

MAKING IT POSSIBLE

Voices of Parents & Carers in the UK Film and TV Industry

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#MakeItPoss

**"Women who are
carers simply get lost
from the industry.
The investment in
their training is lost.
Their voices are lost
from production."**

Female, freelance producer,
South West, 45-64

Raising Films



UNIVERSITY of
STIRLING



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IMAGE CREDITS

Page 1: Steven Sheil and Betsey at the Nottingham premiere of Jeanie Finlay's ORION: THE MAN WHO WOULD BE KING (2015). © Jeanie Finlay.

Page 2: Hope Dickson Leach representing Raising Films on the Equalities Panel at the Scottish Screen Summit 2016. © Erin McElhinney.

Page 3: Director Hope Dickson Leach's children preparing to be extras in THE LEVELLING (2016). © Hope Dickson Leach.

Page 6: Performer/writer/director Alice Lowe on the set of PREVENGE (2016). © Aron Kein.

Page 13: Co-directors Alex Helfrecht and Jörg Tittel with their children Olivia and Raphael, and Poppy the dog! © Jan Tittel.

Page 19: Producer Samm Haillay in the office with his son Albert. © Louise Haillay.

Executive Summary

This survey reveals very clear barriers for parents and carers who work within film and TV, which do not only affect women, but continue to affect them disproportionately. 640 respondents participated, with over half living outside Greater London, across the UK. 72% of both male (21%) and female (78%) respondents are or have been parents or carers, of whom 11% are sole parents or carers. 63% of respondents are freelance or self-employed in roles across the industry from crew to exhibition: this is indicative of the nature of the industry, but also a response to its demands. Many describe being limited in the work available, as the industry relies on long hours, often at short-notice; others needed to change roles entirely.

The frustration was palpable – from active discrimination to the difficulty (or impossibility) of trying to juggle caring roles with a TV/film career, resulting in limited participation. Financial uncertainty and the economic impact of family life are a major concern, particularly for freelancers, as childcare is expensive and pay can be low. Tax relief is thus high on the agenda for carers, as is flexible childcare that can fulfil often ad hoc or last minute needs. Legislation for gender equality and for fair hours would also be welcome.

There is a strong desire for cultural change within the industry to support these structural changes towards a more equal workplace, in order for parents and carers to have genuine and fair access. Changes such as the reduction of anti-social hours are seen as being beneficial for all – including audiences, who will reap the benefit of a more diverse creative cohort working in film and television.

— — *Danielle Porter, Leah McCabe, and Kylie Grant,*
Centre for Gender and Feminist Studies, University of Stirling.

Foreword

Twelve years ago, my partner Steven was making horror films and I was six months pregnant when my first film *Teenland* (60 minutes) was commissioned for BBC4. I was an interloper into film from the art-world, and making the transition to parenthood and to filmmaking was daunting – and incredibly exciting. Since then we have made ten features between us, which have been released internationally. We have been as single-minded about planning our childcare and life as we are about planning an independent film production, guided by two simple principles:

1. The happier and more fulfilled we are in our lives, the better parents that makes us. We chose to continue living in Nottingham away from the high costs of London, and we have had some support from our families, made use of subsidised local childcare, and found a tight community of fellow parents who support each other with after-school care.
2. We have parity in the amount of childcare we do, and have learnt to be flexible: if one of us needs to go away on a shoot or edit, the other person steps up and take on more childcare responsibilities. Neither of us should have to put their career on hold for that to happen, and our daughter should know us both equally.

We urge funders and financiers to support childcare and make it a budget line in all productions. Childcare is not inherently a gendered role so why are more women left holding the baby? Is this at the heart of why the number of women making films is so low?

Our 12 year old daughter has just started making films of her own. Fiercely independent, she does not want our input; picking up a camera and expressing her thoughts is the most natural thing in the world. She fills us with hope, everyday.

— **Jeanie Finlay and Steven Sheil**

 www.jeaniefinlay.com // www.stevensheil.wordpress.com



METHODOLOGY

The data for the report Raising Films: Making It Possible was taken from an online survey, created with SurveyMonkey, that was open from 8th March to 20th May 2016. An email link was sent to all Raising Films supporters via our newsletter, and the survey was posted on our Facebook page (where it reached 10, 500 people) and our Twitter feed.

It was shared by many partner organisations, via their newsletters and social media, including Creative Scotland, Directors UK, Edinburgh International Film Festival (Industry & Talent Development), Gender Studies (University of Stirling), Women in Film & Television UK, European Women's Audiovisual Network, Calling the Shots (University of Southampton), National Film & Television School, London College of Communication (University of the Arts London), Writers Guild of Great Britain, Parents in the Performing Arts, F-rated, Bechdel Test Fest, Birds Eye View Film, Sheffield Doc/Fest, London Feminist Film Festival, Glasgow Film Festival, BBC Films, Pregnant then Screwed, Women on Docs, The Call Sheet, Media Parents, and further outreach was undertaken via Scottish film festivals and UK universities.

Primary data was collected from 640 self-selecting respondents, with further qualitative insights provided by panel events in Glasgow, at the Glasgow Film Festival (where the survey was launched) and at the Glasgow Radical Film Network.

Data was analysed by a team of Masters students from the University of Stirling's Centre for Gender & Women's Studies, who collated results in their entirety and by the following sub-groups:

- male/female
- carers/non-carers
- freelance/employed
- current role (as per options on the survey): director, writer, producer, crew, on-screen cast, development, distribution, exhibition, teaching & academia, training & skills, other

An additional data set was prepared, with a focus on Scottish responses, for Creative Scotland's Screen Summit 2016.

Headlines and key statistics were selected collaboratively by the Stirling team and Raising Films, and the final report was compiled in two versions: a 4 page campaign document, for presentation at the survey launch at the Edinburgh International Film Festival, 22nd June 2016; and this full report. Both versions are freely and publicly available as PDFs on the Raising Films website.



