteen titles from partners EMAP are monitoring gender with 50:50, including headlinemoney.co.uk, Drapers and New Civil Engineer

OUTSIDE THE BBC: ACADEMIA

50:50 The Equality Project works with academic partners around the world to inspire new talent to strive for fair representation throughout their careers

Institutions monitor their communications and course materials, and students monitor their coursework and ‘news days’, with the aim of featuring 50% women. Participating students also have the opportunity to work with BBC content-makers through the ‘50:50 Pitch’, where a successful student collective are tasked with creating 50:50 content for publication on BBC platforms.

This year, the pitch was won by the University of Newcastle, who delivered a three-part series to coincide with the launch of this report.

Student from the City of Glasgow College



DAVID BAINES
Media and Cultural Studies
Senior Lecturer,
Newcastle University

“Our students think carefully and imaginatively about who they turn to as sources, and why. They regard searching out diverse voices, representing society fairly, as simply a part – a critically important one – of being a good journalist. Colleagues and I also take great care to source journalism and media content for our teaching that better reflects our society. Three years as a BBC 50:50 partner have embedded these values in the fabric of our programmes: across content, delivery, the marking criteria for assignments. And we are now sharing what we have learned with our colleagues in other subject areas.”

OUTSIDE THE BBC: ACADEMIA

THE 50:50 PITCH



**The Newcastle University student collective from L-R:
Xuefei Cha, Baolei Qin, Qianxiu Zhang, Jiaying Li**

QIANXIU ZHANG

Newcastle University student and producer of 50:50 The Pitch 2022

In the process of participating in the 50:50 Pitch, we conducted many rounds of research. We determined which industries are traditionally male-dominated and which industries cover the least minority and disabled workers. Our video concept matured in this process. When the idea came to life, we got lots of professional help from our university and the BBC team.

It's exciting to be able to speak out for women, people with disabilities, and minorities as part of the 50:50 Project. While interviewing the 50:50 partners, such as EMAP, British Fashion Council, and New Civil Engineering, we felt their passion and effort to speak out for under-represented groups in their industry. The process of achieving equality is never easy. But the equality will become more possible after we insist on involving different voices, trying to create a more diverse industry.

The 50:50 Pitch student collective from Newcastle University filming at BBC New Broadcasting House



APPENDIX

Tailored approach

What teams count depends on their output. As a result, data from different teams is not always directly comparable and each team aims to improve upon its own performance.

Contributors

Teams count each contributor that features in their content. For the majority, this means anyone who speaks in video and audio content; who is quoted in written content; and who is visible in any images counted.

News teams exclude contributors who they do not control. That is, those who are an essential part of an on-the-day story and therefore not chosen by the editorial or production team.

Datasets

Some teams record multiple aspects of their output and submit separate figures for each measure. Each measure is one dataset.

Monitoring Gender Identity

Content-makers monitor the gender identity of their contributors with the aim of featuring at least 50% women. They do not monitor whether a contributor's gender differs from their sex registered at birth.

Where possible, teams also monitor the proportion of contributors who identify as non-binary or genderqueer in order to improve their representation of all genders. This data is not currently reported to 50:50 The Equality Project, but is used by these teams to improve their representation of all genders.

Perceived and Actual Monitoring

The majority of BBC teams monitor by perception, relying on what they know of the contributor and any publicly-disclosed information. This ensures that 50:50 remains manageable and sustainable for busy teams, whilst also allowing us to gain a good understanding of what audiences will be seeing, hearing and reading.

In certain cases where content-makers have direct access to every contributor, they will record how contributors self-identify with the use of diversity forms.

Monitoring Disability and Ethnicity

Teams monitoring disability and/or ethnicity representation in their content can do so in one of two ways. Some collect simplified data on the overall representation of black, Asian and minority ethnic, and/or disabled contributors. Others collect more detailed data, breaking the categories down further into groups that are relevant to that output's target audience demographic. This data is not reported to 50:50 The Equality Project, but is used by the team to better inform their editorial decisions.

