

RAISING OUR GAME



Next Steps for the UK Film & Television Industry

Raising
Films

Report supported by:



Film
Forever

LOTTERY FUNDED

To create change we needed to work out what the barriers to inclusion were. The first step in creating this report was a conference held at Soho House, 7 February 2017. We shared this worksheet with industry personnel and the responses to these key questions informed the development of this report and its industry checklists (see Section 7).

1. What examples of best practice have delivered results (defined as sustainable change to accessibility/inclusion) and could be extended more widely across the industry?

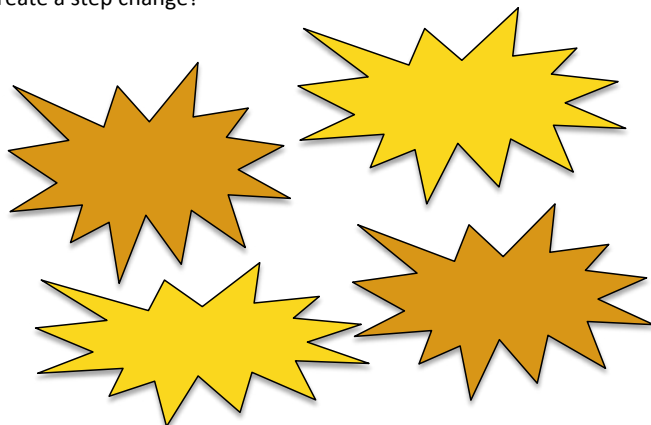
EXAMPLES	RESULTS
	
	
	
	
	

3. What are the commercial and creative benefits of increasing diversity/inclusion in the film & TV sector?







- a.
- b.
- c.
- d.

Raising Films

2. What bold actions could organisations and employers take to create a step change?



4. What are the major barriers to creating sustainable change, and how they be removed?

BARRIERS	SOLUTIONS
	
	
	

Who is not in room today that Raising Films should be talking to?

RAISING OUR GAME: NEXT STEPS

FOR THE UK & FILM AND TELEVISION INDUSTRY

IMPLEMENTING A FRAMEWORK OF ACCOUNTABILITY FOR PARENTS AND CARERS

Dr. Tamsyn Dent, for Raising Films, supported by the BFI,

using National Lottery funding

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RAISING FILMS FOREWORD

Raising Films are in the business of making the business better. Over two and a half years since we formed in 2015, we have uncovered good practice and bad; we have gathered stories that inspire and those that infuriate. We have built a community of people from all over the world who recognise the systemic discriminations built into the film industry, and who want it to change. We have run training schemes, created and sustained an online community, and done research into the factors that exclude parents and carers from sustainable and continually developing careers in the industry.

We have only just got started.

Today we present our most wide-reaching piece of research – a report that examines and underlines the effects that the casualisation of labour combined with a lack of knowledge around rights and best practice, and often underlined by the assumption that working in the sector is a 'privilege', have had on our workforce.

Our report builds on wide-ranging research into the causes and contributing factors to inequality and exclusion in the industry, including Dr. Reena Bhavnani's comprehensive 2007 review *Barriers to Diversity in Film*, commissioned by the UK Film Council and concluding with clear, actionable recommendations based on in-depth data. Bhavnani's decade-old review is still pressing today, and we dedicate our report to her work and memory.¹

Following Bhavnani's model, we conclude with suggested solutions – based on ideas, schemes and actions already in practice – for how lasting, structural change can be made. But they require industry-wide adoption, which will not happen overnight.

The Raising Our Game report and conference are supported by the BFI, with funds from the National Lottery, enabling four part-time, project-based staff. We have a committed group of co-founders, advisory board members and ambassadors, all of whom are donating their time on a voluntary basis. However, to rely upon unpaid work to deliver our projects and develop the organisation goes against everything that we believe in. It is the opposite of progressive practice. We are now looking for supporters to enable us to take this further and to allow us to deliver on all that we have started.

We all know of the benefits of a diverse and inclusive industry: they are not just creative, telling stories that represent the experiences of the breadth of humanity; but also financial. As audiences are coming out for new and fresh stories, so those who invest in them are reaping the rewards. This is real, and important, and cannot be ignored. The time for change is now.



Raising Films founders and Audrey, "Shooting Away from Home" meet-up, Newman House, May 2016.

— Raising Films

founders: Nicky Bentham, Hope Dickson Leach, Line Langebek, Jessica Levick, Sophie Mayer;
team: Tamsyn Dent, Laura Giles, Sophie Mair, Erin McElhinney.

¹ <https://www.theguardian.com/theguardian/2008/sep/09/1>

INTRODUCTION

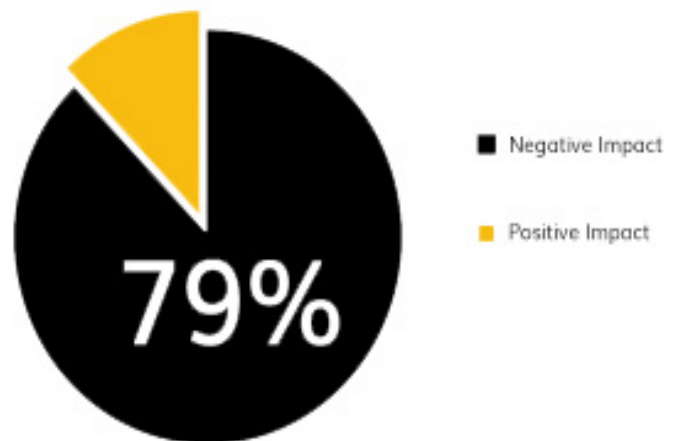
For too long, the UK's film and television sectors have failed to realistically address the question of inequality across their often-overlapping workforces. The awareness of this failure is borne out by a backlog of statistics, research reports, academic scholarship, and activism, all bearing witness to continuing unequal representation across employment and onscreen representation.² The purpose of this report is to highlight what has already been done and what is already known about diversity and inclusion within film and television; and to **showcase instances of good employment practice around the inclusion of parents and carers, toward presenting recommendations for actions to be taken forward by the industry.**

Raising Films raises awareness of the barriers for parents and carers working, or wanting to work, in film and television. The organisation started from a conversation between parent-filmmakers on the continued structural challenges they shared and has now grown into an online community, network and campaigning organisation that advocates for parent and carer rights in the workplace, towards creating a more equal and inclusive creative industry.

In 2016 Raising Films conducted the **first-ever** survey to look at the impact of parenting and caring labour for workers across the UK screen sector. The survey report, **Making It Possible: Voices of Parents and Carers in the UK Film and Television Industry** revealed 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.³

79 % of parents and carers told us that their caring labour had a **NEGATIVE IMPACT** on their work in the UK film and television industries.

63 % of carers work freelance or are self-employed, and financial uncertainty is a **MAJOR CONCERN**.



This report is the follow-up to **Making it Possible**. There we recorded and represented views from parents and carers within the workforce. This report is based on voices from within the industry, not only workers, but also employers, leaders, and stakeholders, brought together **to think about how we can work towards a shared, future-oriented framework of accountability.**

The research for this report has been qualitative and wide-ranging. The findings and themes emerged from our one day conference titled **Raising our Game**,⁴ held with industry representatives, and from a series of one-to-one interviews with individual stakeholders to highlight case studies of good practice. We have worked with academic partners who have scrutinised the data emerging from the conference and interviews, and contributed to the recommendations outlined in this report.

² <http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/uk-film-council-barriers-to-diversity-in-film-2007-08-20.pdf>

³ <https://www.raisingfilms.com/resources/making-it-possible-survey-results/>

⁴ <https://www.raisingfilms.com/tag/raising-our-game>



INTRODUCTION



Keir Burrows and Cassidy on set, *Anti Matter* (2017). Directed by Keir Burrows and produced by Dieudonné Burrows.

Based on these findings, we have good reason to believe that parents and carers are vulnerable to unregulated working practices across the sector, and that the diversity and inclusion agenda needs to incorporate measures that will create equal opportunities for them. This report outlines the case for providing better support for parents and carers, and concludes with a series of checklists providing tangible measures to put equality, diversity and inclusion into practice.

We see this as an exciting opportunity. The checklists provide actions that can help change cultural norms. They also contribute to the wider political discourse on work and employment, including urgent concerns around the growth of the gig economy,⁵ and the impact of the shrinking welfare state, by providing the industry with a toolkit to lead the way in producing fit-for-purpose working structures within a contemporary labour market.

The focus on parents and carers is not separate from wider diversity and inclusion issues across the screen sector workforce. We acknowledge that parents and carers have specific needs; however, their exclusion from the workforce is due to a combination of cultural and structural barriers, exacerbated by an ineffective system of monitoring and accountability, issues which also underlie wider exclusionary practices within the workforce. Where possible, this report will highlight how systems that exclude parents and carers also operate to exclude others, particularly from marginalised social groups.

Raising Films is aware of the under-representation of creative practitioners from groups marginalised by (perceptions of) their gender, sexuality, culture, ethnicity, dis/ability, age and/or socio-economic status, and of the continuing failure to reflect the diversity of our society onscreen. We argue that documenting the exclusion faced by parents and carers enables us to look at the meeting points of all these factors. In our Conclusion and Appendix 1, we expose gaps in the current literature, and highlight the areas and sectors that need to collaborate for future research. We call for more intersectionally-informed research that looks at how factors such as race, socio-economic class, sexuality, gender identity, disability, age and religion, link to, and are linked by, the continuing invisibility and devaluation of caregiving labour.



5 ⁵ <https://www.tuc.org.uk/workplace-issues/employment-rights/gig-trade-unions-tackling-insecure-work>

1 What is significant about work in the film and television sector?

The past decade has produced a growing body of evidence-based literature on the lack of diversity within the creative media workforce (see Appendix 2 for relevant publications). Research has exposed the barriers to employment opportunities for workers whose ethnicity, gender, ability, sexuality, and/or social class deviate from assumed norms, resulting in the awareness that most of those who control the means of production for creative and cultural commodities are male, white, able-bodied, and middle class.

This has led to a renewed focus on and criticism of the representational veracity of the images available across our visual culture. US-based think tank the Geena Davies Institute on Gender in Media produces extensive international research on the under-representation or misrepresentation of women across screen cultures.⁶ The relationship between what is seen onscreen and who has the power to produce these images is being scrutinised in more detail by scholars in the UK and abroad.

