

Raising Films

We Need To Talk About Caring

A survey into the scope and scale of caring across
the screen industries

June 2019

“It’s such a competitive industry, and especially being a producer there is often no one else to discuss the issue with. Everyone is relying on me to be the stable one, to provide them with reassurance and care. There is no one to reassure or care for me.”

#WeNeedToTalkAboutCaring
raisingfilms.com



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Foreword



Raising Films is in the business of making the business better.

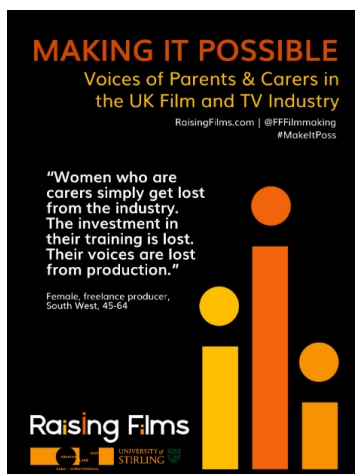
Since we formed in 2015, we have uncovered good practice and bad; we have gathered stories that inspire and those that infuriate. We have built a community of people from all over the world who recognise the systemic discriminations built into the screen industry, and who want it to change. We have run training schemes, created a thriving online community, and done research into the factors that exclude parents and carers from sustained and continually developing careers in the industry.

Our previous research has looked at the impact of parenting on those employed in the screen sector and the lack of robust accountability frameworks to support the rights of those within the screen workforce with caring responsibilities. From responses to our initial ***Making it Possible*** survey in 2016, and subsequent conversations with members of our community, we learned that care for dependents other than children was an issue that many were silently dealing with. Some were attempting to return to work after years out caring for elderly parents, others were balancing care for their sibling, partner or friend with part-time work, some have dependent children with additional needs that made them both parent and carer, and many were dealing with multiple combinations of these caring needs as ‘sandwich’ carers; those who have caring responsibilities for both dependent children and elderly and/or disabled relatives (Carers UK 2012).



So, as with our parenting survey, we set out to do the first exploration into how caring affects those in the screen sector and, most importantly, to identify some solutions that can help employers, support organisations and individuals, making caring part of the conversation.

Carers demonstrate empathy, time management and resourcefulness on a daily basis – skills which are needed, alongside the creative, craft, technical and business skills the industry thrives on. At a time when there is a shortage of production staff in the UK screen workforce, as highlighted by ScreenSkills in their work on the Future Film Skills Strategy, we are losing valuable talent. We hope this report helps you understand what a vital part of our workforce carers can be.



Hope, Jess, Line, Nicky and So
(Raising Films Founders)

Laura, Mounira, Sally and Tamsyn
(Raising Films Team)

Why Do We Need to Talk About Caring?

An estimated 6.5 million people are currently listed as carers in the UK.

With an ageing population and consistent state funding cuts to social health care provision, many more of us will have to take on caring responsibilities in the future.

Carers UK, the national membership charity for carers, estimates that there will be 9 million carers in the UK by 2037.

But what is a carer? A carer is anyone who cares unpaid for a family member or a friend who, due to illness, disability, a mental health problem or an addiction, cannot cope without their support. What we mean by ‘care’ is more complicated. On a fundamental level, care is vital for the survival of all living things so anyone who has responsibility for another living being can be considered a carer.

Why carers?

The Raising Films **‘We Need to Talk About Caring’ survey** is the first investigation into carers working in the UK screen sector. We wanted to consider the particular impact that caring responsibilities have on those within the screen workforce, focusing on those who care for people other than dependent children; that is, for partners, relatives or children with specific disabilities. Some of our respondents also care for dependent children and their data is included in this report.

The survey was launched on Monday 11 March and stayed open for a period of six weeks. We used the hashtag **#WeNeedToTalkAboutCaring** to connect all mentions of the survey on social media (primarily Twitter). We sent the survey link out through our monthly Raising Films newsletter and spread awareness of the survey through British screen-based organisations and companies including: BBC, BECTU, BFI, Club des Femmes, Creative England,

Creative Scotland, Directors UK, Equity, Ffilm Cymru Wales, Independent Cinema Office, Oska Bright Festival, the Production Guild, Regional Film Hubs. Screen Skills, Screen Scotland, Shooting People, Times Up UK, Women in Film & Television, Women Over 50 Film Festival and the Writers Guild of Great Britain.

We also received coverage from specialist carer support organisations and charities, including Carers UK, Carers Network, Carers Trust and Employers for Carers.

Our aim was to gather responses from as wide a variety of screen workers as possible in order to track different experiences of care and creative work, and to attract responses from all genders, ethnicities, ages, abilities and regions. There were 58 questions, inviting respondents to provide information about their identity and employment, and also to give them an opportunity to share their stories of care. We gathered a total of 135 responses to our carers survey. The data has been analysed thematically, enabling us to develop our understanding of who carers are and what support they need.

Cared-for survey

Alongside the survey into the experiences of carers within the industry, we launched a separate survey for those who are cared for and work in the screen sector. There were only 11 responses to this survey and we weren’t able to gather enough information to enable clear policy recommendations. The lack of information points to the wider absence of workers with disabilities in the screen sector, an issue that would benefit from further, targeted investigation.

Why the screen sector?

This report adopts the term ‘screen sector’ or ‘screen worker’ to represent workers whose primary form of occupation is within the audio-visual/screen sector of the UK’s creative industries.

Introduction



The term ‘creative industries’ refers, in official terms, to “those **industries** which have their origin in individual **creativity**, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property” (Department for Digital, Culture, Media and Sport, [DCMS] 2001). This definition includes sectors such as advertising, architecture, crafts, fashion, IT, publishing, museums and galleries, music and the visual arts, alongside the screen sectors which include animation, film, television, visual effects and photography.

We appreciate that these labels can be confusing, particularly to those who may work across a number of different creative and cultural sectors.