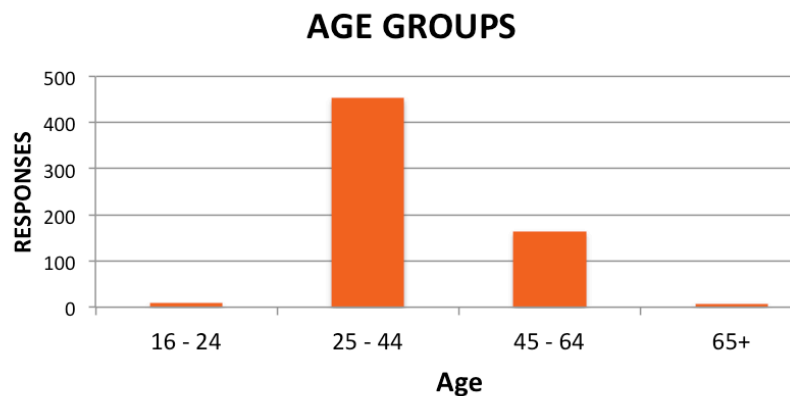
The Equalities panel wraps up, but the [#RaisingFilms](#) slide lives on! Thank you [@edfilmfest](#). [#screensummit2016](#)





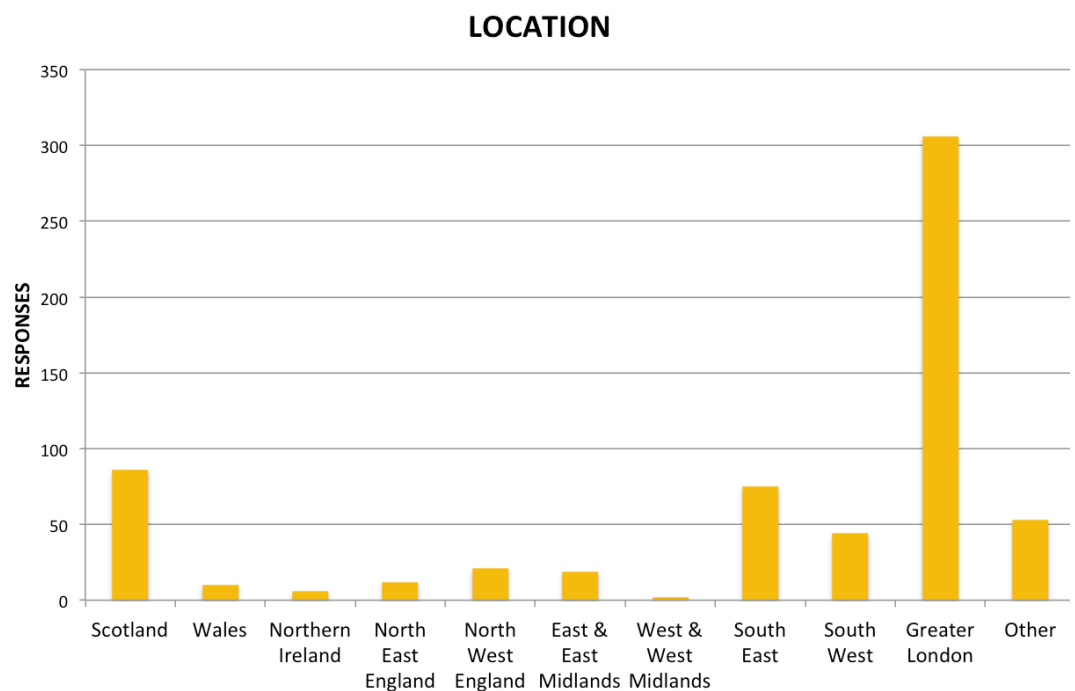
AGE GROUPS

This study surveyed 640 film and TV industry professionals from around the United Kingdom. Of those 636 respondents, the overwhelming majority (71%) were aged between 25 and 44, followed by 26% aged between 45 and 64.



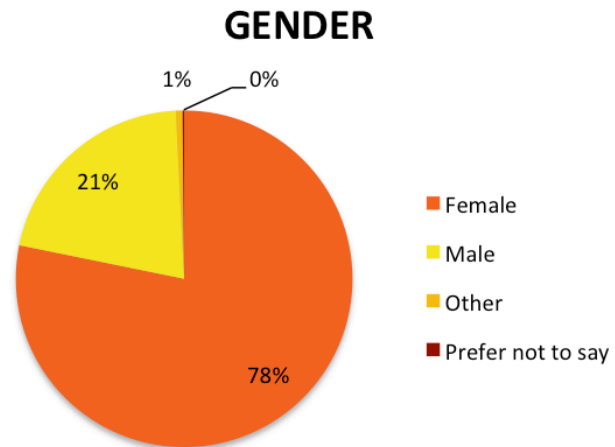
LOCATION

48% of respondents live in Greater London. 13% live in Scotland. 7% live in South West England. A small percentage of respondents currently lived overseas, but had lived, worked and/or trained in the UK.



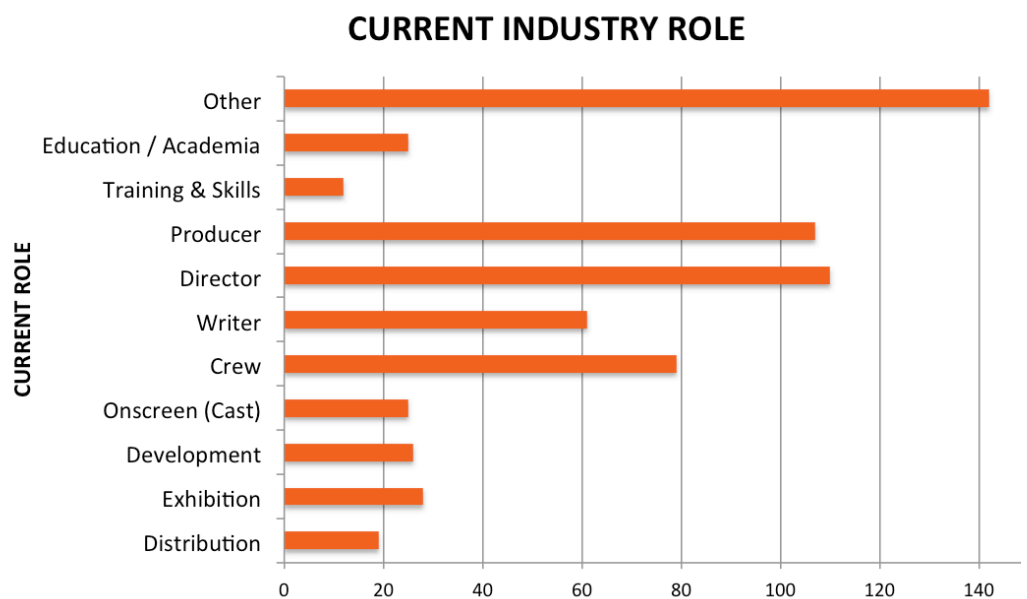
GENDER

78% of respondents were female, 21% male. This shows the uneven distribution of caring responsibilities for professionals, as women tend to carry more of the burden, and therefore want to make their challenges known.



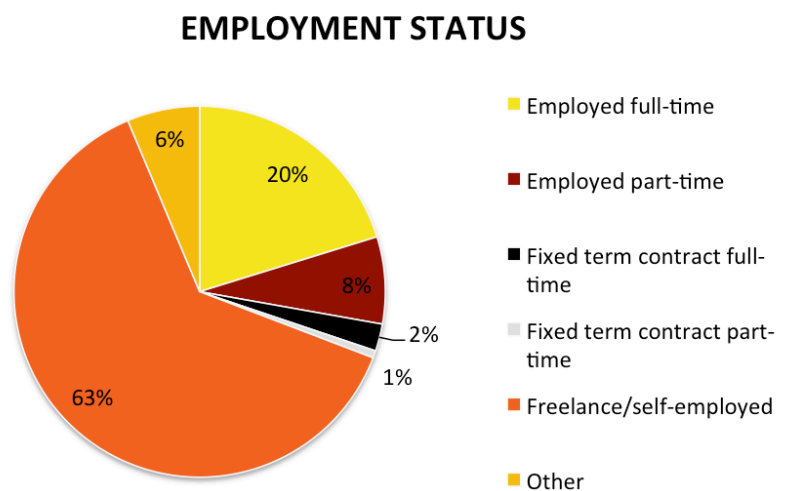
CURRENT INDUSTRY ROLE

17% of respondents were currently directors, 16.9% producers, 12.5% crew, 9.6% writers, 4.4% exhibition, 4.1% development.