With regards to the continued under-representation of women onscreen and off-, the problem of gender inequality and opportunity has been linked to parenting responsibilities, with studies citing the demands of childcare as a key reason for women's withdrawal from and under-representation in the industry.⁷ As stated in the Introduction, the Raising Films report **Making It Possible** revealed that the barriers for parents and carers in the industry affect all genders but has a disproportionate effect on the careers of women who are parents and/or carers.

In this section we consider what is specifically significant about work in the film and television sector, and why diversity and inclusion has become such a crucial issue in the wider literature on the industry.

The UK's film and television workforce is part of the wider creative industry, an industry that is crucially recognised as a **significant and growing sector of the UK economy**.⁸ Employment across the sector has been growing steadily, estimated to have risen by 5.1% in 2015 to around 2.9 million. By comparison, average UK employment only rose by 2% during the same period.⁹ Politicians and policy-makers are interested in developing this workforce because of its significant and increasing contribution to the UK's Gross Domestic Product (GDP).

The film and television workforce has traditionally been understood as operating on an external labour model whereby short-term contracts and flexible, individualized working patterns dominate the culture of work within the sector. A significant proportion of individuals who work in film television are either self-employed or on short-term contracts (Creative Skillset 2015), known anecdotally within the sector as 'freelancers'. The term 'freelancer' is misleading.

⁶ <https://seejane.org/>

⁷ Creative Skillset 2010: http://creativeskillset.org/assets/0000/6249/Women_in_the_Creative_Media_Industries_report_-_Sept_2010.pdf; Creative Scotland 2017: <http://www.creativescotland.com/resources/professional-resources/research/creative-scotland-research/equality-matters>

⁸ <https://www.gov.uk/government/consultations/classifying-and-measuring-the-creative-industries-consultation-on-proposed-changes>

⁹ <http://www.thecreativeindustries.co.uk/uk-creative-overview/facts-and-figures/employment-figures>





Laura Scrivano, Making it Possible mentee, on set with Arlo. Photograph © Nicola Daley ACS.

It is not an officially recognised category of employment status and could be attributed to a number of individuals who operate within the workforce under varying employment contracts. Understanding the official UK employment terminology and the rights afforded to different categories of workers is an important factor in our call for accountability. In our Industry checklists (see Section 7), we encourage all employers and workers across the industry to increase their awareness of employment legislation.

The creative sector plays a leading role in the **gig economy**, a term used to define the growing nature of individualised project-based labour practices, and the expansion of self-employment in the wider economy. A body of academic literature has defined work in the creative and media sectors as **precarious**, a term identifying the insecurity and lack of support available to the workforce, which encourages exploitative working practices (Banks 2007; Gill and Pratt 2008; McRobbie 2002; Ursell 2000).

There is a growing political interest in the impact of the gig economy on the UK's taxation system and welfare state, with a wider call for a review of employment practices and the support framework that relates to the nature of this type of work.¹⁰ We want to highlight the precarious and exploitative working practices that have been, and continue to be, exposed through academic and industrial research on the creative occupations. These failings can no longer remain out of the spotlight.

In October 2016 the UK Government commissioned **The Independent Review of Employment Practices in the Modern Economy**.¹¹ The subsequent report, **Good Work: The Taylor Review of Modern Working Practices**,¹² published in July 2017, exposes the limitations of the current legislative and taxation systems in relation to modern employment practices. There are specific calls on the government to review the legislation and rights for the different levels of employment status in the UK; in Section 3 we address this question of worker status with particular reference to employment in film and television.

¹⁰ <https://www.parliament.uk/business/committees/committees-a-z/commons-select/work-and-pensions-committee/inquiries/parliament-2015/self-employment-gig-economy-16-17/>

¹¹ <https://www.gov.uk/government/groups/employment-practices-in-the-modern-economy>

¹² https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/626772/good-work-taylor-review-modern-working-practices.pdf

7 ¹³ <https://www.tuc.org.uk/workplace-issues/employment-rights/gig-trade-unions-tackling-insecure-work>



In June 2017 the **Trades Union Council (TUC)** released the report **The Gig is Up**,¹³ exposing the impact that modern employment practices have had on workers' rights. They also call for a review of the entire employment legislative framework in order to bring it up to date with work cultures and practices in the 21st century.

Following the recommendations from the Taylor (2017) and TUC reports (2017), we want to highlight the particular impact that production culture's precarious gig economy has had on the ability of parents and carers to operate within the workforce. We call for diversity monitoring within the industry, led by **Project Diamond**, to recognize that precarity has asymmetrical effects relating to gender, race, ability and socio-economic status as well as caregiving responsibilities, and to introduce measures, which extend beyond the current voluntary reporting in key categories, that are able to capture the full picture of the complex causes and persistent results of exclusion.

As stated in our Introduction, and as widely evidenced, patterns of employment across the film and television sectors have emerged from decades of deregulation, market growth and the lack of a robust framework of accountability. **This wider investigation into employment practices provides the industry with an opportunity to make tangible changes with the knowledge that the issue of diversity and inclusion within the workforce will be subject to increased media, academic and legal scrutiny.** Raising Our Game's research and recommendations offer the film and television industry, as representatives of a fast-growing sector of the economy, a clear opportunity for leadership in driving positive change in employment, towards a more sustainable and inclusive best-practice model.

"This wider investigation into employment practices provides the industry with an opportunity to make tangible changes with the knowledge that the issue of diversity and inclusion within the workforce will be subject to increased media, academic and legal scrutiny."

¹³ <https://www.tuc.org.uk/workplace-issues/employment-rights/gig-trade-unions-tackling-insecure-work>





Why are women still under-represented in the industry?

1975 saw the publication of a report titled *Patterns of Discrimination*, produced by the union then known as the Association of Cinematograph, Television and allied Technicians (ACTT), which later merged with BECTU. This report was commissioned to investigate the reduction of female union members from a peak of 19% in 1963, to 14.8% at the time of the report. *Patterns of Discrimination* exposed the overt and covert barriers to women's employment in the film and television industries of the day, ranging from the existence of blatant discrimination, which denied women access to particular jobs, to the undervaluing of jobs primarily done by women, and the wider social structures which linked women to their domestic/caregiving role. The report outlines a list of recommendations for collective bargaining by union members to ensure 'greater equality for women' (ACTT 1975, pp. 52-3).

Comparing the exposure of gender inequality in 1975 to today begs the question what has changed? According to more recent research, as discussed below, the answer is very little.

The past twenty years has produced a body of evidence-based data that exposes women's consistent and persistent under-representation at the highest and most creative leadership levels (Bhavnani 2007; Cobb et al. 2016; Creative Skillset 2010; Creative Scotland 2016; Dent 2017; Directors UK 2014, 2016; EWA 2016; Lauzen 2015; Wreyford 2016). In 2007, Dr. Reena Bhavnani wrote a report commissioned by the-then UK Film Council (UKFC), titled *Barriers to Diversity in Film*. Along with a recommended series of targeted measures to address diversity issues across ethnicity, sexual orientation, socio-economic status and age, based on the evidenced link between diversity of employment, onscreen representation and wider audiences, the report recommended the subsidisation of childcare costs in order to enable more women to remain and progress in the industry. There is little evidence that the UKFC acted on Dr. Bhavnani's findings, as uncovered by Raising Films' research associate **Dr. Clive James Nwonka** (see Nwonka 2015).

For many years women's activist and campaigning groups within the UK could only draw on US data compiled at the Center for the Study of Women in Television and Film, led by Professor Martha Lauzen, to expose the consistent under-representation of women from lead creative roles.¹⁴ However, longitudinal and contemporary UK data is now widely available and being comprehensively studied. Recently, a research team at the University of Southampton have started compiling detailed statistical analysis of the representation of women in British cinema from the period 2000 to 2015. The research project **Calling the Shots: Women and Contemporary UK Film Culture**,¹⁵ led by **Dr. Shelley Cobb** and **Professor Linda Ruth Williams**, is an AHRC-funded research project that investigates what is distinctive about the work of women in British cinema and what obstacles women face in the industry. They have been tracking the representation of women in key production roles – director, writer, producer, executive producer, cinematographer and editor – on British films produced from 2003 to 2015.



¹⁴ <http://womenintvfilm.sdsu.edu>

¹⁵ <http://www.southampton.ac.uk/cswf/index.page>



Alice Lowe on set, *Prevenge* (2016). Photograph © Aron Kein.

A recent research update compared the representation of women in key roles in films in production between the years 2003–15. Their research shows that, despite over a decade of academic scholarship on the unequal representation of women in the film and television sectors informing continued activism and awareness-raising, very little has changed; women's participation in key production roles on films produced in the UK remains disproportionately low (Cobb, Williams and Wreyford 2016).

The *Calling the Shots* evidence complements research compiled for the European Women's Audiovisual Network (EWA) Report, *Where are the Women Directors, 2006-13*,¹⁶ which shows how the UK compares on a pan-European level. Other studies on women's participation in specific occupational roles or levels has been produced by Directors UK who compiled data on the under-representation of female directors in UK television production (Directors UK 2014) and in film (2016).

Consistent patterns of under-representation across key roles within film and television are supported by evidence-based research and industry monitoring from Creative Skillset (various) and Creative Scotland (2017). Their research shows discrepancies that include equal pay; the containment of women in certain areas of production; and the specific negative impact that parenting responsibilities have on women's careers (Creative Skillset 2008, 2010; Creative Scotland 2017).

Alongside this statistical data has been an increase in qualitative research into the human impact of under-representation and discrimination within the workforce. Dr. Natalie Wreyford's doctoral research on recruitment practices amongst screenwriters in the UK's film industry exposed the internal barriers for women based on gendered assumptions about their ability and taste; and the limiting effect of concepts such as 'it's getting better', which mask widespread discrimination (Wreyford 2016). Dr. Tamsyn Dent's (2017) doctoral research on women whose motherhood caused them to leave work in the creative media sector or to have their careers significantly affected uncovered how concepts such as 'choice' mask the lack of structural support for parents in the industry, and the ways that gendered assumptions of maternal choice devalue women's worth and career progression from the moment they enter the industry, whether they choose to have children or not.

We now, therefore, have a body of robust evidence that exposes **the historical and continuing endemic barriers for women within the film and television industry**, and provides insights into some of the structural and systemic causes for these barriers.

We can claim with confidence that things have not been getting better for women's employment and representation in film and television.



¹⁶ <http://www.ewawomen.com/>



How do we ensure that there is an industry fit for purpose?