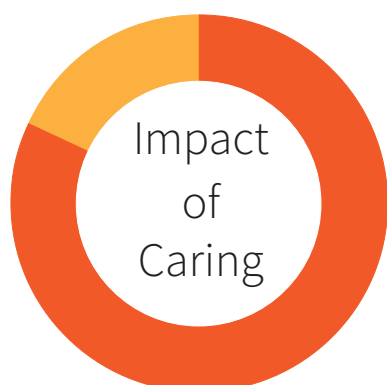
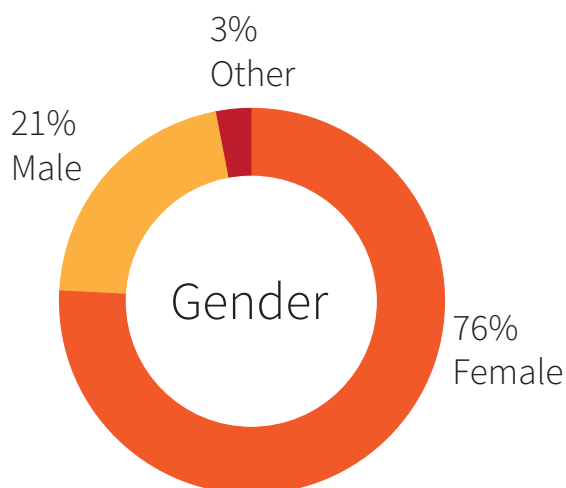
The rationale for a detailed investigation into the experience of carers is their absence from current considerations of inequality issues among the UK’s screen workforce. The UK’s creative sector as a whole is a growing sector, the latest DCMS report (2017) estimates that the creative industries contributed £101.5bn to the UK economy in 2017, an increase of 53.1% since 2010. Despite this rapid growth, the creative workforce is permeated by pervasive systemic inequalities. Research has exposed the barriers to employment and include intersecting factors such as gender, ethnicity, geographical location, social class, age, ability and sexuality. We want to add caring responsibilities to this list of recognised characteristics, particularly as care is a responsibility that affects all genders, all races, all ethnicities, all social classes, and is an issue that will grow exponentially, concurrent with the expansion of the creative economy.

It is estimated **that unpaid carers contribute £132 billion per year to the UK economy** (Carers UK 2018). That is more than the gross value of the entire creative industry. And yet, care and care labour are consistently undervalued within our society, both as an economic contributor and as an activity more broadly. In the UK, state, social and community care provision has been subject to a range of funding cuts and forced privatisation. This has left many paid care

workers in a particularly precarious labour market and many local councils without sufficient funding to meet the growing care needs. Lydia Hayes coined the term ‘institutionalised humiliation’ to define the devaluation of paid carers within the UK (2017). Further studies have shown that unpaid caring responsibilities are equally devalued and/or silenced.

We need to talk about caring. We have a growing screen sector, we have specific skills shortages within the sector (Screen Skills 2018), and we have a fragmented and exploited workforce, framed by an ineffective and exclusionary workforce structure which results in the loss of talent and skills.

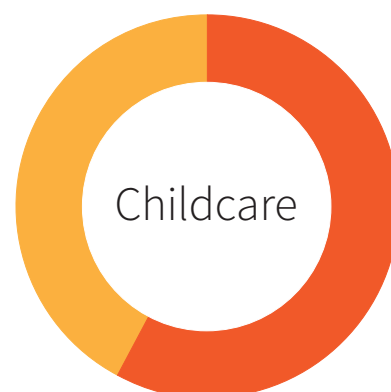
Although the majority of our respondents identified as female, we also had representation from men and those that identified their gender as other.



82% of respondents stated that the impact of caring on their role in the screen industries has been somewhat or strongly negative



62% of respondents stated that they received no financial support for their caring responsibilities



58% of respondents stated that they combined childcare for dependent children under the age of 18 within education alongside their caring responsibilities



59% of respondents stated that their experiences of finding out about and claiming benefits was either 'difficult' or 'very difficult'

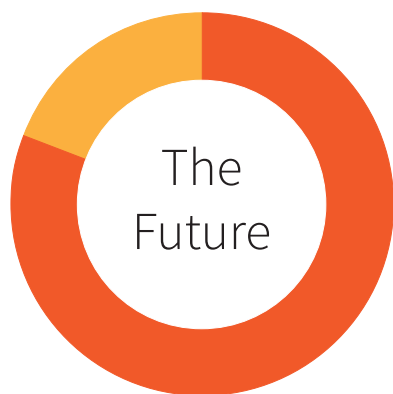


49% of respondents said they do not refer to themselves as a carer

Key Findings



There was a strong desire from respondents to remain working within the industry:



81% of respondents said they intend to continue working in the screen industries for the next three years

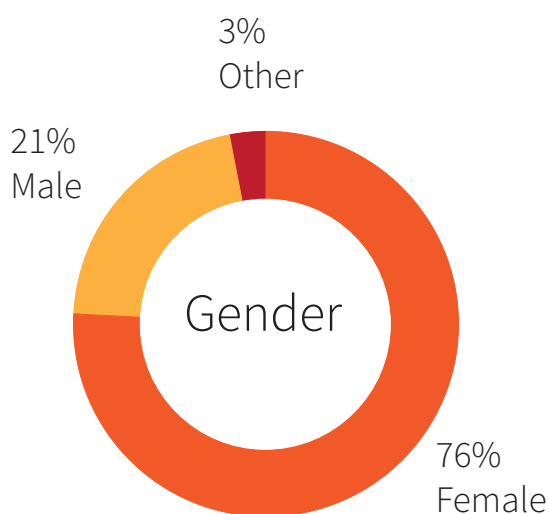


I Am Breathing. Emma Davie and Morag McKinnon
Courtesy of SDI by Matt Pinder

The Raising Films *We Need to Talk About Caring* survey gathered a total of 135 responses from carers who work within the creative screen sector. This included four responses from individuals who lived outside the UK; however, their data has been removed from this report as our focus is on the relationship between care and creative work within the UK.

Gender

Although women occupy approximately 33% of roles across the UK screen industry (Directors UK 2016; Creative Skillset 2014) they represent the majority of responses to this survey.