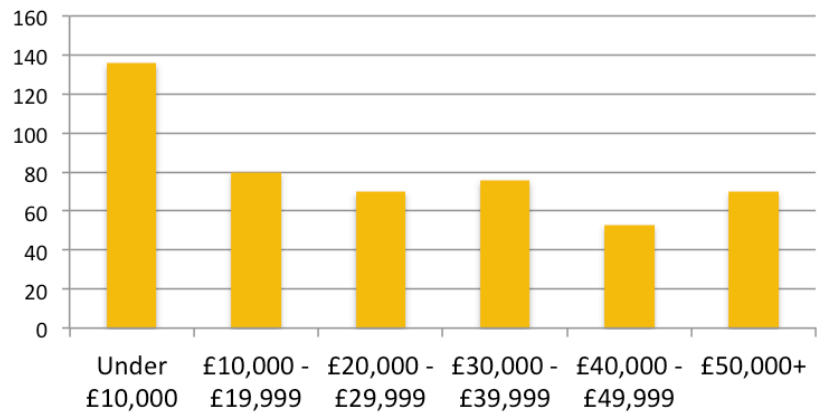
EMPLOYMENT STATUS

63% of respondents are freelancers or self-employed. Only 20% are employed full time with 8% at part time.



INCOME

22% of respondents make under £10,000 per year. The rest of the respondents were evenly distributed in between 10% and 14% for each income bracket. Only 16% of respondents were making more than £50,000.

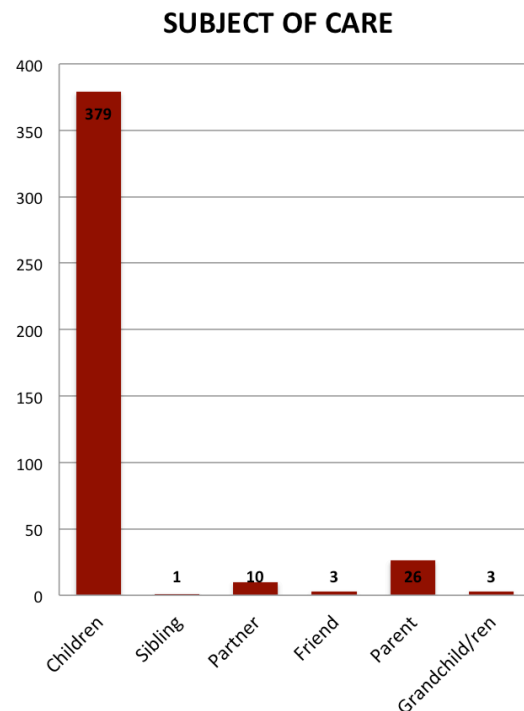


Men who responded are earning more annually from film than the women, with only 14% of women earning more than £50,000, as compared to 33% of surveyed men.



CARING RESPONSIBILITIES

Almost three quarters of respondents have caring responsibilities, with the trend keeping true throughout both males and females. Of those with caring responsibilities, 90% are caring for children.





Section B: Current Situation for Parents & Carers in Film

PARENTING/CARING

72% of those who completed the survey have caring responsibilities. Most respondents were looking after children (97%) and, of these parents, the majority were looking after children of primary school age or below.

90% of respondents are parenting and/or caring jointly, while 10% are single parents/carers. Over a third of respondents have a co-parent/carer working in the same industry.

Women are twice as likely as men to have a single/solo parenting/caring role and single parents/carers are slightly more likely than co-parents/carers to be employed full time.

Writers and those working in distribution were the likeliest profession to be single parents/carers – around a quarter each.

FINDING CHILD AND ELDER CARE

"The government provides 15 hours of childcare, which barely scratches the surface."

Female, 25-44, freelance/self-employed writer, Greater London

The majority of those who use free childcare rely on family and friends. Fewer rely on state-funded options:

Nursery was the most popular choice of paid childcare (54% of all respondents who answered this question). While the majority of respondents reported using less than five hours of paid childcare per week, it was not clear whether they use more than one type of paid childcare over a greater number of hours, and/or the stated number of hours were over and above free state provision (which would be applicable for parents with children within the pre-school age category).

THE PAID CHILDCARE LANDSCAPE

In addition to the suggested types of childcare, many parents report using paid pre- and post- school childcare (e.g. breakfast club, after school).

The majority of respondents find it impossible or difficult to access flexible or adhoc childcare, with freelancers more likely to find this impossible (this may be suggestive of a greater need among freelancers for flexible childcare).

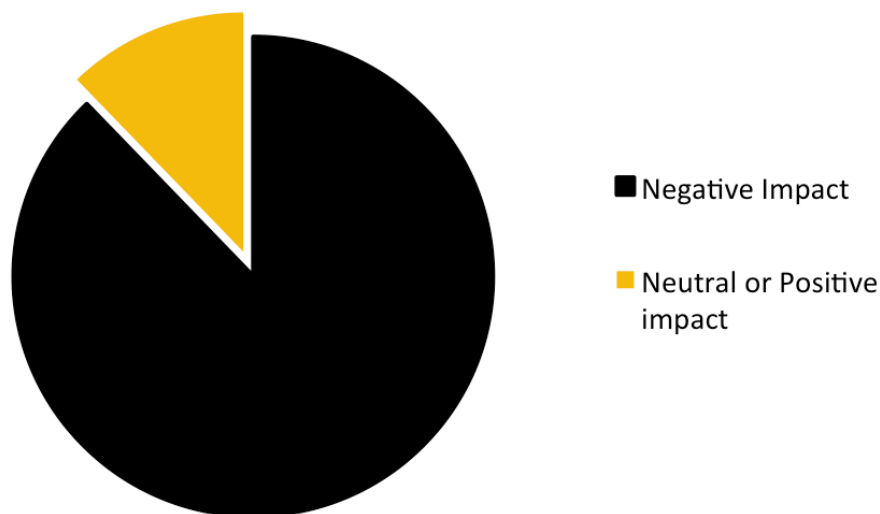
For those working as directors, all of those who reported it impossible to flex their childcare arrangements (14%) were freelance or self-employed, while simultaneously it was only freelance or self-employed directors who were who found it easy (14%). This supports what has been seen elsewhere, that freelancers may undertake more flexible work patterns, thus making it impossible to find childcare to match, or they have managed to source suitable childcare which suits their needs.