Creative Scotland's *Equality Matters* (2017) report foreword states:

"We know that historically female writers, directors and producers have been under-represented in the projects that we and partner agencies have funded and we are actively working with the BFI to ensure that there is greater commitment to gender parity."

In order to fulfil the targets set out by funders and broadcasters, institutions need to start implementing an employment structure that is fit for purpose, one that incorporates the needs of a diverse demographic within the workforce. This includes a system of accountability for all workers, be they parents, carers, from a BAME background, early entrant, and/or disabled, etc. A framework of workers' rights needs to be established, with transparency around what constitutes unfair and discriminatory employment practices accompanied by accessible practices for exposing infractions, complete with mechanisms that can hold defaulting companies to account.

According to the official employment legislation, there are five main categories of employment status: worker, employee, self-employed/contractor, director, office holder.¹⁷ Note that the term 'freelancer' is not included in the official terminology and relates only informally to the project-based culture of work in film and television, despite being used as monitoring term in some official surveys. In fact, many in the film and television workforce operate – sometimes simultaneously – across the three categories of worker, employee and self-employed.

The HMRC regularly updates its guidance on which roles within film and television can be counted as self-employed for the purpose of PAYE and National Insurance Contributions.¹⁸ The guidance includes a list of accepted self-employed grades. Producers and individual workers should take note if their job title or role is not included within the accepted list of self-employed grades, as that will have an impact on how they are paid and their employment status.

The UK Government has outlined the employment rights available to the categories of 'employee' and 'worker,' accessible at: <https://www.gov.uk/employment-status>

Any worker who has been in their job role for a period of over 26 weeks of continuous employment is automatically entitled to full employee rights.¹⁹ Anecdotally, we know that many workers are given forced breaks within their contracts to discredit their claim to full employment status; however, **workers also have access to employment rights.** Any absences from work due to factors including sickness, parental leave, holiday breaks, time off allowed by the contract of employment or flexible work requests does not disrupt what counts as a period of continuous employment, provided that the employment contract continues throughout.

¹⁷ <https://www.gov.uk/employment-status/overview>Note

¹⁸ <http://atlasaccountancy.co.uk/assets/pdfs/hmrc%20film%20guidelines%202012.pdf>

¹⁹ <https://www.nidirect.gov.uk/articles/continuous-employment>





Audience members for Come Worry With Us! Making Films, Making Change, at GMAC, part of the Glasgow Radical Film Festival 2016. Photograph © Johnny Barrington.

Companies, organisations, employers and individuals need, therefore, to be aware of the current employment legislative framework. Even workers on time-limited contracts are entitled to employment rights, and many workers within the industry should, in fact, be on full employee contracts, with the attendant rights, responsibilities and benefits.

As stated in Section 1, there is a body of literature that has exposed the dominance of flexible, insecure and precarious working conditions in film and television. Our qualitative community research upholds the findings from our literature review that these conditions disproportionately affect parents and carers. In line with wider calls for a government review of employment status and contracts (TUC 2017, Taylor 2017), we urge that employment practices within the UK's film and television labour markets be subject to further scrutiny in order to develop a robust system of self-legislation. Specific recommendations related to this call are included in our Industry checklists (see Section 7).

The Equality Act and the framework for accountability

Coupled with rights for all, based on category of employment, is legislation that specifically protects certain groups within the workforce. The Equality Act of 2010 legally protects people from discrimination in the workplace and in wider society. It replaced previous anti-discrimination laws with a single Act, making the law easier to understand and strengthening its protection in some situations. It sets out the different ways in which it is unlawful to treat someone on the basis of their identity.

According to the Act, **it is unlawful to discriminate against anyone (employee, worker, self-employee and applicant) who possesses a 'protected characteristic,' listed as: Age; Gender; Pregnancy and maternity; Religion or belief; Disability; Marriage and Civil partnership; Race; Sex and sexual orientation.**



The Act protects individuals possessing these protected characteristics from unfair employment and recruitment practices. Other legislative measures that relate to the protection of parents and carers in the workplace include the Employment Rights Act 1996, which grants all employees a statutory right to ask their employer for a change to their contractual terms and conditions of employment in order to work flexibly. The Advisory, Conciliation and Arbitration Service (Acas) has developed a guide which includes definitions of what flexible work actually means and the procedure that employers and employees should follow with regards to flexible work requests.²⁰

This legislative framework has been designed to secure individuals' rights within the workplace and protect them from instances of discrimination or unfair practice. However we at Raising Films have observed that this legislation is not widely understood, adopted or practiced across the industry and the wider evidence reported in Sections 1 and 2 supports an awareness that the legislative framework is not fit for purpose in the context of film and television employment. There are broader claims that criticise the current employment framework: research by the TUC, for example, exposes the lack of accountability for many workers who operate within insecure and precarious labour markets (TUC 2017). In Appendix 1 we put forward the case for further collaborative research into this matter.

How this is problematic in the context of film and television labour – particularly with regards to rights for parents and carers

In the research conducted for this report, including consultation of the wider literature, it was evident that there is an ingrained confusion over employment rights and contracts within and across the film and television sector. This is in part due to the project-based nature of film and television labour, particularly in production culture in the context of an unregulated independent production television and film sector (Blair 2003, Gill and Pratt 2008, Lee 2011a, 2001b). However, our interviews with professionals revealed that a number of workers within organisations and companies, who are employed on regular, full time and continuous contracts for a period of over 26 weeks, are still not being offered the employment rights to which they are entitled.

What is lacking is a robust system of accountability. Within the wider legislative framework, any employment grievances can be reported through claims within the tribunal system. This process, however, is timely and costly (see Taylor 2017, p.61; TUC 2017); there are fees attached to a claim and the law states that the claim must be made within three months of the incident.²¹ The three-month claim period has already been highlighted as unfair for women who are subjected to discrimination as a result of pregnancy. The campaigning organization **Pregnant then Screwed** is currently petitioning the Government to increase the time limit on raising a tribunal claim from three to six months, due to the impact that this timeframe has on pregnant women's or new mothers' ability to put forward a claim without jeopardizing the health of themselves or their baby.²²

²⁰ <http://www.acas.org.uk/index.aspx?articleid=1616>

²¹ <https://www.gov.uk/employment-tribunals>

²² <http://pregnantthenscrewed.com/campaign-and-sign-up/>



Academic literature has exposed how informal recruitment processes and the reliance on personal contacts and networking further compromises the industry (Grugulis and Stoyanova 2012, Wreyford 2016). Raising Films observe, additionally, that the casualised, network-based nature of employment practices within film and television have a further 'chilling' effect on the ability of any workers who have been subjected to discrimination or unfair dismissal to come forward and make an official claim (see Chilly Collective 1995). In our checklist we have included recommendations on how the industry should and could be supporting more individuals to expose negative and discriminatory employment practices, which damage the sector as a whole.

As such, we call for a clearer system of accountability for individuals to put forward employment grievances and unfair practices, towards an inclusive industry.

The wider issue of childcare

Another factor/barrier for parents within the film television sector is the structure and costs of childcare. A recent study conducted by **the Institute for Public Policy Research (IPPR)**,²³ on the future of childcare in London, found that, although across the UK local authorities (LAs) face the challenge of ensuring there is enough high quality, flexible childcare to meet the needs of families, London's unique characteristics further complicate the picture. High inequality, cultural diversity, high operating costs for childcare providers and a complex labour market create a particular set of unmet challenges which they summarise as:

- **Affordability:** Childcare costs in London are a third higher than the UK average, locking low earners out of work and suppressing household incomes.
- **Inequity:** Children from disadvantaged families are being left behind, often subject to poorer quality childcare or receiving no early education at all; those with specialist needs are additionally underserved, with only half of London boroughs having sufficient childcare for them.
- **Undersupply:** At 32 places per 100 children under five, London has the second lowest number of places per child of any English region after the North East, and 70% of London's boroughs do not have enough childcare for working parents.

(IPPR 2017)

As a result of these factors, the report states that:

"London's maternal employment is the lowest of any region in the UK. Forty per cent of mothers who are unemployed say that childcare is a key barrier to getting a job."

This is particularly salient for parents in the film and television sector where it is estimated that 53% of the workforce is based in London (Creative Skillset 2015). The lack of affordable childcare is exemplary of the complex, interlocking, and everyday economic and practical barriers faced by parents and/or carers – particularly where additional socio-economic factors such as class, ethnicity and/or disability are in play. Evidence collected in Raising Films' survey *Making it Possible*, and for this report, demonstrates that these practical barriers contribute to the loss of skilled workers from the film and television industries.



²³ <http://www.ippr.org/publications/the-future-of-childcare-in-london>

4

How has the industry responded to issues of diversity & inclusion?

The contemporary body of evidence that indicts gender inequality in the film and television industry has been compiled within an industry-wide discourse on the case for implementing diversity and inclusion. It is within this context that we draw attention to the continued under-representation of women from certain creative roles across the film and television sectors and the endemic gendered employment patterns within the industry. As stated in the Introduction, Raising Films campaigns and advocates for parents and carers in the industry. As such, much of our literature-based evidence relates to the particular disadvantage that caregiving places on women in the industry; however, we recognise that there are wider diversity and inclusion issues that relate additionally and exponentially to race, dis/ability, sexuality, gender identity, age, location and socio-economic status. As such, we call for further intersectional, in-depth research into both the specific and related barriers to progression facing all groups.

To date, much of the public discourse about diversity and inclusion has been top-down, with large broadcasters and public funding bodies celebrating the commercial benefits of diversity. With regards to gender, the commercial case for diversity and inclusion has emerged in this recent body of evidence. Research conducted by EWA (2016) found that:

- for the BFI Lottery-funded films, the share of female-directed films released (16%) compares well in relation to their percentage share of production (11%). The overall share of releases for all independent films is lower at 11%.
- there has been a significant increase in the audience per film for female-directed fiction. Admissions per film have increased from approximately 85,000 to over 322,000 in the second four-year period, just exceeding audiences per film for their male counterparts.
- for documentary, both female- and male-directed films have seen a decline over the period, although – relative to the number of releases – this has been steeper for male-directed films than for female-directed films.