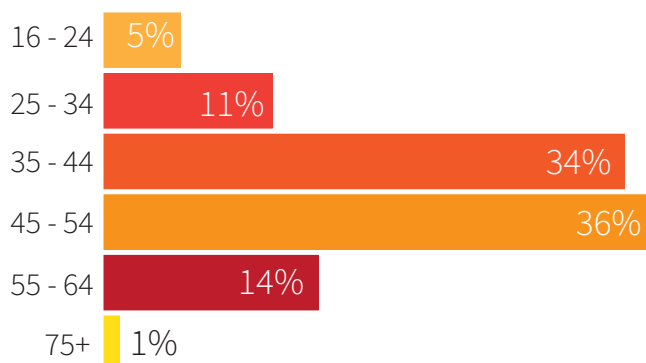


Our survey reflects the data on the unequal distribution of caring responsibilities to women in the screen industry which, until this survey, has concentrated on women with childcare responsibilities (Creative Skillset 2010; Making it Possible 2016). Official data on carers however shows a different gendered balance. 58% of carers are female and 42% are male. Age has an impact on the timing of caring responsibilities. Women are more likely to face caring responsibilities by the age of 50, whereas men are more likely to have caring responsibilities by the age of 75. 1 in 4 women and 1 in 6 men aged 50-64 have caring responsibilities.

59% of carers over 85 are men and 41% are women (Carers UK 2015).

Age

36% of our respondents were aged between 45-54 and 34% were aged between 35-44. Those who identified their gender as other were predominantly within the 45-54 category, and 29% of men were between the ages of 55-64. This corresponds to Carers UK data that men are more likely to have caring responsibilities as they age.



Age also has implications for those who are 'sandwich carers', also referred to as 'dual carers', i.e. those who have caring responsibilities for both dependent children and elderly and/or disabled relatives (Carers UK 2012).

76 respondents (58%) stated that they combined childcare for dependent children under the age of 18 within education alongside their caring responsibilities. This was spread across all genders.

Carers UK data show that women are more likely than men to be 'sandwich carers' and that the specific pressures of 'sandwich caring' has serious implications for an individual's physical and mental health.

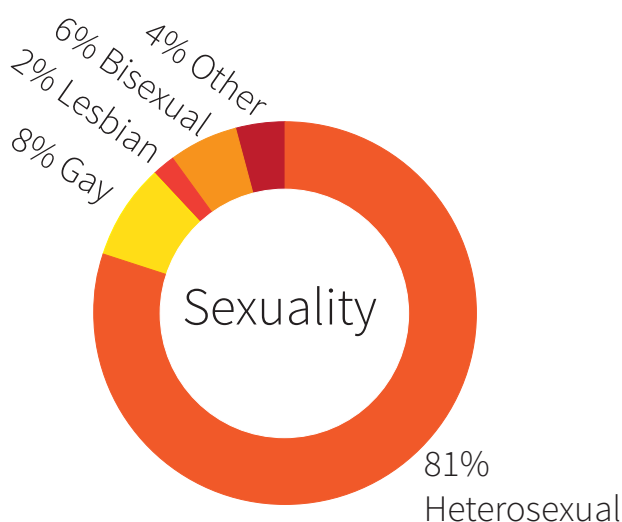
Survey Profile



Sexuality

17% of respondents within our survey identified their sexuality as lesbian, gay, bisexual or other. 12% of women identified as lesbian or bisexual, and 29% of men identified as gay. Of those stating their gender as other, 1 stated they were heterosexual, 2 bisexual and 1 other.

Creative Skillset (2014) found that 7% of the creative media workforce identify as LGBTQ+, a slightly higher proportion than within the UK population of between 5-7% (based on estimates by the UK charity Stonewall).

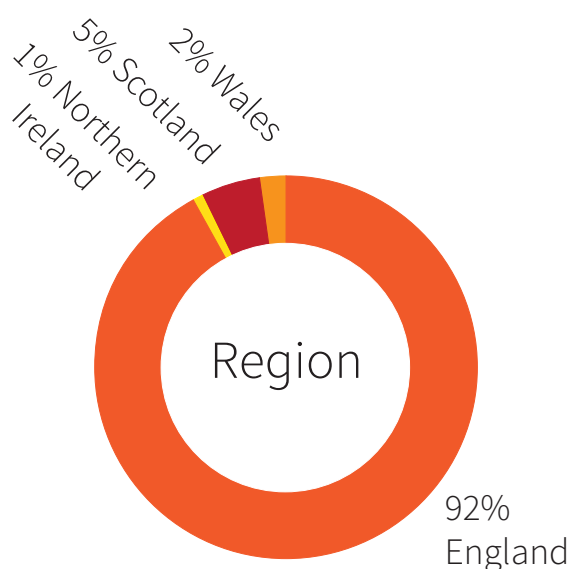


There is little information on or for Lesbian, Gay, Bisexual, Transgender and Queer or Questioning carers. The Carers UK policy briefing (2015) estimates that there are around 390,000 LGBTQ+ carers in Britain. Carers UK Wales have produced a report highlighting some of the particular issues and challenges faced by LGBTQ+ carers (2017). Research conducted by Stonewall revealed that one in twenty (5%) staff in the social care profession have witnessed other colleagues discriminate against, or provide poorer service to, a patient or service user because they are lesbian, gay or bisexual (Stonewall 2015).

Our survey corresponds with industry-wide data that there is a significant representation of LGBTQ+ individuals within the screen sector who have caring responsibilities, and we recommend further research into the relationship between sexuality and care.

Region

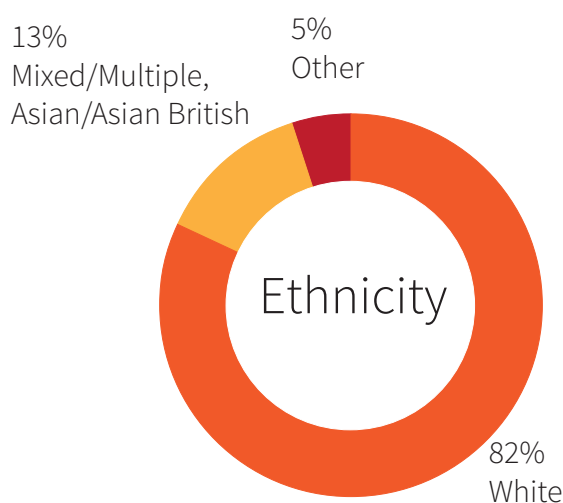
92% of our respondents reside in England, 1% Northern Ireland, 5% in Scotland and 2% in Wales.