"I am sinking under the stress of juggling childcare. I only see my children for one hour a day. This year I have worked one, if not two, weekend days every week, there is no choice not to."

Female, 24-44, freelance/self-employed, producer, Greater London

THE IMPACT OF CARING ON CAREER DEVELOPMENT

79% of respondents say their caring role has had a negative impact on their role within the industry.



- Those who were employed part time were slightly more likely to report a strongly negative impact.
- Women (77%) were one-and-a-half times as likely to report a negative impact as men (50%)

40% of respondents said financial or in-kind assistance is **absolutely crucial** to performing their role in the industry, while 35% of respondents said it was somewhat important. Women were more likely than men to find assistance crucial or important.

SPECIFIC IMPACTS OF CARING

Reflecting the **headline statistic** of 79%, the overwhelming majority of comments were negative in nature. A very high number of these were about how caring limited the type of work they were able to secure and/or carry out, or of losing specific jobs. Certain working practices typical of the industry meant aspects of the jobs were made untenable when having a caring role, such as:

- overseas location shoots;
- anti-social hours;
- evening and weekend networking events.

"I was unable to take a job on because of short term difficulty in getting childcare, and I have not been considered since"

Male, 25-44, writer, Greater London

One widely-reported impact was the lack of professional development when combining a career with caring responsibilities, which often resulted in a lack of promotion and/or a demotion. Some respondents reported being unable to work in their desired role, and had to switch roles or stop working altogether.

A worrying number of respondents gave specific examples of active exclusion and/or discrimination, and there was a sense that there were few forums available in which to report this and take action.

LIMITED OPPORTUNITIES

"Time off initially when gave birth (6 months); sometimes childcare has just been impossible to arrange. Sometimes can't commit straight away to a job as have to know I have childcare in place before I can say yes which has meant I have lost the job."

Female, 25-44, freelance crew member (desired role: director), London

LACK OF PROFESSIONAL DEVELOPMENT

"Job prospects much reduced, cannot work the hours required to series produce. I am taking smaller, lower-key projects. Also it is difficult to work on career development when working part time."

Female, 25-44, part time producer, North West England

"Redundancy, cessation of pay, difficulty finding work, difficulty juggling childcare and work, no flexible work that is well-paid."

Female, 25-44, full time fixed contract employee, East/East Midlands

"I gave film up as not compatible with childrearing, had a negative impact on the children."

Female, 45-64, full-time carer, Greater London

PRACTICAL LIMITATIONS

"In previous job went part-time when first child was born and found it very hard to maintain my profile/influence within the organisation/industry; as a parent I was unable/unwilling to travel as widely as required, was unable/unwilling to attend 'networking' events as mostly at weekends/evenings; constantly finding that things that were supposedly regular and fixed (such as funding meetings I needed to attend to do my job effectively) were changed without consultation so that I was unable to attend (nursery days cannot easily be changed).

"Financially, when my second child was born I was not earning enough money to cover the nursery fees for two children and the travel to work. For a year (until I took voluntary redundancy) it cost me more to go to work than I earned – i.e. I was actually out of pocket! I felt that this was something I had to do to maintain my career as I didn't have access to free childcare. In my current job (for a small production company) I have huge amount of flexibility in terms of how I structure my work around school pick-ups, school holidays etc. however I am very part-time and have little job security. When I don't work (during the school holidays for instance) I don't get paid!"

Female, 25-44, freelance/self-employed development, Scotland

DISCRIMINATION

"Have seen a clear about-turn in the face of a job interviewer, when she asked, 'So what is your situation?' and I told her I had a child and that the father would be collecting her from the childminder. Suddenly job offer was 'postponed' for other vague reasons..."

Female, 25-44, freelance/self-employed director, Greater London

"Once lost a job because I mentioned children – asked if I could start a week early and split a week's work over two. The assumption was that I would not be as committed as someone who had no children. Productivity is definitely not affected at all."

Female, 45-64, freelance/self-employed crew, London

"When I was pregnant I had contracts pulled. Then people wouldn't see me and I couldn't get the same jobs as before. Then it was just too sporadic to afford suitable childcare."

Female, 45-64, employed part time in education/academia, South East, previously a director and would rather be working as a director.

Some comments were of a positive nature, such as increased time efficiency or productivity when working, and new empathy or increased creativity as a result of having children.

"I feel you can make anything work and that having children can be a huge positive in our industry, where having a reason to get home helps you focus and where dealing with little people and their personalities helps you navigate complex situations and tell stories. But it isn't simple and requires understanding from collaborators on when work can get done and how to work around the unreliability of children."

Female, 25-44, freelance producer, London

IDENTIFYING THE KEY CHALLENGES

The top five challenges for all respondents were:

1. Long hours/weeks
2. Location shoots
3. Financial uncertainty
4. Lack of industry infrastructure
5. Lack of long-term stable employment

4a. Role-specific Challenges

Role	Key Challenge	Secondary Challenge
Director	Long hours	Location shoots
Producer	Long hours	Financial uncertainty
Crew	Long hours	Financial uncertainty
Writer	Long hours/weeks	Financial uncertainty
Exhibition	Long hours/weeks	Lack of long term/stable employment
Development	Financial uncertainty	Long hours/weeks
Education/Academia	Long hours (full time)	Lack of employer understanding (p/t)
On-screen Cast	Lack of long term/stable employment	Financial uncertainty
Training/Skills	Long hours/weeks	
Other	Long hours/weeks	Location shoots

Directors

The main challenge for directors is the long hours, followed by location shoots and financial uncertainty. The latter was proportionately a bigger problem for freelance or self-employed directors. Full time directors were more likely to find location shoots a problem whereas part time directors were more likely than other categories to find a lack of understanding from employers a significant issue.

Producers and Crew

Both groups ranked the main challenge faced by parents and carers in the TV as long hours/weeks and financial uncertainty and also had high numbers of those who work freelance/self employed. This was followed by location shoots for producers and lack of industry/ infrastructure flexibility for crew.

Writers

Writers find long hours/weeks the most challenging aspect, followed by financial uncertainty and lack of stable employment. This mirrors challenges most felt by freelancers, which reflects the (even relatively) large numbers of freelancers/self-employed in this category.

Exhibition

The long hours/weeks was the biggest challenge for exhibition respondents. The second challenge was the lack of long-term/stable employment followed by evening networking/screening events.

Development

In a slight shift from the survey overall, those working in development ranked the main challenge as financial uncertainty, followed by long hours and weeks, with lack of long term stable employment as their third main challenge.

Education/Academia

Long hours were the biggest challenge to full time employees in this category, part time employees felt the lack of understanding from employers was the biggest challenge they faced.

On-screen cast

The main challenge for on-screen cast was the lack of long-term/stable employment. This was followed by financial uncertainty and a lack of industry infrastructure/flexibility.