As well as clear evidence that a more diverse and inclusive workforce enhances profit, there is increasing evidence for well-founded concern about the **skills gap** in the developing creative sector. In 2014 Creative Skillset produced a report, following a series of interviews with sector leaders, which highlighted the extensive skills gaps and skills shortages across the UK television industry. Although they include a section in their report on diversity monitoring, there is no explicit recognition or consideration of the skills lost to the industry by parents and/or carers forced out by working conditions. Creative Skillset's programme of solutions includes closer links between industry and higher education; more funding for training, particularly on-the-job; internal talent development programmes; and widening methods of recruitment in order to attract individuals with different skills base.

These are solutions that we at Raising Films support and replicate in our own mentoring programmes and checklists.



However, **we call for more innovative solutions that acknowledge the structural barriers that parents and carers face in the industry that recognise and address the loss of talent and skills** that they take with them. The impact of this loss is something that we argue should be acknowledged in official data monitoring processes (see Section 7: Industry checklists).

At a structural level, the past few years have seen a renewed acknowledgement across the industry of the need for public funding bodies and broadcasters to tackle diversity and inclusion systemically. Channel 4 launched an updated diversity policy in 2015 with its 360° Charter which claims to put diversity at the heart of all decision-making processes at Channel 4 both on- and off-screen.²⁴ In 2016, the BBC published its Diversity and Inclusion Strategy 2016-2020.²⁵ Other broadcasters, including Sky and ITV, have published strategies and targets that aim to increase diversity both in terms of employment and of representation onscreen.²⁶



Illustration by participant in Directors UK Directors Festival workshop, July 2016.

Within film, the BFI introduced the Diversity Standards as a means to guide the organisation's approach to diversity and inclusion both internally and in the projects it funds. Now, applications to the BFI's Lottery Finance Committee (LFC) funds must provide evidence that they comply with two out of the four categories within the diversity standards.²⁷ This is a different approach to improving inclusion and moving away from publicly-funded diversity-oriented schemes offering entry-level training, which – as we heard at our conference (see Section 5) — rarely continue into sustainable, equal employment; and they do not address the need for mid-career support, development or re-entry.

It should be additionally noted that schemes and programmes that aim to increase diversity and inclusion through training, support and development for all levels of industry workers are not an optional extra. **All publicly-funded bodies and public service broadcasters have a duty to comply with the public sector equality duty (PSED).**²⁸ Those subject to the equality duty must, in the exercise of their functions, have due regard to the need to:

- eliminate unlawful discrimination, harassment and victimisation and other conduct prohibited by the Act;
- advance equality of opportunity between people who share a protected characteristic and those who do not;
- foster good relations between people who share a protected characteristic and those who do not.

²⁴ <http://www.channel4.com/info/corporate/about/c4-diversity>

²⁵ <http://www.bbc.co.uk/diversity>

²⁶ <https://corporate.sky.com/bigger-picture-2015/responsible-business/people/diversity>;
<http://www.itvjobs.com/why-join-us/diversity-and-inclusion/>

²⁷ <http://www.bfi.org.uk/about-bfi/policy-strategy/diversity/diversity-standards>

²⁸ <https://www.equalityhumanrights.com/en/advice-and-guidance/public-sector-equality-duty>



Thus there is a combined commercial, skills and legislative case to ensure the support and retention of parents and carers, through both structural change to employment practices and also support, training and development programmes, in the UK's film and television sectors.

We are aware anecdotally that, across all screen sectors, workers who are also parents and/or carers face a number of the barriers to full participation on a daily, cultural level. The high number of small- and medium-sized enterprises, and project-based labour with a long-hours culture, operate alongside a critical absence of industry-wide accountability for workers' rights and support. While Raising Films celebrates the recognition of diversity and inclusion in public bodies' organisational strategies and rhetoric, we note that there is a lack of recognition for the structural barriers faced by parents and carers, and a concomitant lack of specific solutions to counter this loss – with some exceptions; for example, Sky has been awarded for its family-friendly policies.²⁹

Targets for implementing greater diversity and representation top down within and through large institutions remain important, as do skills training and development. Given the incremental pace of change based on these approaches, **we call for a large-scale review of the industry's accountability framework, which would enable more workers to come forward and expose unfair employment practices** so that better, fairer and more inclusive practices can be developed and implemented. In order to meet targets and legal requirements, there needs to be a legislative framework that is fit for purpose and can support those that are most vulnerable to workplace discrimination.

"We call for more innovative solutions that acknowledge the structural barriers that parents and carers face in the industry that recognise and address the loss of talent and skills that they take with them."

²⁹ <https://www.employeebenefits.co.uk/issues/november-online-2016/sky-and-vodafone-awarded-for-gender-diversity-and-family-friendly-policies/>





Raising our Game:

Themes from the conference

In February this year, Raising Films brought together a group of 50 delegates from across the UK film and television industries, and support organisations, for a half-day conference focused on making change in the industry for parents and carers. The event took place at our partner venue, Soho House, and was supported by the BFI. Its purpose: **to engage industry influencers in discussing and developing practical solutions that could improve access, career development and employment sustainability for parents and carers in the film and TV industries.**

Tracy Brabin, MP for Batley and Spen, and actor and screenwriter, gave the opening keynote speech. She linked employment inequalities in the screen industries to inequalities in onscreen representation, with its continuing power to influence audiences and drive social norms. As a member of the Women and Equalities select committee, she has seen the impact of skewed representations in her work on gender inequality across the workplace:

"It's so political because if you don't see it on the screen then it's not normalised and when we're going campaigning for better rights on maternity pay with employers, they don't see the normality of it. They don't see it as a norm so it's really important."

Tracy Brabin

The closing speech was given by Raising Films Ambassador, actor Charlotte Riley, who stated:

"It's surprising when you think: it's an industry that's meant to be about people and creativity; that we can't put that creative energy towards tackling this problem. It's not just actors, but every department. I know camerapeople who don't see their kids at all when they're working."

Charlotte Riley

There is a more detailed blogpost on the purpose of the conference on the Raising Films website: <https://www.raisingfilms.com/?s=Conference>

The key aim was to encourage sector-specific discussions on the advantages and benefits of increasing diversity and inclusion in the industry, and the major barriers to achieving that increase. Delegates were divided into four breakout groups, representing four key sectors of employment in, or engagement with, the industry. Group one included representatives from support groups and organisations including unions and guilds, talent agents, campaigning and support networks, and individual talent.



Group two included production companies and financiers, including individual producers from film and television as well as representatives from larger broadcasters. Group three included representatives of standard and schemes, funders, and larger bodies that operate to support the needs of the film and television industries; and group four brought together representatives from the film exhibition and distribution sector.

Each group was given a task sheet with four main questions to discuss:

1. What examples of best practice have delivered results (defined as sustainable change to accessibility/inclusion) and could be extended more widely across the industry?
2. What bold actions could organisations and employers take to create a step change?
3. What are the commercial and creative benefits of increasing diversity and inclusion in the film and television sector?
4. What are the major barriers to creating sustainable change and how can then be removed?

Finally, we asked: Who is not in the room today that Raising Films should be talking to?

The themes that emerged from the conference have inspired our current and continuing research and contributed to the checklists presented at the end of this report (see Section 7). The conference itself was governed by Chatham House rules, guaranteeing that delegates could speak freely about these issues; for anonymity, we have not referenced any specific statements in this report or provided a list of attendees. Academic researchers from across the field of film, television and media studies with an interest in diversity and inclusion attended each breakout session to take notes on the points raised in the discussion. Further research has been undertaken following the insights gained at the conference.

Themes from the conference breakout sessions

Theme one: There is a critical lack of HR support and knowledge of the wider employment legislation across the industry.

This theme emerged across all the breakout discussions. It is clear that many employers, not only those who were running short-term projects or productions, but also those who led larger organisations and companies, did not fully understand or follow official employment legislation. It appears that the associated barriers around production work – i.e. long hours, short-term projects, inconsistent working patterns – are extending across the industry, even in cases where a more regulated framework should and could be in place.

Many spoke of how the long hours' culture on production acts as a barrier to parents with children of all ages, not just younger children, and to all carers; the shift from a 6-day to a 5-day production shoot was highlighted as an example of good practice, but it was also acknowledged that the long-hours culture is not the only preventative factor. There are issues around childcare availability and cost, and around geographical location; but there was also a recognition that there is a distinct failure to recognise or make any adjustments to production culture to incorporate the language of caregiving needs and support in employment practice.



Pointing to childcare as a singular barrier to participation masks other systemic barriers and structural issues that emerged through these discussions. These included: bullying; sexual discrimination; sexual harassment; unlawful dismissal due to pregnancy; and failure to gain work due to parenthood or caring responsibilities. It was noted that within an unregulated workforce there was an overarching lack of accountability for any professional wrongdoing or bad practice.

Dependence on a culture of networking and an informal recruitment policy were also deemed to be a major barrier for parents and carers seeking opportunities, particularly after any time away from the industry. An HR support system that is standardised; fit for purpose; scalable across the industry; accessible to employees; and understood by employers on every level is necessary to counter this culture of discrimination.

We address this theme across our checklists through the following recommendations:

- The film and television industry has a duty to design and maintain a fit-for-purpose accountability framework whereby instances of unlawful recruitment, dismissal, unequal pay, or other forms of discrimination are exposed and held to account.
- There are means and mechanisms that all employers can adopt to include a language of support around caregiving in their employment practice.
- It is necessary to devise and implement a standardized, scalable HR toolkit or code of practice across the industry. It should be accessible to employees, and all employers should receive training on employment legislation. This is crucial for the entire industry as it falls under further political scrutiny for its employment practices and workforce inequality.

Theme two: Training schemes and education have not effectively increased diversity and inclusion

There was a clear, shared recognition that training, education and support schemes aimed at under-represented groups have led neither to a cultural shift in attitudes, nor to measurable increases in sustainable diversity and inclusion in employment across the industry. Such observations were not intended to discredit these schemes, but to acknowledge that training individuals is not enough to lead to a top-down structural or cultural shift in employment practice. Training schemes are also disproportionately targeted at early entrants with not enough focus on those at the mid-level of their career. It was also pointed out that training and support schemes are exclusionary (for example, #BAFTAsLucky225), and not easily accessible to all; even if a course is free, there are often hidden costs of childcare, transport and accommodation that the individual must fund for themselves, creating an additional socio-economic barrier.

The discussions around training made strong links between this theme and the previous theme of a lack of employment structures and the precarious culture of work in the film and television sector. It was agreed that, while the training and development of individuals are a central component of the diversity and inclusion programme, they must be coupled with a review of the actual pathways to employment and progression, in light of structural barriers and a lack of an HR framework.