The regional data we collected is similar to that of the 2015 Creative Media Industries Employment Survey, both in terms of breakdown for each nation and for specific regions within it (Creative Skillset 2015). Data yielded from our survey illustrates that 39% of our respondents resided in Greater London, 28% resided in the South East, 12% resided in the South West, 7% resided in the North West, 6% resided in the West Midlands, 5% resided in Yorkshire, 2% resided in the North East and 1% resided in the East Midlands.

Ethnicity

82% of our respondents identified as White, 13% indicated that they were of a Mixed/Multiple or Asian/Asian British ethnicity and 5% identified as Other.



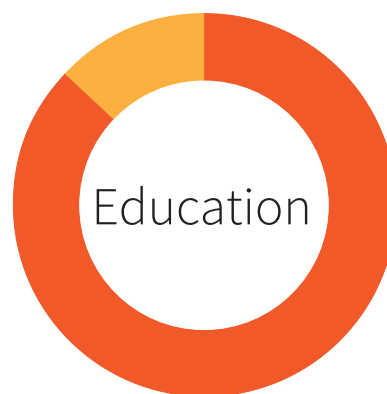
Our data on ethnic identity reflects the under-representation of BAME workers in the creative screen sector. This is particularly striking in London, which had the greatest regional representation in this survey. Official UK census data reveals that over 40% of the population within London identify as Black/Asian/Mixed or Other ethnic group whereas only 11% of workers across the creative industries (which includes sectors across architecture, publishing and IT as well as the screen sector) are of BAME background (Creative industries Federation, [CIF] 2015).

The relationship between ethnicity and care is worth noting. Data collected by Carers UK (2011) indicates that there are 503, 224 Black, Asian or Minority Ethnic (BAME) carers in England, with London having the highest number of BAME carers nationally of any region. Carers UK (2011) data illustrates that 43% of BAME carers in England live in London.

The significant under-representation of Black British voices in this survey, given the high proportion of Black British individuals in London, acting as carers, is striking and requires further investigation into the barriers excluding them from the UK screen sector.

Level of Education

87% of respondents in our survey have a higher education qualification. This is congruent with data collected by Creative Skillset (2014) suggesting that 78% of the creative media workforce have an undergraduate degree.



87% of respondents have higher education qualifications

Type of Contract

Respondents in the survey were more commonly employed on part-time freelance or self-employed contracts.

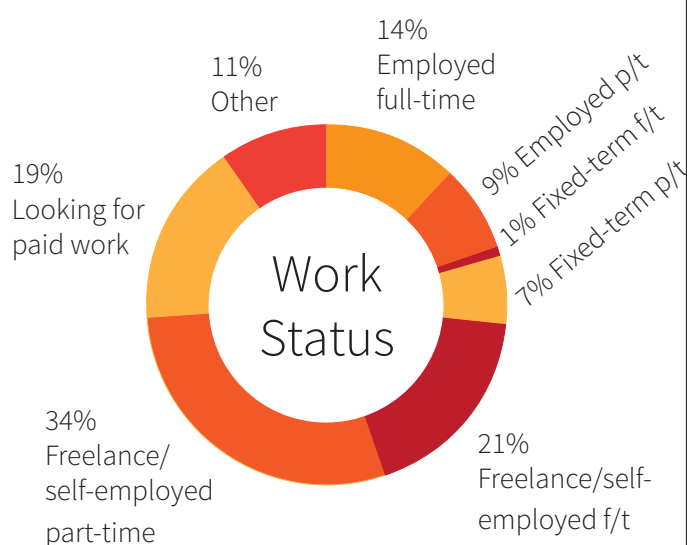
76% of men and 51% of women participants are in either full or part-time freelance, or other roles.

Men were more likely to work full-time in freelance positions in the comparison to women, with 41% of male and 15% of female respondents in this position.

Survey Profile

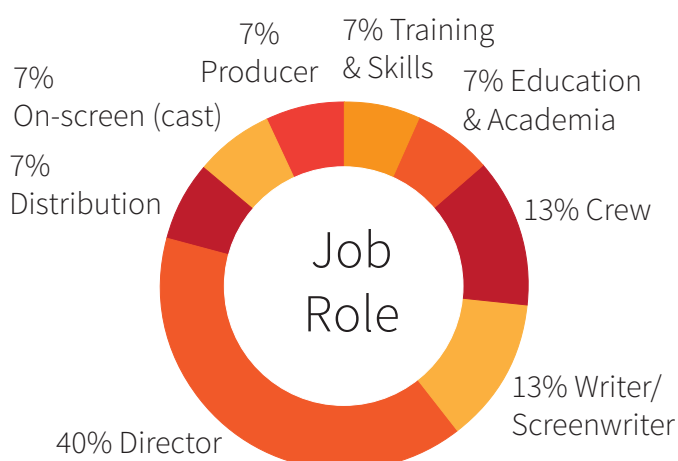


Women were more likely to be in permanent employment in comparison to men, with 15% of female respondents and 12% of male respondents indicating that they are in permanent employment within the screen industry. This corresponds with industry monitoring data that indicates women are more likely to be employed in permanent roles (Creative Skillset 2914).

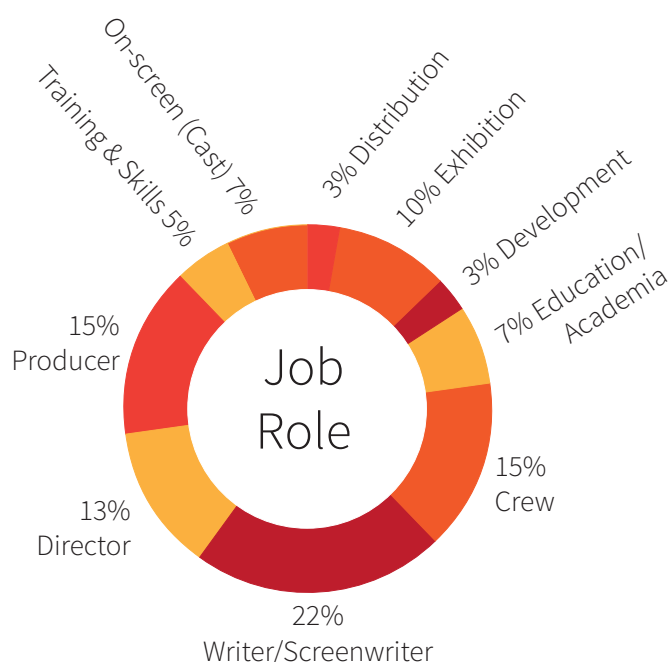


Current Roles

The most common job role reported by men was director at 40%, followed by crew and writer/screenwriter which each had respondent rates of 13%.