Training/Skills

Long hours/weeks was the biggest challenge for those working within training (the rest had no significant order).

Other (Editors, Agents, sales/publicity, funding/finance etc):

The main challenge for respondents who defined their job as 'other' was the long hours/weeks. The second was location shoots and third was equally the lack of industry infrastructure/flexibility and lack of long-term/stable employment.

4b. Detailing the Challenges

In addition to overall impact on career development, there are role-specific challenges that affect career sustainability on a day-to-day decision making level. These include:

- sexism and discrimination (on and off screen);
- difficulty after a caring break and re-training;
- being unable to take on last minute work because of childcare;
- the cost of childcare.

DISCRIMINATION (on-screen)

"There remains a huge discrepancy between roles available to men of all ages and roles for women. Generally there are more roles for men, followed by young women and far fewer for women over 35. This naturally impacts on a lot of women who have kids, so the combination of being 'older' and being considered out of the picture due to becoming a mother becomes pretty toxic casting-wise."

Female, 25-44, on-screen cast, London

"As a performer, once you have kids there is an automatic presumption that you are less interested and available for work."

Female, 25-44, on-screen cast, London

"It's frustrating that no one wants to employ a genuinely pregnant person. In real life we just get on with things like before bust as soon as a person is in a script they just gave issues based on being pregnant. We are otherwise invisible on screen or played by someone with a prosthetic bump unless we're lucky enough to be Olivia Colman!"

Female, 25-44, on-screen cast, London, on maternity leave

DISCRIMINATION (off-screen)

"Producers reluctant to hire working mothers, never the same fear with working fathers."

Female, 25-44, freelance writer/director, Greater London

"Pre-pregnancy was headhunted, now not even being offered less senior roles."

Female, 25-44, full time producer, South West

RETURNING AFTER CARING BREAK

"Having a break straight after editing my first drama feature that was in cinemas has been the biggest challenge. I cannot seem to get my foot back on the film ladder after working in the field for over ten years."

Female, 25-44, freelance editor, Greater London

"Change of personal priorities/limited opportunity or support for re-training when reached a certain level."

Female, 25-44, freelance/self employed exhibition, South West

UNABLE TO WORK LAST MINUTE

"Flaky production, changing dates. It's hard to set up quality childcare at short notice. Having to lie about attending children's sports days, shows."

Female, 45-64, freelance/self-employed director, East/East Mids

"Specifically, auditions are called through with less than 24 hours to go."

Female, 25-44, on screen cast, South East

"Last minute changes are very hard to deal with and while I as the freelancer have to be flexible the employer does not."

Male, 25-44, freelance director, North West

COST OF CHILDCARE

"The only other women I know in my company who have children are older than me and more senior so they have much better salaries and can afford nannies..."

"They are decision makers so it's frustrating that they might not realise how things are for more junior staff who don't have the same levels of help of financial resources."

Female, 25-44, full time distribution, Greater London

THE IMPACT OF EXCLUDING PARENTS AND CARERS

There is no level-playing field for parents within the industry, resulting in:

- limited job opportunities;
- missing work;
- reducing hours or seniority;
- leaving the industry for periods of time or altogether.

The impact is not (just) about unfairness to individuals and to parents/carers as a constituency, but about wider repercussions for the industry as a whole.

Many respondents pointed to the adverse effects, such as the loss of talent within the industry and with a subsequent lack of diversity, and therefore lack of voices and stories for audiences. Because of the costs involved in childcare the parents who can remain are those who can afford to, decreasing diverse voices even more so:

“Women/carers simply get lost from the industry. The investment in their training is lost. Their voice is lost from production. Of course very wealthy people can bypass many of these issues - this can lead to a further lack of awareness of how “ordinary” parents are affected.”
— Female, 45-64, freelance producer, South West.

The lack of diversity and difficulties parents face was felt strongly among those **without** a current caring responsibility, which reveals just how endemic an issue it remains within this industry:

“Stressed out parents will not be good creative colleagues.”
— Female, 25-44, full-time series editor

“We have to support a diverse range of voices, talents and skill-sets. By discriminating (even unconsciously) against those who have other responsibilities, we are potentially letting a wealth of talent slip through the cracks. The result is a homogenised industry that doesn’t benefit the business, or the audience.”

Female, 25-44, freelance film journalist/critic, Greater London

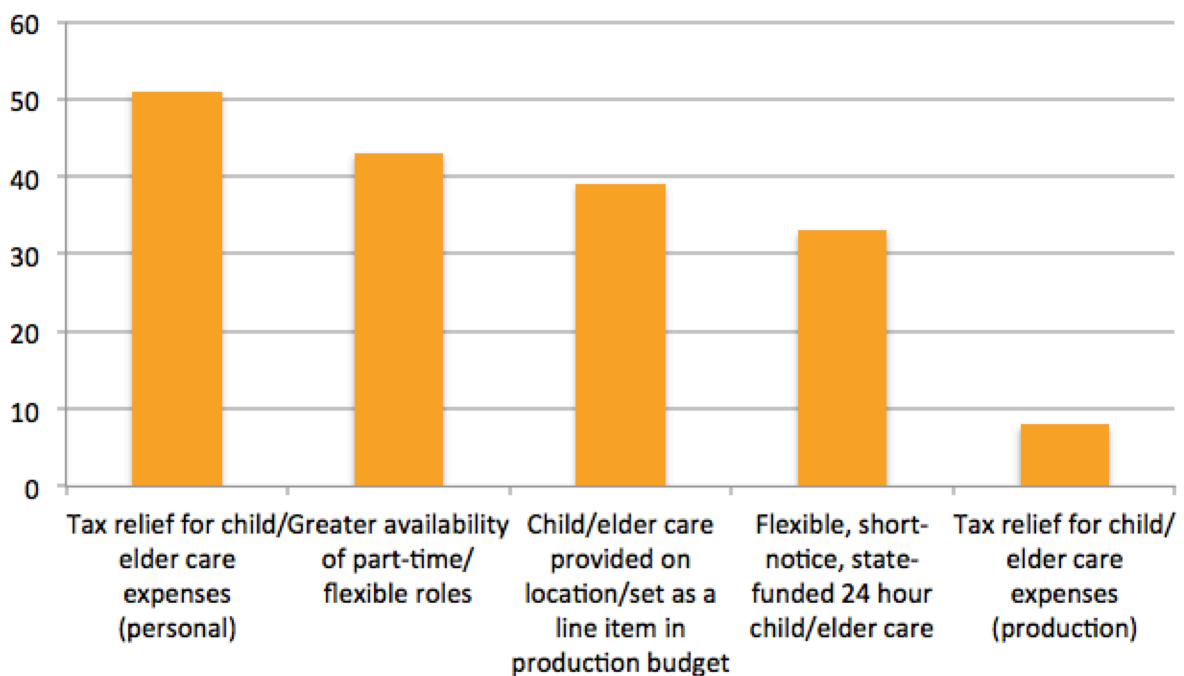
“What if...I could not afford to make these choices? Well then my voice would never be heard.”