In Section 6 we highlight some schemes and programmes that, significantly, combine training with practical and structural interventions into key points where exclusion occurs. In the checklists, we call for more leadership training for under-represented groups, but acknowledge that these measures will not be effective unless they are coupled with top-level leadership to ensure lawful employment practice is standardised across the industry, accompanied by a clear framework of accountability.

We address this theme across our checklists through the following recommendations:

- Funding and development policy needs to reflect the actual career cycles of film and television workers; therefore, further longitudinal and qualitative research into the complex and intersecting barriers to access and progression is necessary.
- We need long-term monitoring of factors that impact on access to employment and development. This needs to include the actual impact of education, schemes and training on career development, and a comparison



Raising Films Ambassador Charlotte Riley and Tracy Brabin, MP for Batley and Spen, Raising our Game keynote speakers, Soho House, February 2017. Photograph © Joanne Davidson/SilverHub.

to informal recruitment practices. Training needs to encompass gatekeepers as well as addressing entry-level and mid-career workers. Employers, CEOs and producers need access to training on employment legislation, including the necessity for open and fair recruitment; the benefits of developing diverse talent; and strategies for creating an employment structure that enables equal access for all.

Theme three: Language and discourse

As the conference unfolded, it became evident that language use drives attitudes and practices within the industry, which can be summarised as 'unconscious bias'. For example, there were discussion across all groups about how the term 'risk' is anecdotally associated with the diversity and inclusion agenda. Certain groups – those already marginalised – are commonly deemed a 'risk' within the highly precarious nature of creative production (see Christopherson 2009). Thus, open recruitment practices that lead to employing individuals outside of closed networks might be deemed 'risky'. The adoption of flexible working practices and policies, including job-sharing creative roles and/or working from home, was also labelled as a risk. We discussed the necessity to both manage and shift that association, as it remains a barrier for diversity and inclusion, preventing a wider cultural acceptance of diverse workers with diverse skills and needs.



Similarly, terms such as 'under-representation' mask and neutralise actual discrimination. The barriers to employment for parents, carers and other 'under-represented' groups have been exposed as structurally and culturally discriminatory practices. Labelling the issue 'under-representation' acts as a smokescreen to cover serious cases of discrimination and unlawful behaviour that continue to operate unnoticed. In order to understand the impact of discrimination and unlawful employment practices, transparent and penalty-free reporting needs to be incorporated into official data monitoring processes, so that accurate documentation can inform a clearer and more fit-for-purpose accountability framework.

The language issue also has an impact on how we begin the conversation about caregiving within the industry, which has implications for all caregivers. For women, who remain predominantly the primary carers, the lack of a support framework and/or a clear policy on caregiving support in employment has led to uncertainty around their status and ability to work. For men, the implications are not as well-researched or understood, but there is an emerging understanding of the impact on mental health and social wellbeing that this lack of caregiving framework has on all workers in the industry. This is the question that one of our associated academics, Dr. Susan Berridge, is exploring in her research paper on 'gendered discourses of care' (see Appendix 1 for more details).

We address this theme across our checklists through the following recommendations:

- The HR toolkit or code of practice should clearly outline the support that organisations and productions are required, and are able, to offer to caregivers. This should be made public, included on companies' websites and in contracts, so the language of caregiving is incorporated into production culture.
- There are specific actions and best practices already in existence that companies and organizations can take on to provide fit-for-purpose family-friendly policies in their workplace.
- There is a need for further research into the question of how concepts such as risk and the absence of caregiving discourse have implications for the long-term mental and physical health of all workers across the industry.
- Official data monitoring processes need mechanisms to record unlawful employment practices and work-related discrimination, in order to provide a detailed picture of the extent to which 'under-representation' is caused by direct discrimination.

Theme four: Developing the commercial case for diversity and inclusion

As discussed in Section 4, the wider commercial case for diversity and inclusion is apparent in the industry's official language and terminology, particularly when it comes to the need to create content that speaks to and attracts audiences of different ages, cultures, ethnicities, social classes, etc. (The example of 'silver screener' films such as *Ladies in Lavender* (2004) and *The Best Exotic Marigold Hotel* (2011) was cited to indicate how new profit streams can drive a commercial interest in diversity.)

Incorporated into the commercial argument, however, is the question of 'risk', as discussed above. Anecdotally, it appears that a more inclusive and diverse workforce and a more family-friendly and accessible working culture are both still understood as a risk by many gatekeepers and employers who were not at the conference, a cost weighed negatively against the benefits of increasing diversity.



A persuasive case was made that this cost-benefit analysis may shift when there is diversity within leadership; in some cases (it should be noted, not all) leaders with backgrounds that diverged from the industry's normal demographic model (i.e. white, male, middle-class) implement structural change because the benefits are more visible to them. In Section 6, we have included examples from three female heads of companies who talk about how they have individually introduced good employment policies, including family-friendly support, in their companies.

Further research and monitoring is needed to determine the full commercial impact of diversity and inclusion, along with granular studies of how diversity and inclusion have been achieved and sustained. There is also a need to scrutinise the sector that acts as a bridge between production and audiences, namely the exhibition and distribution sector, to understand how they are feeding market demands back to the industry, ensuring that there is a diversity of stories that are openly available, along with further monitoring of how different content is scheduled, marketed, and shared with wider audiences. The EWA report (2016) offers a market comparison that shows British films directed by women do well in relation to their percentage share of production, but there is a recognised need for deeper research in this area. We have included recommendations for this research in Appendix 1.

"It appears that a more inclusive and diverse workforce and a more family-friendly and accessible working culture are both still understood as a risk by many gatekeepers and employers."

We address this theme across our checklists through the following recommendations:

- Official data monitoring processes need to include detailed demographics on those who are employed in the acquisition, exhibition, distribution and marketing of film and television.
- Official data needs to be used to match up audience figures and market share to productions that pass official diversity and inclusion standards, and data on the marketing and distribution of these productions also needs to be captured.
- Further research should be conducted into the long-term impact that diversity and inclusion in the workforce has for representation onscreen.

The conference evidenced great commitment to addressing the structural and systemic causes of exclusion in the film and television industry, but equally highlighted the lacunae that remain in the available research and data, which need to be addressed in order to develop industry-wide codes of practice. Yet it was also clear from the animated discussions that there is widespread acknowledgement of what counts, and what is possible, as good practice, and that this more qualitative and narrative information needs to be captured and shared as well.



6

Highlighting good practice

To follow up on the themes that emerged from the Raising our Game conference, we carried out a series of one-to-one interviews with leaders in the industry. The purpose of these interviews was to discover and highlight examples of industry-specific good practice that Raising Films feels could be adopted and/or standardised. We have included a few sample case studies in this report and will continue to highlight best practice through the testimonials, interviews and blog posts on the Raising Films website.

Returnship Schemes

Returnship schemes are the high-level equivalent of a paid internship. They act as a bridge for experienced professionals who have taken an extended career break; usually but not exclusively following a period of parental leave. Returnship schemes are becoming widespread practice in other professional and executive employment sectors, including finance and business, STEM and law,³⁰ and dedicated recruitment companies have been set up to manage returnship programmes in the corporate sector.³¹

Returning people to paid work: Nahrein Kemp, Film London

Nahrein Kemp, Film and TV Consultant at Film London, has recently launched a returnship scheme for parents in the television industry.³² Supported by Creative Skillset's High End Television Fund, the scheme (running at the time of writing) has funded six professionals, five female and one male, to participate in paid returnships at six participating companies for a period of four weeks. It was open to all genders but specifically designed to provide a direct route back into the industry for mid-level skilled professionals who had taken parental leave. Film London provided one day of 're-training', alongside mentorship, networking events and follow-up sessions, but the main purpose of the scheme is to help returners regain fully-paid jobs. Kemp stated clearly that this was not a work-shadowing scheme, as these are professionals bringing valuable skills back into the workforce.

"I think we owe it to all these people, because if you've worked for 15 years in the industry, that industry has invested in you and you were good enough that you worked in it for those 15 years... and you've probably done some training and done schemes. So again, it's just about giving back to the industry. I feel very strongly because I've been very lucky to have done all these courses like Inside Pictures, Women in Film and TV, that it's my chance to give back. Someone invested in me at that point and therefore it is up to me to also give back to the industry and it is something I feel very passionate about because the industry is such an amazing place to be." **Nahrein Kemp**

Kemp was herself a producer before she had children. She has been on the Women in Film and TV (WFTV) Mentoring Scheme,³³ which she cites as another example of good practice. It is interesting to note that those who have been in receipt of support from the industry are then inclined to develop that support for others.

³⁰ <http://www.goldmansachs.com/careers/experienced-professionals/returnship/>

³¹ Women Returners for Employers: <http://corp.womenreturners.com/>

³² <http://filmlondon.org.uk/trainingandsupport/return-to-work>

³³ <https://wftv.org.uk/mentoring/>



Kemp stated two ultimate goals for the scheme. The first was that participants get jobs and continue to develop their careers within the industry; but the second was that the term 'returnship' becomes normalised within the industry, with companies and organisations offering fully-paid returnships in recognition of the industry-wide need to secure and sustain the participation of skilled talent.

Introducing family-friendly policies into production culture

As discussed in the conference report, long hours and the project-based nature of production work were cited as key barriers for parents and carers. Those who have employee status – i.e. have been working in the same position for a period of 26 weeks – have a statutory right to request flexible working; this right was extended to all employees, not just parents in 2014.³⁴ It emerged, however, in discussions across the conference (see Section 5), that there are many who do not request this right due to fear, or confusion over contracts, or are simply not offered it. In light of recent calls for a review of the employment legislative framework in the UK (Taylor 2017, TUC 2017), this demands further investigations that incorporate the sector-specific experiences of the film and television workforce.

With regards to production work, there is a distinct failure to recognise the barriers that parenting and caring responsibilities present for workers, and a concomitant resistance to offering support. In discussion of possible solutions, the idea of 'risk' – as discussed in Section 5 – was applied to suggestions such as job-sharing on creative or technical roles. To manage that concept of 'risk,' we have included two examples of innovative approaches to job-sharing.

Job-sharing in production: Amy Walker, Media Parents

Producer/director Amy Walker set up Media Parents in 2010 after hearing Jay Hunt speak at Edinburgh TV Festival about the difficulties of balancing TV work and family life. She was inspired by the 'Women in the Creative Media Industries' report,³⁵ published by Creative Skillset in 2010, which revealed the number of women leaving the industry due to childcare responsibilities, of which she had personal and anecdotal evidence.