All our methods for monitoring and data capture comply with UK Data Protection Law.

Targets

In general, BBC teams work towards the Corporation's diversity targets of 50% women, 20% black, Asian and minority ethnic and 12% disabled representation. However international, regional and local teams will adjust those targets in line with their specific audience demographics.

B.A.M.E. Terminology

In 2021, the BBC commissioned a report with the Lenny Henry Centre for Media Diversity on the use of the acronym B.A.M.E, short for Black, Asian and minority ethnic. Following the report's recommendations the BBC, alongside the UK's other main broadcasters, committed to avoid the use of the collective term B.A.M.E wherever more specific terms are available, as part of the creative industry's wider focus on increasing representation and boosting diversity, inclusion and equity.

BBC teams continue to use the acronym when relevant to statistical reporting and data collection, for example when referring to their overall representation of Black, Asian and minority ethnic contributors.

However, when referring to and about individuals or specific stories, content-makers will avoid using this term and aim to be more specific about the particular background and heritage of the contributor in question – but only when relevant to the story or situation.

Find more information on the B.A.M.E. Terminology Review [here](#).

Partner Data

Partner organisations who monitor multiple datasets submit their 50:50 Challenge data in one of two ways. A number of partners choose to submit the average percentage of women featured in their content across the organisation as a whole, while others submit the individual results for each dataset separately.

To ensure this data is comparable and consistent, the average representation of women for each organisation is used in this report's challenge findings.

50:50 PARTNERS

PUBLIC SERVICE BROADCASTERS

ABC News, Australia
 AVROTROS, Netherlands
 Bayerischer Rundfunk, Germany
 DeutscheWelle, Germany
 European Broadcasting Union
 Georgia Public Broadcaster
 Lithuanian National Radio and Television
 Mitteldeutscher Rundfunk, Germany
 NHK, Japan
 Norddeutscher Rundfunk, Germany
 ORF, Austria
 Radio Bremen, Germany
 Radio Free Asia
 Radio Télévision Suisse, Switzerland
 RAI, Italy
 RTBF, Belgium
 RTE, Ireland
 RTVE, Spain
 Rundfunk Berlin-Brandenburg, Germany
 Schweizer Radio und Fernsehen, Switzerland
 SWR, Germany
 TVNZ, New Zealand
 UA:PBC, Ukraine
 Voice of America
 VRT, Belgium
 YLE, Finland

MEDIA GROUPS

American Asian Journalists Association
 BBC Storyworks
 BBC Studios
 British Cinematographer
 British Forces Broadcasting Service
 Broadcast Magazine
 Channel 31, Australia
 Clara Media
 El Diario, Spain
 EMAP
 Faversham House
 FIPP
 Folha de Sao Paolo, Brazil

Globelynx
 Heidi News, Switzerland
 HuffPost Japan
 Immediate Media
 La Nacion, Argentina
 La Voz de Guanacaste, Costa Rica
 Language Learning Market
 Mark Allen Group
 Moldova.org
 Mongolia Media Council
 North East Film Festival
 Radio Hromadske, Ukraine
 Rojc Radio, Croatia
 Sierra Leone community radio stations
 Standard Media Group, Kenya
 STV
 Tempo, Indonesia
 The Canadian Press
 The Caterer
 The Financial Times
 Times Radio
 WFM, Nigeria
 WNYC New York Public Radio

INDEPENDENT PRODUCTION COMPANIES

7Digital
 Audio Always
 Banana Stand
 Folded Wing
 Fresh Air
 Listen
 Loftus Media
 Ora et Labora
 Somethin' Else
 Tandem Productions
 TBI
 We are Grape
 Whistledown

PR & COMMUNICATIONS

AxiCom
 Broadcast Academy
 Edelman
 Lansons
 Liberty Communications

BUSINESS CONSULTANCY

BOB Group (Business of Brand)
 d&i Leaders
 Demographica
 Impact International
 Ruebik Recruitment