Male, 25-44, writer, London



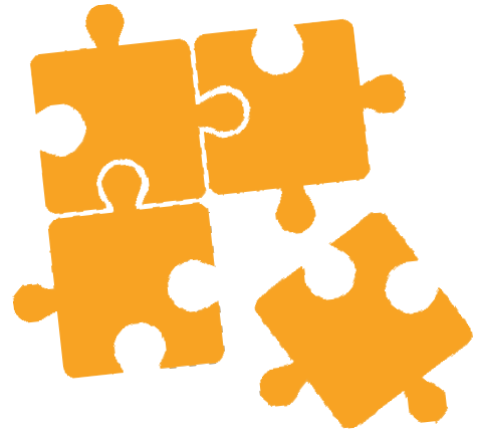
1. Solutions

Respondents were asked to pick their top three choices from a range of solutions, and subsequently given space to describe any solutions we hadn't identified, and which the industry could consider.



The solutions we offered were ranked as:

1. Tax relief for child/elder care expenses (personal)
2. Greater availability of part-time/flexible roles
3. Child/elder care provided on location/set as a line item in production budget
4. Flexible, short-notice, state-funded 24 hour child/elder care
5. Tax relief for child/elder care expenses (production)
6. Five day working week maximum
7. A legal requirement that all roles be available for job share
8. Improved paternity leave and equal parenting legislation
9. City-centre drop-in crèches/elder care centres for film & TV workers
- 10.



⇒ Part-time/freelance workers to be given same status as full-time employees in terms of their level of commitment to the project.

⇒ Better understanding by employers and financiers of the impact of caring

11. Stronger union rules on early morning, late night and weekend work
12. Increase in tele/video-conferencing for meetings
13. Greater structural support for return to work after a period of parental or compassionate leave

NOTES

- Freelancers were more likely than all others to prioritise personal tax relief (1) as their top solution.
- Part-time employees were slightly more likely than all others to prioritise better understanding from employers (10b).
- Better understanding by employers (10b) received the largest number of responses, counting first, second and third choices equally weighted.

1a. Role-Specific Solutions

Role	Key Solution	Secondary Solution
Director	Personal tax relief	Five-day work week
• freelance	Childcare on-set as line item	City centre drop-in crèches & other flexible childcare
• full time	Greater availability of flexible/part time roles	
Producer	Greater availability of flexible/part time roles	
• freelance	Personal tax relief	
• full time	Better understanding by employers	
Crew	Childcare on-set as line item	Better understanding by employers
Writer		
• freelance	Personal tax relief	City centre drop-in crèches & other flexible childcare
• full time	Production tax relief	
Exhibition	Better understanding by employers	Improved paternity leave/equal parenting legislation
Development	Better understanding by employers	Personal tax relief
Education/Academia	Childcare on-set as line item	City centre drop-in crèches & other flexible childcare
On-screen cast	Childcare on-set as line item	Better understanding by employers
Distribution	Better understanding by employers	Part time/freelance workers valued equally with full time/permanent
Training/Skills	Greater availability of flexible/part time roles	
Other	Greater availability of flexible/part time roles	
• freelance	Childcare on-set as line item	Personal tax relief
• full time	Personal tax relief	
• part time	Greater availability of flexible/part time roles	Improved paternity leave/equal parenting legislation

Directors:

Directors, irrespective of employment status, placed priority on personal tax relief, followed by:

- Five day maximum working week
- Better understanding from employers about caring roles
- On-set childcare or budget line-item
- Greater part time/flexible roles available

Freelancers expressed a particular desire for childcare on-set or as a budgeted line item, and for complementary options such as city centre drop-in crèches, and other forms of flexible or short notice child-care. This is reflective of the flexible and/or adhoc, often unpredictable nature of freelance work in relation to other types.

While all directors rated personal tax relief as important, only freelance or self-employed directors expressed an interest in production tax relief.

"I am a father but there is often an assumption that I am only kidding when I say I need to go home for childcare, and that with a bit of pressure my wife can take over."

Male, 45-64, director, Scotland

Part time directors were most likely to rate a legal requirement for job sharing; the remainder of those who rated this as important were all freelancers.

Full time directors were most likely to place importance on greater numbers of part time/flexible roles being available, indicative perhaps of many taking full time roles from expediency and availability rather than choice.

Freelancers were more interested that other categories of workers in seeing the same benefits for freelance and part time employees, while part time directors of all genders were proportionately more interested seeing greater understanding from employers about caring responsibilities.

Male directors were proportionately more interested in seeing improved parental leave/equal parenting legislation, suggesting a significant desire from those men who participated for more gender parity in work/life balance than exists currently.

“As a male single parent I find a lot less understanding of my circumstances than for a lone parent of the opposite gender; this is not limited to the film/television industry but is systemic in all areas.” — Male, 25-44, crew, North West

“Tax relief on the costs of childcare would make running a business easier and make me more able to choose the work that will move me forwards.”

Female, 25-44, freelance producer, London

Producers:

Producers rated part time flexible roles as their top solution. Freelance producers ranked personal tax relief the highest, highlighting the lack of employment benefits they receive. Full time producers ranked better understanding from employers as their top choice.

Crew:

Crew rated child/elder care provided on location/set as their top solution. Other important solutions for crew are better understanding by employers and financiers of the impact of caring; and flexible, short-notice, state-funded 24 hour child/elder care.

Female crew respondents were more likely than male to rank childcare-specific solutions highly, with male respondents focusing on stronger support from employers and stronger union rules.

Development:

“If childcare was provided on set or on location that would literally revolutionise child care issues.”

Female, 25-44, freelance/self-employed crew but desires to be a director, London

Those working in development ranked better understanding by employers and financiers as their top tangible solution. As many respondents in development work full time, this reflects their desire for employers to support them better. Yet in keeping with the survey results overall, they also identified personal tax relief on childcare as another top solution.

“Many of the problems I have faced personally boil down to a lack of understanding about what it is to be both part-time and a carer. The narrative needs to be changed so that employers and colleagues stop seeing parents and part-time workers as marginal and lacking in ambition.”

— Female, 45-64, freelance, part-time development, Scotland

Education/Academia: Many people working in education had previously been directors, and felt that on-set childcare was a priority for returning to their desired role.

2. Thinking boldly: respondents' solutions

Overall, comments strongly suggested a need for change in multiple and concurrent ways: while legislative changes and financial support are important, cultural shifts need to happen within the industry for effective change to occur, and for carers to have access to full participation.

Specific suggestions included:

- adoption of the Swedish model, defined as
 - equal parental leave,
 - affordable early years childcare;
- babysitting groups;
- collective childcare;
- union- and/or self-regulation around long hours work culture.

"If everyone stopped working such long hours it would help parents enormously as they wouldn't be seen as less than ideal workers."