Media Parents is an employment website and organisation.³⁶ It aims to pull together all the short-term, regular hours, job-share and part-time jobs in media in one place, alongside standard contracts, to help working parents, or anyone experienced who wants to work flexibly; additionally, to make it easier for employers to find this highly skilled workforce.

They currently reach over 23,000 potential employees and work with more than 1800 employers. They have set up job shares for production managers, production coordinators, heads of production, producer directors, assistant producers, series producers, edit producers, and more.

³⁴ <https://www.gov.uk/flexible-working/overview>

³⁵ http://creativeskillset.org/assets/0000/6249/Women_in_the_Creative_Media_Industries_report_-_Sept_2010.pdf

³⁶ <http://www.mediaparents.co.uk/>



Media Parents offers its users training in negotiating job-share opportunities and flexible work in television, as well as in securing fair freelance rates. Media Parents' Back to Work Scheme has a 100% success rate in returning freelancers to the television industry, often after substantial (8+ years) career breaks.

Walker shared her own experience of job-sharing as a producer director:

"I worked as a job-sharing PD with Laura Leigh on a documentary called Pamper Parlour Mums for SKY/Touch Productions. The series was unusually made by several different independent companies each making one show, and Laura and I were delighted when ours was chosen to launch the series. Initially, we went on shoots together so we could establish a shared visual style and get to know the characters. Then when we worked separately we made detailed handover/shot notes, and wishlists for the next shoot, as well as speaking on the phone. We shot in Essex, where Laura lives locally, so she was able to work with a small child. The production company was based in Bath, so I completed the edit with Alex Kirkland editing. We only had 4 weeks to cut an hour-long observation documentary so it was a tall order for one director, let alone two. Laura was able to view cuts remotely and give her opinion." **Amy Walker**

Raising Films recognise that job-sharing may not be an option for everyone, but wants to highlight that it is possible, and that in certain partnerships it can add more value to a production. In our checklists, we call for a wider acceptance of, and innovation around, job-sharing across the industry.

A more focused approach to job-sharing: Further&More

Raising Films acknowledges that the career development penalties for parents and carers are not exclusive to the film and television sectors. We have found in our research that other sectors are developing innovative solutions that enable more parents and carers to return to work; for example, in December 2015 *The Guardian* newspaper announced a job-sharing partnership between journalists Anushka Asthana and Heather Stewart for the role of Political Editor.³⁷ Former senior civil servant Sara Allen has set up the company Further&More with the core mission to make job-sharing work for organisations, candidates and employees.³⁸

"I think job-sharing is the only working pattern that genuinely resolves the tension between people that want to work or need to work part-time and jobs that can only be done full time."

Sara Allen

Further&More have created a tailored service to bring together candidates in job-sharing partnerships, providing coaching and mentoring support for both the candidates and the employers to make the job-sharing role work. They use an algorithm to match candidates with complementary skills, arguing that bringing together two individuals with different skills maximises the partnership.

³⁷ <https://www.theguardian.com/media/2015/dec/11/anushka-asthana-and-heather-stewart-to-share-role-of-guardian-political-editor>

³⁸ <https://www.furtherandmore.com/>



They have worked in the financial sector, professional services, engineering, education, NGOs, and the legal profession; workforces with similarly demanding and dynamic working patterns and cultures to film and television. According to Allen:

"I haven't found anywhere yet where it doesn't work. The only line that we draw is that we don't do junior roles." Sara Allen

Their organisation is committed to matching up complementary job-sharing candidates, and we believe that – on this model – the industry can draw from their example and apply it to develop key creative job-sharing partnerships within the film and television sector.



Sarah Solemani on the red carpet for the London premiere of *Bridget Jones's Baby* (2016), with a sign designed by Amy Merry. Photograph © Anna Solemani

Women CEOs and good employment practice

As part of our research into good employment practice we want to showcase three female leaders, all of whom run their own companies within the film and television sector, and who have used their leadership to adopt lawful employment practice.

Kharmel Cochrane, Casting Director

Casting director Kharmel Cochrane set up her own company in 2012.³⁹ The company works across a range of creative content including film, television, advertising and music promos. Cochrane spoke of her commitment to good employment practice: her team are on fixed PAYE contracts; she ensures they work regular hours; and if there is a requirement to work overtime offers them time-off-in-lieu (TOIL).

"[Everyone] in the office is on PAYE which is a nightmare and it costs me a fortune but, you know, I can go to bed at night knowing that I'm not breaking the law." Kharmel Cochrane

As a casting director, she works with acting talent and recognises the hidden costs of finding work as an actor and how those costs act as a barrier to many who come from lower-income backgrounds. In recognition of this obstacle, her company often reimburses talent for their travel fees, and is open to parents bringing children to auditions if they cannot secure childcare. As Cochrane observed:



"Look how expensive it is to live in London.... Even if you don't, you get a call from your agent and they say, 'Oh you've got this audition tomorrow you have to be there at 10 o'clock,' which is peak time, no notice, and it's costing you sixty quid." **Kharmel Cochrane**

She spoke of the importance of supporting and developing her staff, and of the measures that need to be taken to ensure a more diverse workforce, both onscreen and off.

Catharine Des Forges, Director of the Independent Cinema Office

Catharine Des Forges set up the Independent Cinema Office (ICO) in 2003.⁴⁰ She has spent over 20 years working in the exhibition sector for a variety of organisations, including the British Film Institute and Arts Council England.

As noted in the conference report, there are gaps in our understanding of the demographic make-up of exhibition and distribution, and of the effect on its demographic on audiences, but – on the model of data for the rest of the industry and beyond – we can speculate on the effects that women's exclusion from gatekeeper and leadership roles may have on the images and stories that are widely available in the public sphere.

Des Forges is one of a few female gatekeepers in exhibition and distribution. She has had three children during her time managing the ICO, and spoke to us about how, as the leader of the company, she had the power to implement structural changes:

"I had no role models or examples of good practice. I started the company, and worked weekends and late nights for five years, then had a child, and I wanted to come back to the same job. At the same time, there were two senior managers – both men – who had children, so there were things we wanted to make available for everybody such as salary sacrifice for childcare and more flexible hours. That's the thing: parental rights need to be a priority for management. I've got three children now, and as time goes on, I see the difficulties more." **Catharine Des Forges**

The ICO provides a salary-sacrifice scheme for parents employed by the organisation; they pay OFSTED-registered childcarers and nurseries directly, and recoup the cost in arrears from the individual's salary before tax. They provide three months' full salary, then statutory pay for up to another nine months during maternity leave, and offer parental leave/flexible working for all genders.

The ICO also run training courses including awareness-raising about women's distinctive position, needs and presence onscreen, and a Women's Leadership in Exhibition course.⁴¹ The ICO are unique in providing such support for workers in exhibition and distribution, and there is a critical lack of unionisation, representation or accountability for this sector. As such, we regard further research into this sector as key.

Sara Putt, Managing Director, Sara Putt Associates

Sara Putt is the Managing Director of Sara Putt Associates, a diary service and talent agency which she set up in 1989.⁴² Alongside her considerable experience as a talent manager and agent, Putt is a BAFTA Trustee, sitting on the main BAFTA Board and the TV Committee, and chairing the Learning and New Talent Committee.

⁴⁰ <http://www.independentcinemaoffice.org.uk/>

⁴¹ <http://www.independentcinemaoffice.org.uk/training/>

⁴² <http://www.saraputt.co.uk/>



She also has a law degree and a key interest in developing HR support and a legal employment framework for self-employed and project-based workers in the industry. Putt said:

"I think if we could get some rigorous academic research into the effects of the lack of HR and legal presence and ... the ramifications of that over the last 10 years across the creative industries, or just film and television industries generally, then I think that has to be at a lobbying level. That has to be about getting the ear of a relevant select committee, groups of MPs, and opening that discussion up because in essence it's another form of discrimination." **Sara Putt**

All employees of Sara Putt Associates have access to full employment rights. The company provides full pay for periods of parental leave, and is open to requests for flexible work. They have also supported members of staff who have taken leave for other caring responsibilities. The organisation has created a professional development and mentoring scheme for technical creatives at the early stages of their careers.⁴³ The training scheme emerged from a critical interest in supporting and developing professionals from different cultural and socio-economic backgrounds, as Putt observed:

"I think socio-economic diversity is a big umbrella for many other forms of and lack of diversity." **Sara Putt**

Developing diverse leadership

The case studies included here provide a snapshot of good employment practices and support programmes, all designed to develop diverse talent within the industry, and which are already active and demonstrably successful. They are by no means exclusive and we acknowledge that there are other companies and organisations who are generating and following good practice. **We would encourage more people to come forward and share their stories on the Raising Films website**, so we can develop a body of examples and testimonials that can continue to feed back across the industry.

In our final section, we provide checklists of recommended measures aimed at realising positive change across the film and television industries, from entry-level to leadership positions. What these case studies highlight is the positive structural change that a diversity of leadership can produce, where innovation and good practice are driven by a range of individuals who bring with them diverse social and cultural values and experiences.

Developing an industry which provides a clear framework of accountability, not just for parents and carers but for all its workforce, will undermine the structural and cultural barriers that have held many back from leadership roles, and thus create a virtuous cycle of diverse leadership.

⁴³ <http://www.saraputt.co.uk/trainee-scheme/>



7

Industry Checklists

We know that many of the issues facing parents and carers – and particularly those who identify as female – in the film and television sectors are shared across the wider economy. Ours is not the only employment sector to experience inequalities and discrimination relating to the issue of caregiving. We also know that there are differences between the working cultures and practices across film and television.

The following checklists have been designed to provide a series of recommendations and guidelines aimed at different stakeholders within both sectors, with the aim of creating positive change.

We urge the BFI as the national film funding body to take the lead on developing policy around parenting/caring in line with its public-sector equality duty:⁴⁴

“to have due regard to the need to eliminate discrimination, advance equality of opportunity and foster good relations between different people when carrying out their activities.”

Further, we urge all members of the industry to develop and use a language of openness, accountability and zero-tolerance with regards to all employment discrimination and exclusion, and to pass that on to future film and television professionals.