The most common job role for women was writer/screenwriter, at 23%. Only 16% of women indicated that they were directors, which is less than half the rate of our male respondents. This relates to wider industry evidence of the continued under-representation of women in directing roles (Directors UK 2016).

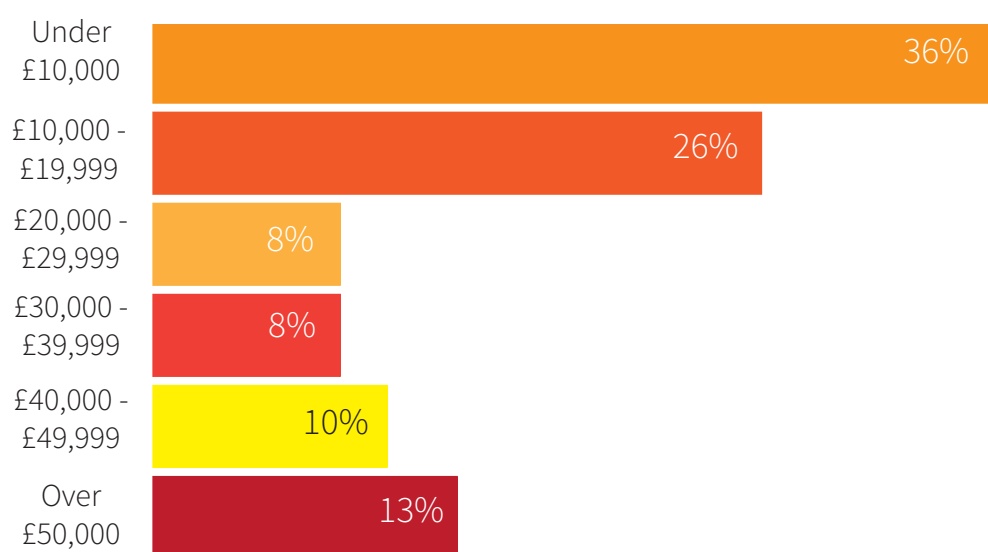


BAME respondents to this part of the survey were few, with 20% of respondents indicating they are writers/screenwriters and 38% directors. Our LGBTQ+ respondents were mainly directors, with 44% indicating this was their job role. The next most common role for our LGBTQ+ respondents was writer/screenwriter, with a response rate of 19%.

Earnings

BAME respondents earned the least. 66% of BAME respondents earned less than £10,000 per year in comparison to 34% of our white respondents.

The chart below illustrates the earnings of all respondents.



Cotton Wool. Writer/Director: Nicholas Connor
Producer: Mark Quinn. Courtesy: Cherwell Productions

Caring Responsibilities



In this section, we offer a snapshot of the reported caring responsibilities and circumstances that present challenges for screen workers in the UK.

As stated in the introduction, a carer is anyone who cares, unpaid, for a family member or a friend who, due to illness, disability, a mental health problem or an addiction, cannot cope without their support (Carers UK; Carers Trust). More broadly, care can be thought of as an ethical framework (Gilligan 1982), a way of valuing individual development through stages of attentiveness, responsibility, competence and responsiveness (Tronto 1993).

The concentration of creative and screen jobs around the South East of the UK and particularly London has been identified as creating specific entry barriers to young people, or those from lower socio-economic status from creative employment (Oakley et al. 2017). Our survey adds carers to those who are affected by the mass concentration of employment in the South East, highlighting **the need to consider the lack of wider social care for those who do not have relatives or support networks living in a close geographical proximity.**

Others spoke of the physical risk that they were subject to because of a complicated health issue.

“I looked after my brilliant Dad who has dementia until I was assaulted by him.”

Female, Writer/Screenwriter, 45-54

With such broad boundaries around defining what constitutes as ‘care’, our survey did not ask respondents to tick boxes corresponding to pre-determined labels. Instead we invited them to describe their caring circumstances. In total, 67 individuals shared their stories. Responses were analysed thematically to identify experiences that can develop our understanding of who carers are and what support they need. Situations were complex and varied. Respondents cared for parents, other relatives, partners, siblings, and/or children with disabilities. Needs ranged from age-related conditions; cancer and/or other complex health issues; disabilities across a range of ages; mental health issues and addiction.

Respondents spoke of their issues around geographical distance and care.

The continued deregulation and privatisation of social care has led to reduced funding and community support for the UK’s growing ageing population (Carers UK, 2018 ; Hayes, 2017). The last five years have seen a £160 million decrease in the funding for care for older people despite a clear increase in need, leading to **an estimated 1.2 million people with unmet care needs** (Age UK, 2019; Kingson et al., 2018). Caring for people with complicated issues is a difficult task both physically and mentally as the comment above and other comments in our survey illustrate. Workers from the creative screen sector do not necessarily have the skills or support to manage these complex issues.

“I was a long-term carer for my Mother who was bipolar. Over the course of this period (20 years) my Mum became increasingly more dependent, as her physical health deteriorated too. As I lived in London and she lived in Scotland, for the last 10 years, this often meant a dash to Scotland to deal with a crisis, staying for weeks at a time.”

Female, Producer, 45-54

Many spoke of the secondary impact of care: this involves the impact of finances, relationships, feelings of isolation, and on the individual's own physical and mental health:

“My partner has been off work since a surgery that did not heal in January 2018. It has had a major effect on finances and our relationship, we only started to receive benefits in Feb 2019.”

Male, Non-disclosed job title, 25-34

“My mum is 92 and has had symptoms of dementia for over 20 years; she has been in residential care for nearly 8 years, but prior to this I was her distance carer for over 10 years, to the detriment of my career, finances and personal life. It has been exhausting, draining, heartbreaking in every way.”