Female, 25-44, academia/education, distribution, East/East Midlands

"Baby sitting circles e.g. 'Freelancer Parents League' on Facebook. Other freelancers have 'held the baby' while I got to an audition or voiceover. Could have credit system for this. Means that unpaid work like auditions/meetings/job interviews doesn't end up costing anything."

— Female, 25-44, freelance/self-employed actor/writer/director, Greater London

3. Raising Films' role

In terms of implementing solutions, the survey closed by considering the most effective methods for Raising Films to inform and educate about the challenges that parents/carers face, and about possible solutions. Respondents ranked them as:

1. Articles in mainstream/industry media
2. Website with resources and community forum
3. Training/mentoring sessions
4. Panels/platforms

63% felt that providing childcare at live events is somewhat or very important.

Several further suggestions focused on economics, from financial support for production to the need for cost-conscious (and time-conscious) thinking around events. There were calls for stronger lobbying, which noted that we need to facilitate both collective action and anonymous whistleblowing, due to systemic discrimination and stigmatisation.

"Money. Money, money, money. Funding. Bursaries for female directors/writers etc. Charity. Legal changes. Political lobbying. Especially about tax. Protection for employment against inequality and prejudice and discrimination. Visibility. More profile for these issues. Not meetings please (as aforementioned, costs too much! Too demanding.)"

Female, 25-44, freelance/self-employed actor/writer/director, Greater London

"Please keep events free or low cost, as high cost can be a barrier to those under financial constraints."

— Male, 45-64, freelance/self-employed film critic, Greater London

"Advocacy and lobbying, widening the reach of your testimonials and also enabling anonymous first person accounts, because the lure is still fear of stigma/discrimination when talking about practices against carers." — Male, 25-44, freelance/self-employed crew, London

4. Raising issues

At the end of the survey, respondents were encouraged to share further thoughts. Many discussed additional, systemic and social challenges faced by those trying to balance work and family life, and several foregrounded the role that employers could and should play in redressing this:

"As a BAME, female parent in this industry, I feel like I'm drowning sometimes! Can't seem to catch a break, and often berate myself for expecting the industry to somehow bend to my life choices. I may be projecting that outwards, but I certainly feel like the patriarchal attitude of the industry peddles the summation: 'It's your own fault for wanting to be a mummy!'"

Female, 25-44, freelance/self-employed training & skills, Scotland

"It would be great to just educate companies on what it means to their employees to have kids and work at the same time."

Female, 25-44, full-time, Greater London

"It's bigger than our industry... Mothers try to do it all. Unfair balance, mothers trying to be good mums, partners and professionals. Men just going to work in office environment and women working off laptops in unsettling environments surrounded by kids and chaos!"

Female, 25-44, freelance/self-employed, public sector film, Greater London

"Thank you for looking at this. It's an essential issue that is so often overlooked. Women in particular are being particularly penalised for having familial responsibilities; we need to redress the balance and ensure men and women can combine caring responsibilities with a successful career within our industry."

Female, 25-44, freelance/self-employed film journalist/critic, Greater London



Next Steps

“Though I don't have children, I want to one day. Knowing that Raising Films is out there to encourage real change in the industry gives me hope for my life, that I won't have to sacrifice parenthood for a fulfilling career, or vice versa.”

— Female, 25-44, freelance producer, Scotland

Raising Films started as a conversation. In its first year, it has grown into a community of people willing to talk about how parenting/caring affects career development in our industry, and who are now contributing to the wider debate that is building momentum towards change in the film and television industry.

Change only happens when the dissatisfaction with the status quo has become greater than the barriers to making that change. 2016 has seen the publication of several complementary studies capturing the real picture of equality, diversity and inclusion in our industry:

- European Audio-Visual Women's Network: Where are the Women Directors in European Films?
<http://www.ewawomen.com/en/research-.html>
- Directors UK: Cut out of the Picture
<https://www.directors.uk.com/news/cut-out-of-the-picture>
- Southampton University: Calling the Shots: Women and Contemporary UK Film Culture
http://www.southampton.ac.uk/cswf/project/number_tracking.page
- Creative Scotland: Screen Equalities, Diversity & Inclusion Survey
<http://www.creativescotland.com/what-we-do/latest-news/archive/2016/05/screen-equalities-diversity-and-inclusion-survey-findings-published>

As well as contributing data to the larger picture that our partners have assembled, our survey adds granularity on the particular challenges faced by parents and carers, and on potential solutions the industry could invest in, in order to retain more talent and experience in its workforce.

The respondents' overwhelming consensus on both identifying challenges and prioritising solutions has led us to focus on **four core actions** for the film & TV industry:

1. Enable financial assistance for child and elder care

With the long-awaited Tax-Free Childcare scheme reportedly launching in early 2017, the picture for freelance and self-employed workers is improving.

There are still significant issues, however, for those building their careers from a position of disadvantage, whether that be class and/or ethnic background, lack of access to free support from family and friends, or repeatedly being asked to work on low or no-budget projects to increase their experience.

"Being able to claim childcare as a business expense would at least make it slightly more affordable and help justify my work (which barely covers the cost of childcare)."

Male, 25-44, freelance/self employed development, London

"Free childcare from six months. Even just 20 hours a week would help. Waiting until 3 is extremely hard and expensive."

— Female, 25-44, freelance/self employed crew but desires to be director, London

We are inspired by Creative Scotland's response to their EDI survey, which has been to include an option in their Screen Funding for Personal Access Costs (up to 10% on top of your project budget and with no effect on funding decisions). This is ring-fenced for access costs for people with disabilities, and to cover childcare costs in some instances "particularly where participants are unlikely to be able to afford attendance without this support – or for activity where women are under-represented."

We are encouraged that publicly funded emerging talent schemes, such as iFeatures, allow childcare to be a line in the production budget but film-makers need to continue to ask for this to be the case, so that it becomes the norm.

2. Encourage industry-wide adoption of flexible working and access to child/elder care

New models of working are prevalent in most other industries: remote working, flexible hours, job shares and part-time should become part of the fabric of options for those who are returning to work after a period of caring (or sickness) absence.

"There are hardly any women in my department and it only encourages the 'dropping out' of women at a childbearing time and there is no help/benefits, seems difficult to get back in. So you could say the industry is losing valuable members of crew as there is no support. There is no reason that flexible working times cannot be implemented in some job shares in some departments, it is just a lack of flexibility and forward thinking that lets the industry down. It is behind other industries in that respect and moves slower."

Female, 25-44, freelance crew, London

Reputation and relationships are everything in the freelance world, and it's clear from our survey responses that parents and carers are keen to continue to build these and to develop their creative skills while balancing their domestic responsibilities.

The majority of respondents were in support of on set/location childcare options as well as city drop-in centres to provide both the appropriate amount and flexibility of high-quality, affordable care, to see all industry participants through different aspects of pre-, post- and production.