Raising Films' family-friendly panel event at London Short Film Festival, Hackney Attic, January 2017, with Jessica Levick (and Audrey), Emma Sullivan, Manjinder Virk and Sophie Mayer. Photograph © Maria Cabrera.

⁴⁴ <https://www.gov.uk/government/groups/review-of-public-sector-equality-duty-steering-group>





Checklist of recommendations for INDIVIDUALS

- ✓ Look up the statutory defined differences between employee, worker and self-employed. You may find you are entitled to employee benefits that you were not aware of: <https://www.gov.uk/employment-status>
- ✓ Join your union! If you do have an employment grievance and decide to make an independent claim to an employment tribunal (see below), your union can provide legal and financial support.
- ✓ If you feel you have been treated unfairly in the workplace or subjected to discrimination you can make an independent formal complaint to an employment tribunal. You must make this within three months of the incident taking place. The Citizens Advice Bureau provides a step-by-step guide including a link to the ET1 form needed to make a claim: <https://www.citizensadvice.org.uk/work/problems-at-work/employment-tribunals/starting-an-employment-tribunal-claim/>
- ✓ As well as through the unions and the Citizens Advice Bureau, individuals can seek guidance through the Acas helpline: <http://www.acas.org.uk/index.aspx?articleid=2042>
- ✓ Join support groups, guilds and networks including Raising Films and Women in Film and Television.
- ✓ Workers/employees: find out what financial support you can get for childcare through either the Child Tax Credit or a Childcare voucher scheme: <https://www.gov.uk/help-with-childcare-costs>.
- ✓ Self-employed workers can apply for tax-free childcare vouchers directly via HMRC. This currently applies to children who are aged under four on 31st August 2017 or who are disabled and under 17 years old. There are issues with this policy and, following wider criticism of the legislative framework (TUC 2017; Taylor 2017), we call for a review of this measure. However, if you are eligible you can apply to this scheme here: <https://childcare-support.tax.service.gov.uk/>
- ✓ Pregnant employees or on short term PAYE contracts have the right to ask their employer to act to protect their health and safety in the workplace and the right to reasonable, paid time off for antenatal care. They are also protected by the Equality Act against unfair treatment and unfair dismissal because of pregnancy.
- ✓ In recruitment, employers should not ask an individual if they are pregnant, if they are planning to have children or, if they have children, what their childcare arrangements are.





Checklist of recommendations for EMPLOYERS on singular and/or short-term projects

Smaller companies set up for a singular production may have specific limitations on what they can feasibly offer their workers; however, there are measures that they can take to ensure that a language of support is in place for their workers, and to demonstrate their recognition of the wider employment legislative framework.

- ☑ All small companies and individual productions should draw up official contracts with each of their individual workers clearly stating the terms of their employment and their rights.
- ☑ Producers and line managers can develop a code of practice around employment expectations, demands and allowances that can be offered to all their workers. For example, challenging the culture of presentee-ism by allowing workers time-off-in-lieu (TOIL) when they are not needed, and providing a designated rest space for anyone who may have particular needs, including breastfeeding or expressing.
- ☑ Include a policy that recognises external caring responsibilities. Productions can offer additional financial support for those with caring needs, whether for childcare or transport (so workers can get home in shorter time). The production should ensure that it recognises these hidden costs for workers and makes the information accessible to those who may wish to consult with them about it.
- ☑ Productions should be mindful of the wider anti-discrimination laws and include a zero-tolerance policy for sexual discrimination, racial discrimination, bullying and harassment in their code of practice. There should be a nominated individual or line manager for workers to consult if they feel they have been mistreated during the production. This policy should be made available to all members of the crew, facilities and wider supporting roles who contribute to the production to ensure that everyone knows what the policy is and what to do if they have a complaint.
- ☑ Employers should not ask interview candidates directly if they're pregnant, if they are planning to have children, or – if they have children – what their childcare arrangements are. They can, however, be open about the family-friendly policies they can extend during the production or project.
- ☑ All productions should be mindful of the Creative Scotland research on the impact of 5-day working shoots on diversity/inclusion and mental health: http://www.creativescotland.com/__data/assets/pdf_file/0010/35020/ScreenEqualitiesSurveyMay2016.pdf
- ☑ Even small companies or small productions can develop their own tailored flexible working policy, including job-sharing. We appreciate that flexibility can be difficult to accommodate, but including it in the individual contracts and wider policy creates a culture where caregiving needs are recognised and acknowledged.





Checklist of recommendations for larger COMPANIES & ORGANISATIONS across the commercial & state-funded sectors

- ✓ Companies/organisations who employ people on long-term contracts, i.e. those who work in a position for a period of over 26 weeks, need to provide their employees with access to full rights as defined in UK employment legislation: <https://www.gov.uk/employment-status/worker>.
 - ✓ Companies/organisations need to be aware of the Equality Act (2010) when it comes to their hiring practices. They cannot directly or indirectly discriminate against potential candidates under the protected characteristics and need to follow positive action methods to secure a diversity of candidates for all roles.
 - ✓ Following that, companies/organisations should ensure that recruitment is a formal and open process, not reliant on closed and/or informal networks.
 - ✓ All companies and organisations should offer salary-sacrifice schemes and/or access to childcare vouchers for their employees: <https://www.gov.uk/help-with-childcare-costs/childcare-vouchers>. This has no financial impact for the organisations' turnover and should be standardised throughout the industry.
 - ✓ Positive actions to encourage more diversity and inclusion in the workforce include having public policies outlining the company's commitment to equal opportunities and what family-friendly and caregiving policies they can provide. Family-friendly policies include:
 - ✓ the company/organisation's policy on parental/carer leave for all genders;
 - ✓ flexible work requests including job-sharing;
 - ✓ a specific space for breastfeeding/expressing when women return to the industry post-maternity leave;
 - ✓ a salary sacrifice scheme for parents and carers.
- Further positive action measures include career development programmes, and mentoring and training for under-represented groups.
- ✓ Introduce paid internships to enable early entrants to manage a work/life balance, and paid returnships for parents/carers returning to work following a career break.
 - ✓ Provide leadership training for under-represented groups and clear progression pathways to ensure more diversity and inclusion at the senior management level.
 - ✓ Have a diverse board, including women, people from BAME backgrounds and parents/carers.
 - ✓ Have a public zero tolerance policy for sexism, sexual discrimination, harassment and bullying with a clear procedural process for those that feel they have been subjected to such behavior within the workplace.





Checklist of recommendations for GUILDS, STANDARDS & SCHEMES

- ✓ Include monitoring of parents and carers – including the extra costs of caring responsibilities – in the diversity data monitoring processes led by Project Diamond.
- ✓ Develop a framework that exposes the impact of employment diversity and inclusion on onscreen representation and audience figures. This would be a longitudinal measure that can be incorporated into Project Diamond's data monitoring process.
- ✓ Key stakeholders across film and television, including funding bodies, broadcasters, exhibitors, distributors, guilds and trade unions, must engage with agencies such as Acas, Investment in People, Working Families, and Carers UK to develop a sector-specific response to the wider call for greater clarity on employment legislation in the modern economy (see Taylor 2017; TUC 2017). We urge collaboration on a declaration outlining the sector's response to the issues of:
 - ✓ workforce security;
 - ✓ progression and training;
 - ✓ balance of rights and responsibilities;
 - ✓ representation;
 - ✓ and the opportunities available for under-represented groups as currently highlighted and being investigated.
- ✓ Develop a standardised Human Resources code of practice and/or toolkit that all companies and productions can access. This should include detailed and scalable guidance on employment rights, open recruitment policies, support during pregnancy, parental leave, family friendly policies, anti-discrimination policy and how to develop a clear system of accountability and procedure for those with employment grievances.
- ✓ Provide more HR training and support to individual producers, line producers and production managers, linked to the toolkit described above, so they are informed about wider employment legislation and can apply it on their own productions.
- ✓ Training and mentoring courses for under-represented groups should include financial support for the hidden costs of training attendance. This could include childcare, transport, accommodation, etc. Exposing the hidden costs to training and recruitment responds to the socio-economic barriers that operate within the industry.
- ✓ Foster close links with higher education institutions and industry-specific courses to ensure that the wider issues of diversity and inclusion – including the questions of work-life balance, the hidden costs of seeking employment, individualised career management within the gig economy – are openly discussed and presented to early entrants.



The purpose of this report is to document the impact of unlawful, invisible and unfair employment practices across the UK's film and television sector on parents and carers within – and lost from – its workforce. Taking its cue from the wider academic literature on working cultures in the film and television sectors, and the views and voices from those within the industry, this report exposes the long-term normalisation of a precarious and exploitative culture. We attribute these issues to a lack of a robust and clear framework of accountability around all areas of employment from training through hiring to career development and access to leadership. Casualised labour practices, deregulation, de-unionisation and persistent ignorance of the wider legislative employment framework within the UK has led to a situation where workers in film and television are not being granted the employment rights that are available to them and, furthermore, are offered no system for speaking out.

To underline that exclusion is unnecessary, this report highlights examples of industry-specific good practice that Raising Films argues could be adopted and/or standardised across the screen sector as a whole. Based on continuing conversations with our community, we have developed extensive checklists of specific recommendations. These offer the film and television industry, as representatives of a fast-growing sector of the economy, a clear pathway for leadership in driving positive change in employment, towards a more sustainable and inclusive best-practice model.

Following this report, we call on the industry to recognise and act on three central points:

1. That the film and television industry will not become truly diverse and inclusive without a robust framework of accountability to support all workers' rights – not just for parents and carers!
2. That, in recognition of comprehensive research into persistent inequalities, the film and television industries need to formalise their HR and employment practices to meet the equality duty and legal framework; the provision of training and development programmes does not sufficiently address the issues of unfair employment practices.
3. That evidence of wider changes to employment, including the recently published Taylor report (2017), the DWP's review into self-employment and the gig economy (2016), and the TUC recommendations for structural changes in the gig economy (2017), together mean that the film and television industry must self-document and self-regulate to prevent its continued unfair and unlawful employment practices.



Raising Films would like to extend the impact of this report by continuing to assist with advocacy for parents, carers and others struggling, sidelined or excluded from the industry, by enabling organisations and employers to understand how best to engage with our recommendations.

As an organisation, we commit to the following:

- advocating for an inclusive screen sector workforce within a legal employment framework that is both productive and ethical;
- emphasising the connection between diverse and inclusive employment practices and diverse and inclusive screen media (and a diverse and inclusive society);
- monitoring and sharing information on best – and bad – practice across the industry;
- promoting information-sharing and collaboration between and across organisations and facets of the sector on equality, diversity and inclusion issues;
- supporting and encouraging workers, employers and organisations to commit to best practice as a proactive measure to further an inclusive industry.