Female, Writer/Screenwriter, 45-54

We also found evidence of the competencies that are developed by caring work. Examples included aptitude, organisational skills, leadership, management, empathy and resilience:

“I looked after my mother full time for over a year when she was diagnosed with terminal cancer, nearly 13 years ago. Since then I have cleared her home out, sold the contents, completed the maintenance on it, rented it out for her to help with care home fees and dealt with tenants. My mother went into residential care when she could no longer walk, and I was pregnant with my third child. She regularly needs help with her paperwork, hospital appointments, visits and just general help. I see her once a week at least.”

Female, Writer/Screenwriter, 45-54

“I care for my partner who is paralysed. For over 20 years I've not been able to accelerate my writing opportunities with care. Mostly frazzled on a daily basis but also quite resilient.”

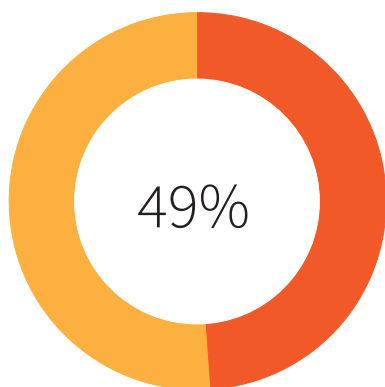
Female, Writer/Screenwriter, 45-54

Caring Responsibilities



The Stigma of Caring

Despite the themes of resilience and the clear demonstration of competence that emerged from our analysis, we also found evidence of exclusion and stigma in relation to how respondents identified with their carer role. Our findings relate to wider research that exposes how the continued devaluing of caring responsibilities in the developed world has created a climate of stigma, and even shame, around caring responsibilities (Hayes 2017).

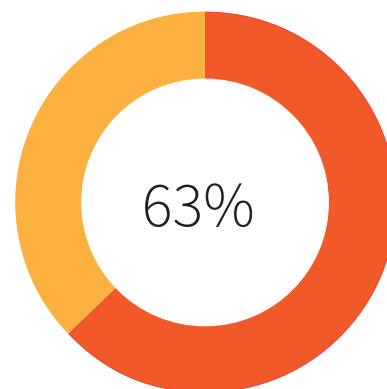


Our respondents said they do not refer to themselves as a carer

When asked to explain why, responses highlighted themes of stigma in the workplace; not feeling they were able to share; not being asked; or a sense that it was their duty and therefore not something they could articulate as an activity in and of itself.

The reluctance to broadcast caring responsibilities emerged across a number of the questions within this survey and were linked to various causes and consequences. One was a relationship between carers in the screen sector and **the benefits system**.

When asked if they had been informed about the range of benefits available to carers, 63% of respondents stated 'no' tended to be older, on average, than those who reported 'yes', indicating a need to ensure information is accessible to all age groups.



Our respondents stated they hadn't been informed about the range of benefits available to carers

Of all the survey respondents, only 13.3% received Carers Allowance (CA), 6.6% received Disability Living Allowance (DLA), and 7.4% received Housing Benefit (HB). This is unsurprising given the criteria for financial support for carers; for example, to qualify for CA must care for someone over 35 hours per week.

“Whilst the understanding around childcare has developed, caring for an adult is less so, there is still a high level of fear and stigma attached to complex and chronic illness and we have seen friends disappear.”

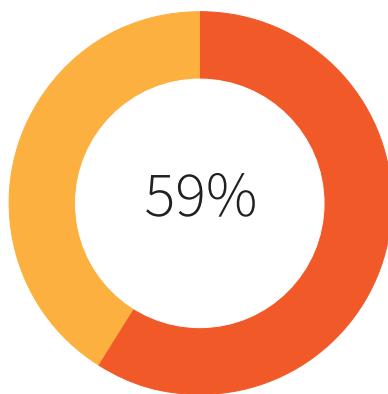
Female, Creative Director in Exhibition, 45-54

“It’s a very difficult system to understand and access. The new UC system is online, as are so many services, it is difficult to find the right help as it is all outsourced.”

Female, Production Co-ordinator, 35-44

Recent changes, which have seen the gradual move to Universal Credit (UC) replacing six other benefits, have increased the difficulty in understanding or accessing support.

When asked about their experience of finding out about and claiming benefits, 59% stated that it was either ‘difficult’ or ‘very difficult’.



There was a theme of suspicion concerning the complexity of the benefits system, expressed as the idea that lack of public awareness meant that eligible carers were not able to claim support.

There was also a theme of stigma following encounters with those that worked within the benefits system, whereby respondents felt humiliated by the very system that is meant to support them.

Our respondents stated that their experiences of finding out and claiming benefits was either ‘difficult’ or ‘very difficult’

“I found that the DWP treated you as both a failure and potentially a criminal at every turn of the benefits claiming process. That there was an ingrained attitude of both contempt, distrust and active hostility.”

Female, Training and Skills, 35-44

“The forms for DLA are time consuming and lengthy, including the renewal of benefit, even though my daughter’s condition is unchanged.”

Female, Producer, 35-44

“My mum was disabled my entire life so I know more than most and if there’s one thing I learnt about the care system is that, if people don’t have to tell you something they won’t.”

Male, Production, Crew Member, 25-34

Caring Responsibilities



It is clear from our survey that there is a gap between support services and carers within the screen sector. Many are unaware of the wider support available to carers and those that experience a distance or sense of humiliation from their encounter.

“I have been lucky that I am able to fill out forms with ease, but the claim form for DLA is over 70 pages long and quite confusing.”

Female, Cast Member, 35-44

There were very few respondents who reported positive experiences of the system. Four of the respondents to this question reported finding it ‘easy’ or ‘fairly easy’ to claim but this was often tempered with negative aspects.

Only one person gave a positive response:

“I feel very grateful for them and without them would be on the streets.”