“Crèches and childcare solutions that can deal with the ad hoc, all-or-nothing nature of the work would help. Genuine buy-in to make it work at the highest levels is essential. Funding for experimental and creative schemes and solutions.” — Female, 45-64, freelance/self employed producer, South West

“Being able to job share has many hidden benefits to employees and to production. TV is such a collaborative process, there is no reason why productions cannot be scheduled to accommodate job shares in creative roles without additional cost. This would enable many parents to maintain creative role in programme-making during challenging period of preschool years when childcare is incredibly expensive.”

Female, 25-44, part time producer, London

3. Formalise a way to combat discrimination

While individual unions and organisations offer a route to their members to report discrimination, there is no industry-wide reporting, or indeed support for tackling these cases. Particularly for freelance individuals, their reputations and future work prospects are on the line if they make a fuss.

“Once lost a job because I mentioned children – asked if I could start a week early and split a week's work over two. The assumption was that I would not be as committed as someone who had no children. Productivity is definitely not affected at all. — Female, 45-64, freelance/self-employed editor, London

“Advocacy and lobbying, widening the reach of your testimonials and also enabling anonymous first person accounts, because the lure is still fear of stigma/discrimination when talking about practices against carers.”

Male, 25-44, freelance/self-employed crew, London

“My salary has pretty much frozen since I had my child while others at a more junior level have leapfrogged as I think I am not deemed to be as ‘serious’ about my career.” — Female, 25-44, full time distribution, Greater London

Survey responses form a picture of systemic discriminatory and exclusionary practices within the film industry, many of which are illegal, but have little recourse. The current federal EEOC investigation

into discriminatory hiring practices in Hollywood highlights the need for the film industry to challenge its unconscious bias and counter its effects. In line with other industries, UK film and television needs a single monitoring body, with effective tools for rewarding best practice, sanctioning employers, and supporting whistleblowers.

4. Normalise conversations around caring commitments with employers and financiers

We need individual industry workers, with the support of agents, unions and organisations, to suggest new models for working. The more people that are discussing childcare as one of the standard factors in putting together any production, the more things will change.

"There does feel an impression towards you if you're a parent and work part time that I have the rest of the day off. My day is busy from 6.45am to 10pm/midnight every day. I'm not working part time in order to be lazy or less committed than full time workers." — Female, 45-64, part-time exhibition, Scotland

"I feel strongly that freelance tv and film people should have access to good quality career advice to find ways to adapt career rather than leave. Also job sharing and flexible working made more acceptable and legal pressure put on industry to limit working hours." — Female, 25-44, freelance producer, London

Public sector agencies must not only provide the conditions for experimentation, but also model best practice themselves. Studios, employers and financiers need to be willing to listen and experiment with these new models.

"I don't think there's a one-size-fits-all solution – flexibility is the key and it's important to understand that the needs of children change as they get older (and in fact caring for grandparents starts to become an issue as well). It may be that when they're young, a fixed working week works best in terms of childcare. As they get older, a very flexible working week might be the key. I currently have a great deal of flexibility in my working week... As long as I do my hours and meet deadlines etc., I am free to define my work-week around child-care and my current employers respect the fact that sometimes meetings are arranged around me." — Female, 45-64, freelance part-time development, Scotland

Raising Films is committed to continuing to communicate, facilitate and evidence practical steps towards change. We look forward to working with our partners to make a difference to the thousands of parents/carers working in film & TV whose voice has now been heard.

"If you're a creative person, becoming a parent enriches your life experience in a way that I believe makes you better at your job. Your awareness of the world around you expands. That makes you better at telling stories that connect with audiences whose lives are different to your own. To put it another way, if TV and films are made only by people without kids, audiences will miss out. It's hard to be a parent as well as being passionate about creative work – there's no way round that. We need a system that helps parents as much as possible, rather than shutting them out."

Male, 25-44, freelance editor, London

PARTNER QUOTES

“This year has seen the publication of three key reports on the shocking lack of gender equality in our industry, from Directors UK, the European Women’s Audiovisual Network, and the University of Southampton. There is no doubt that, in an increasingly casualised industry, having children is a career killer for women much more than for men. This timely report drills down into the practical problems faced by women and provides some excellent recommendations for the way ahead. This is essential reading for everyone interested in maximising the talent pool in our creative industries.” — **Kate Kinninmont MBE, CEO, Women in Film & Television (UK)**

‘This report raises some of the key issues that parents and particularly women face when working in the Screen Sector. The report chimes with much of what was revealed within our own recent equalities, diversity and inclusion survey. Creative Scotland recognise the significant barriers faced by parental and carer responsibilities and are working with the wider Sector to address these. The Screen EDI Review will be published in the autumn and will include Raising Films work and sector wide recommendations for next steps.’ — **Rosie Crerar, Screen Officer, Creative Scotland**

“The research carried out by Raising Films should mark the beginning of a practically focused conversation across the industry about how it should be responding to a critical issue. The research confirms the urgent need for the film industry to respond positively and practically to the situation many women, and men, struggle to manage. Not only is career development harder for women than men in the film industry but the statistics show that men earn more annually from film than women, this situation cannot be acceptable in 2016. The film industry is in danger of being left behind wider society, and is limiting the types of stories being told and under serving audiences by shutting out women’s voices and perspectives. So much more needs to be done to encourage and welcome parents and care givers back into the industry.” — **Beryl Richards, Director & Directors UK Chair**

“This important and timely piece of research makes it clear that financial provisions, whilst desperately needed, are not going to solve inequality in the film industry. Working practices must also change. Those who cannot or do not want to work excessive hours or full time must be understood as no less committed or capable. In 2016 the film industry can no longer expect workers to have someone else at home who can do the childcare, but must make it possible for parents, particularly mothers, to be involved in all aspects of filmmaking.” — **Dr Natalie Wreyford, “Calling the Shots”, University of Southampton**

“Raising Film’s report offers statistics to back up the anecdotes. It’s the kind of crucial information that makes the issue that much harder to ignore. Yes, this is definitely happening, here and now. And not only the workers/carers lose out – so does the industry, on their skills, intelligence and life experience. The Raising Films report give us the hard and unpalatable facts in easy-to-digest form, but also practical and tenable suggestions as to how the situation could be improved.” — **Olivia Hetreed, President, Writers’ Guild of Great Britain**

“Raising Films’ Making it Possible Report makes an important and timely contribution to continuing research into gender inequalities in the film industry. It identifies not only the many challenges of care in this sector, but also several potential solutions, by gathering detailed responses directly from industry professionals across a range of roles, including those working in UK film production, exhibition and distribution.” — **Dr. Susan Berridge, Lecturer in Film and Media, Centre for Gender and Feminist Studies, University of Stirling**

“This research is proof that the future of the British film industry depends on our ability to embrace new ways of working. We must take the lead from other sectors that have identified workforce development as key to success, and find our own creative solutions. Imagine the diverse wealth of talent and experience if these barriers to work were removed?” — **Cassie Raine, Parents in Performing Arts**