Writing this report has exposed a number of gaps in our knowledge and approaches to understanding the diversity crisis in the industry. Raising Films would like to see three further broad areas of investigation:

1. legislative and political changes to employment law and their implications for equality and diversity;
2. sociological and psychological studies that take full account of the complex interactions and gendered dimensions of caregiving and creative labour;
3. broader and deeper statistical accounting for all axes of exclusion and their intersections, including age and class, and their relation to caring labour.

We recommend this research (detailed more thoroughly in Appendix 1) be undertaken to enhance our community's continued understanding, and thus contribute to the industry's future development.

Interview: Ming Ho



Photo by



Sophie Mair

31st May 2017

Home, Interviews

Alzheimer's, Blogger,
Carer, Dementia,
Development, Drama,
Film, Radio,
Screenwriter, script
editor, Social Care,
Stage, Television,
Theatre, TV, writer

Ming Ho is an experienced screenwriter, script editor, and active campaigner on dementia and carer issues. She began her career as Executive at independent Zenith Productions, working across a range of British film and TV drama, including *Hamish Macbeth*, and later as a producer for *EastEnders*, *Casualty*, *Heartbeat*, and *The Bill*. Ming took a career break to care for her mother who has dementia and has returned to the industry with a focus on original work for stage, screen, and radio. Her movie *Things We Never Said*, aired on BBC Radio 4 on 11 May 2017, starring Siân Phillips and is available on [BBC iPlayer](#) until 1

Raising Films website, interview with Ming Ho to mark Carers Week 2017. Photograph © Eloise Ross.



Appendix 1: Proposals for future research

Legislative and political changes to employment law and their implications for equality and diversity

Raising Films calls for more research into discrimination against parents and carers as it relates to the wider equalities legislation. The research conducted for this report has exposed that the current legislative framework is unfit for purpose, particularly regarding matters of accountability. Making an unfair employment practice claim is a precarious and expensive process; however, it remains necessary for individuals to come forward to contribute their grievances to the wider legislative review.

The Trades Union Council (TUC) have recently called for a review of the employment legislative system in the UK, stating that it does not reflect the wider changes that have taken place in the modern economy (TUC 2017). We know that recent employment tribunal cases put forward by workers in the service economy – for example against Deliveroo, Uber and Hermes – have been included in a Department for Work and Pensions (DWP 2016) investigation on the impact of the gig economy on the welfare state.⁴⁵

We know, additionally, that the employment tribunal's statute of limitations of three months is detrimental to those who have experienced discrimination when pregnant or as new parents, placing unfairly onerous demands on them. We support the campaign by Pregnant then Screwed, who are lobbying the government to change the tribunal claim time from three months to six months, and also the TUC's call that employment tribunal fees be abolished for all workers.

We also know anecdotally that film and television professionals rarely bring unfair employment practices or examples of discrimination to the employment tribunal system, with the exception of a few individuals for example former BBC employee Miriam O'Reilly.⁴⁶ We call for more research that investigates the specific barriers to grievance claims within the film and television sectors, as a means to further the wider call for a more robust and accessible accountability framework in the modern economy.

Sociological and psychological studies that take full account of the complex interactions and gendered dimensions of caregiving and creative labour.

Evidence has shown (Creative Skillset 2010, Making it Possible 2016, Creative Scotland 2017) that it is disproportionately women whose careers are negatively impacted by caring responsibilities. We need to think in more detail about the barriers that prevent men from taking on more caring roles, both within the context of openly discussing caring responsibilities in the workplace and also the ability to take parental leave.

We also need to think in more detail about the lived realities of caregiving and its wider impact on mental health. The Creative Scotland report included data on mental health as a barrier to progression but with no connection between parenting, caregiving or work life balance – we need to develop further research into this area, by thinking about caregiving as (largely unremunerated) emotional labour (Hochschild 1983).

Following seed funding from Raising Films (as part of Raising our Game), Dr. Susan Berridge is conducting further research into the relationship between the gendered discourses of care and wider social and mental health concerns within production culture. Through a detailed analysis of the Raising Films testimonials Dr. Berridge will explore how concepts such as anxiety, depression and stress are linked to the normalised culture of work in film and television.

⁴⁵ <http://www.parliament.uk/business/committees/committees-a-z/commons-select/work-and-pensions-committee/news-parliament-2015/self-employment-gig-economy-evidence-16-17/>

⁴⁶ <https://www.parliament.uk/business/committees/committees-a-z/lords-select/communications-committee/news/wncab-journalists-vaizey-morgan-041114/>



A key issue in the research that she has conducted thus far is that caregiving is commonly seen as an issue that solely affects women, yet male testimonials indicate the impact that fatherhood or other caring responsibilities has on them emotionally. Dr. Berridge will present this research at the CAMEo conference, University of Leicester, in September 2017.

This academic research connects to Raising Films' community-building policy of gathering testimonials and interviews, and hosting public events, with a remit to continue to diversify our representation of parenting and caring in the film and television industries.

Broader and deeper statistical accounting for all axes of exclusion and their intersections, including age and class, and their relation to caring labour

While many of the testimonials on the Raising Films website record experience of parents, there is a recognised need to develop further research on the impact of caregiving for sick and/or elderly relatives, partners and/or friends. A policy briefing published by Carers UK states that 58% of carers are female and 42% are male. In 2015, one in four women aged 50-64 had caring responsibilities, compared to one in six men. Critically, Carers UK estimate that there will be a 40% rise in the number of carers needed by 2037 – an extra 2.6 million carers. There is therefore a need to develop more qualitative understanding of the issues affecting carers in the context of screen sector employment.

In addition to the barriers faced by carers is the need to further understand the relationship between employment in film and or television and socio-economic status. There has been an increased drive to understand how social class or socio-economic status is having an impact on who is able to enter the workforce and the type of classed representation that we see on screen (see also Dent 2017; O'Brien et al. 2016; Randle et al. 2015). Exploring the socio-economic diversity of the industry – or its lack – brings into focus the hidden costs of access: for example higher education, unpaid internships, and the hidden costs of travel and accommodation to participate in unpaid internships, not least due to London offering the biggest geographical cluster of creative occupations, but also the highest costs associated with childcare (IPPR 2017). This needs to be developed further and understood in relation to caregiving.

Considering economic class also draws focus to the relationship between caregiving, gender and ethnicity. This is another under-explored area, and is related to the wider question of who has access to the industry in the first place, what values those individuals bring to their work practices, and what systemic barriers to their progression emerge in relation to their identity. We need more research on this through tracking individuals longitudinally, in conjunction with outreach in schools and colleges that seeks to change the larger narrative on representation and career expectations and sustainability.

⁴⁷ <https://www.carersuk.org/for-professionals/policy/policy-library/facts-about-carers-2015>

⁴⁸ <https://www.theguardian.com/culture/2014/sep/16/david-morrissey-working-class-actors-priced-out;>
<https://www.theguardian.com/film/2016/may/08/working-class-actors-disappearing-britain-class-privilege-access-posh>



Appendix 2: Resources and recommended websites

*Starred resources can be accessed via a shared Dropbox folder: <http://bit.ly/2u4owa8>

Advisory, Conciliation and Arbitration Service (Acas) <http://www.acas.org.uk>

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*Channel 4, 360° Diversity Charter. Available at: <http://www.channel4.com/info/corporate/about/c4-diversity>

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Creative Industries Council: <http://www.thecreativeindustries.co.uk/uk-creative-overview/facts-and-figures/employment-figures>

*Creative Scotland, 2017. Equality Matters: A Review of Equalities, Diversity and Inclusion on Scotland's Screen Sector. Available at: <http://www.creativescotland.com/what-we-do/latest-news/archive/2017/01/screen-equalities-diversity-and-inclusion-review-published>

*Creative Skillset, 2008. Balancing Children and Work in the Audio Visual Industries report. Available at: http://creativeskillset.org/assets/0000/6250/Balancing_Children_and_Work_in_the_Audio_Visual_Industries_2008.pdf

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This report was designed by Samantha Ward: <https://www.samanthacward.com>

Raising Films are:

Co-founders

Nicky Bentham, Hope Dickson Leach, Line Langebek, Jessica Levick and Sophie Mayer.

Team

Project manager: Laura Giles

Research manager: Tamsyn Dent

Communications manager: Sophie Mair

Events manager: Erin McElhinney

Advisory Board

Yaw Basoah, Kharmel Cochrane, Sara Putt, Sudie Smyth and Gemma Spector.

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page 36: Raising Films website, interview with Ming Ho to mark Carers Week 2017. Photograph © Eloise Ross



Raising Films is...

A COMMUNITY OF **PARENTS & CARERS** WORKING ACROSS THE UK SCREEN SECTOR

- With over **2,000 users** engaged on social media
- Peer support through online forums and groups, plus informal meet-ups **across the UK**
- **Inspiration** through interviews, testimonials, conversations and case studies on our website

A CAMPAIGN FOR **IMPROVED ACCESS**

- Conducted first-ever survey (2016) of impact of parenting/caring on career progression in film and TV, funded by Creative Scotland, showing 79% are negatively affected
- Contributed to Westminster Forum on diversity; Women's Equality Party policy discussion; BECTU policy development
- Using events, press, and actions to make our voices heard

A FORCE FOR **CHANGE**

- Facilitated over 50 mentees supported by our Making it Possible personal & career development scheme, funded by Creative Skillset in partnership with Directors UK
- Hosting an industry conference to develop practical solutions and study their implementation, funded by the BFI
- Piloted innovative online support and training methods through the CLOSAR programme for 36 writers, directors and producers, supported by Creative England

A PART OF THE UK **TV & FILM INDUSTRY**

We have partnered on projects with:



Alice Lowe fighting – perhaps for parental rights in the film industry – on the set of her first feature as writer-director and star. *Prevenge* is one of our Case Studies



Sarah Solemani says Budget the Baby on the red carpet for *Bridget Jones' Baby* (Sharon Maguire). The film, which employed many parents and carers, broke box office records.



Talking – and doing – family-friendly film production and exhibition at Radical Film Festival, Glasgow, at a session funded by Creative Scotland.

 Making Families,
Making Films,
Making Change.
RaisingFilms.com