Male, Writer/Screenwriter, 35-44

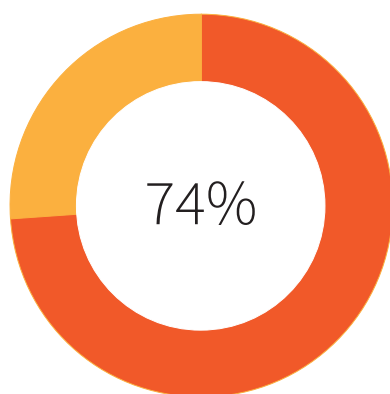
While this could be attributed to response bias, i.e. those with negative experiences may be more likely to respond to the question, the results are consistent with previous research with other populations claiming benefits (de Wolfe, 2012; Singleton and Fry 2015). This is despite the Care Act (2014) stating a commitment to increasing access to support for informal carers.

As discussed in previous section, experiences of care were far-reaching. Alongside the complicated responsibilities associated with caring our survey revealed a **lack of awareness of/and or limited uptake of the financial state support provided to carers in the UK**. In this section, we go into more detail about the many costs of care, both financial and personal for screen workers

We invited respondents to describe their experience of managing caring for someone with work in the screen industries. Once again, these responses were analysed to draw out common themes that illustrate the impact that caring responsibilities has on a career in the screen sector.

Impact on earnings

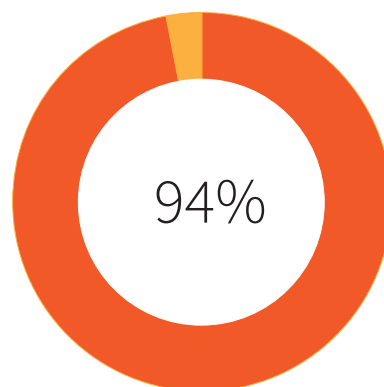
As stated, the majority of respondents worked on part-time freelance or self-employed contracts rather than fixed-term contracts.



Our respondents agreed or strongly agreed that balancing work and care had had a negative impact on their financial situation

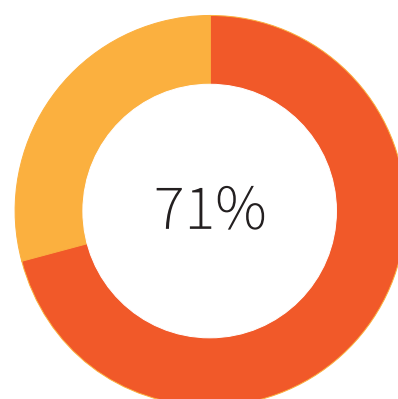
Men were more likely than women to state that their caring role had had an impact on their financial situation with 94% of men stating agree/strongly agree compared to 71% of women.

Men



Agree/strongly agree that their caring role had an impact on their financial situation

Women



Agree/strongly agree that their caring role had an impact on their financial situation

In response to a series of statements 27% of all respondents stated that they were struggling to make ends meet. 20% reported they were in debt as result of their caring role. Of the female respondents 20% indicated they were in debt compared to 26% of males. 15% of males reported they struggled to pay utility bills compared to 3% of females.

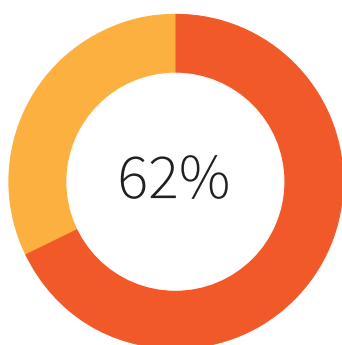
20% of respondents stated that they were in debt as a result of caring. Of those 73% were women and 27% were men. 26% of respondents stated that they could not afford their bills without struggling financially.

The Many Costs of Care



Receiving benefits

There was a considerable lack of awareness, and/or limited uptake of the financial state support provided to carers in the UK. 62% of respondents stated that they received no financial support for their caring responsibilities.



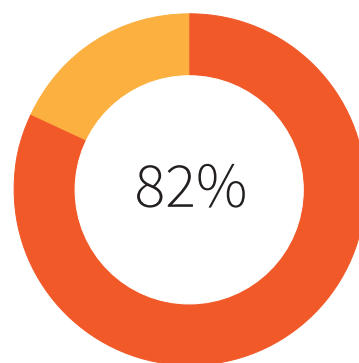
Received no financial support for their caring responsibilities

Carers Allowance is currently set at £64.60 a week for a minimum of 35 hours in England and Wales (2018/2019 rates). Scotland has recently raised it to be in line with Job Seekers Allowance (JSA). Many of the respondents who had received Carers Allowance reported that they were unable to carry on claiming this support once back in work.

Impact on career

Of those who responded, 73% reported having given up work at some point, as a result of their caring role. 64% have reduced their hours and 39% have turned down promotions. There was little difference between the genders in these responses but a higher proportion of ethnic minorities had given up work compared with white respondents (100% to 64% respectively).

82% of respondents stated that the impact of caring on their role in the screen industries has been somewhat or strongly negative.



Impact of caring on their role in the screen industries has been somewhat or strongly negative

“I’ve lost my home and now taken local work at 50% reduction in pay.”

Female, 45-54

Our research suggests that carers in the screen sector are very vulnerable to loss of earnings due to the complicated nature of benefits pay and the variable rates of largely freelance screen work.

Men appeared to feel more negatively about the impact on their careers with 100% stating that their care roles had had a negative impact compared to 77% of women. 4% of our respondents reported a positive impact and several of the qualitative responses indicate a more nuanced view of their experience.

“Lost 10+ years of income, savings, pension.”

Female, Writer/Screenwriter, 45-54

“There have been many times when I have felt overwhelmed by despair at my situation – in particular the damage to my career, which is a large part of my identity.”

Female, Writer/Screenwriter, 45-54

“It’s been negative in the fact that I haven’t had the opportunities I could have to work on many UK productions, work in Hollywood or abroad or take other roles in TV but I wouldn’t change it for the world: I’ve written about caring for TV, film and radio from a true carer’s perspective. I’m very proud of that, and I wouldn’t have been able to without being a carer.”

Male, Writer/Screenwriter, 35-44

Within the qualitative responses across several questions, the theme of missing out on paid work, career opportunities or career development was consistent. The particular nature of work in the screen industry was indicated in terms of emphasis on travel and the importance of building and maintaining networks and reputation.

“My partner has MS and we also have a child. Her health is generally very good – she works full-time, for example. She has to be careful to not get tired though so this impacts on how much I can be away from home for work.”