CHARITY

BBC Media Action
 Free Press Unlimited
 International Committee of the Red Cross, Australia

INDUSTRY BODIES & REGULATORS

Black Professionals in Construction
 British Fashion Council
 Construction Industry Training Board
 Energy UK
 Environment Agency
 Institution of Civil Engineers
 Office of Nuclear Regulation
 OFGEM

JOURNALISM SCHOOLS

Ashoka University Media
 (Film & Communications Society), India
 Asian College of Journalism, India
 Birmingham City University
 Cardiff University
 Charles Sturt University, Australia
 Cirencester Sixth Form College
 City of Glasgow College
 Falmouth University
 Humber College, Canada
 Leeds Beckett University
 Leeds Trinity University
 Liverpool John Moores University

London Screen Academy
 Manchester Metropolitan University
 National Film and Television School
 Newcastle University
 Nottingham Trent University
 Sheffield Hallam University
 Strathclyde University
 The Newmark School at CUNY, USA
 The University of Texas at Austin
 (School of Journalism and Media)
 UCL School of Management
 University of Bedfordshire
 University of Birmingham
 University of Central Lancashire
 University of Coventry
 University of Johannesburg
 University of Northampton
 University of Reading
 University of West Scotland
 University of Westminster
 University of Worcester
 Walter Cronkite School of Journalism, USA

CORPORATE/FINANCIAL SERVICES

Balfour Beatty
 Control Risks
 Great British Business Awards
 Hargreaves Lansdown
 Kearney
 London Stock Exchange Group
 Now: Pensions
 PwC
 Unilever

LAW FIRMS

Addleshaw Goddard
 Eversheds Sutherland
 Ince Gordon Dadds LLP
 Reed Smith

** plus three organisations that do not wish to be named*

ACKNOWLEDGEMENTS

Report written, compiled and produced by Lara Joannides with Hewete Haileselassie, Kathryn Martin, Miranda Holt and Nina Goswami

BBC Data Journalism by Alison Benjamin, Becky Dale and Robert Cuffe

Report designed by Gurpreet Renoata

Special thanks to Tim Davie, Bob Shennan, June Sarpong, Leigh Tavaziva, Dixi Stewart, Miranda Wayland, Joanna Abeyie, Ros Atkins, Phil Harrold, Joanne Cayford, Charlotte Moore, Rhodri Talfan Davies, Jonathan Munro, Julia Walker, Daniel Weber, Afra Ahmed, Anya Aftab, Bahareh Etesam, Carla Rosch, Ifeoluwa Adediran, Danny Wisser, Emma Pendino, Alex Scott, Ankur Desai, Anna Thompson, Annita McVeigh, Carol Vorderman, Charlie Brown, Chris Lismore, Dan Timms, Dave Battcock, Deborah Copeland, Erin Stephens, George Webster, Huw Edwards, Jessica Schibli, Jo Loosemore, John Walton, Kim Walsh, Laura Stone, Liliane Landor, Louise Blythe, Lynn Aglionby, Matthew Hunter, Megan O'Neill, Michael Ellender, Molly McMunn, Muriel Lamin, Naga Munchetty, Niamh McKenna, Paul Royall, Punam Krishan, Rachael Ward, Rebecca Staheli, Reza Asadi, Rhona De La Mar, Rob Bridges, Rob Dowell, Robert Howells, Sam Taylor, Sean Dilley, Simon Kendall, Simon Peeks, Simon Pitt, Sharmin Rahman, Stephanie Akomiah, Steve Martin, Tash Pappas, Trevor Nelson and all the 50:50 Champions.



The National Orchestra of Wales performing with Abel Selacoe at the 2021 Proms



bbc.co.uk/5050

[#5050project](https://twitter.com/5050project)

50:50
THE EQUALITY PROJECT