Male, Crew Member, 25-34

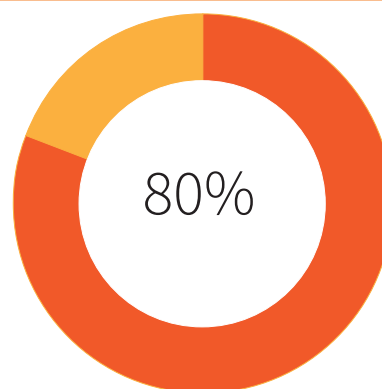
“In my experience it’s simply that people forget about you (I used to mostly freelance) and even when you have meetings, to reconnect, they often have new go-to people.”

Female, Producer, 35-44

Impact on self

41% of our respondents strongly agreed and 39% agreed that balancing work and caring for someone had a negative impact on their mental health and/or overall wellbeing. This included physical and mental health issues; sleep hygiene; stress levels; managing a healthy diet; and exercising well.

Research conducted by Carers UK found that around 72% of carers said that they had suffered mental ill health as a result of caring (Carers UK 2018).



Agreed or strongly agreed that balancing work and caring for someone had a negative impact on their mental health and/or overall wellbeing

The Many Costs of Care

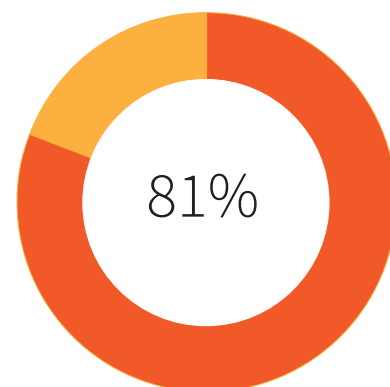


“My husband and my mother both have incurable cancer. They both live with me and I take care of them every day. As with any cancer there are days when it is too dreadful for words, and other days when the light shines through.” Female, Director, 55-64

“After my child’s diagnosis, I suffered anxiety, PTSD and depression.” Female, Content Producer, 35-44

“I am caring for a partner who has a number of mental health crises/burnout, while also experiencing mental ill health myself.” Female, Working in Education/Academia, 35-44

The importance of maintaining their working persona and creative identity was also evoked by our respondents. When asked, ‘do you aim to continue working in the screen industries for the next 3 years?’ 81% answered ‘yes’ and 14% ‘I don’t know’.



Intend to continue working in the screen industries for the next three years



Irene's Ghost. Writer/Director: Iain Cunningham
Producer: Becky Mark-Lawson. Courtesy: filmmakers

“Keeping working for me is incredibly important for my own value and self-worth. If I had to give up work to care then I believe it would be a loss to the sector and the contribution I make in the region.” Female, Creative Director in Exhibition, 45-54

“I’ve only just had the courage to put my dreams on the agenda. I see opportunities for ‘young writers’ all the time but some days I feel quite hopeless about my chance.” Female, Writer/Screenwriter, 45-54

Increasing awareness, flexibility and support through targeted training and returner schemes could ensure that the industry is able to hold on to this group of experienced and skilled workers.



I Am Breathing. Emma Davie and Morag McKinnon
Courtesy of SDI by Matt Pinder

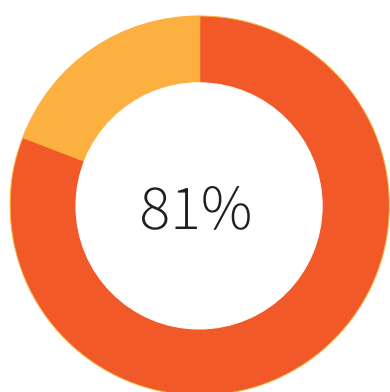
How Do Creative Employers Support Carers?



Our survey was designed to gather data and stories from those who worked in the UK screen industries and have caring responsibilities. An important research aim was to examine the impact that caring responsibilities had on respondents' experience of working practices in the creative/screen sector.

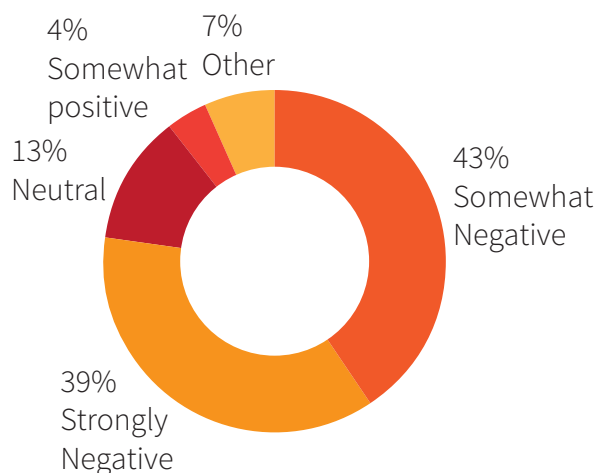
The data in this section was taken from a number of questions that invited respondents to describe how caring responsibilities have impacted their work, and how their colleagues and employers have responded to their caring identity. As before, all responses were analysed for themes that can illustrate what connects the experiences of creative work and care.

We know that a high proportion of our respondents wish to remain in the screen sector. When asked if they intended to continue working in the screen industries for the next three years, over 80% answered 'yes'.



Intend to continue working in the screen industries for the next three years

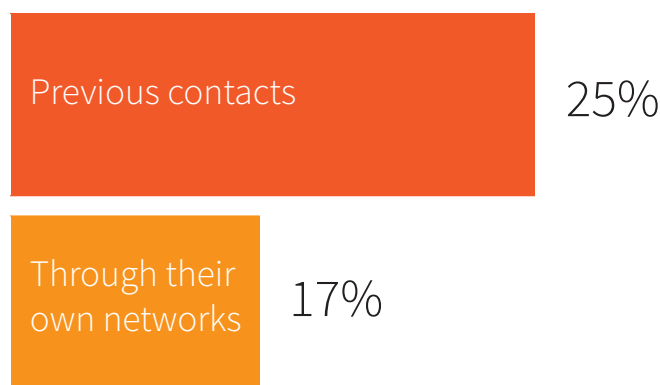
However, when we asked what the impact of caring work on their role within the screen sector was the results showed:



The following information presented in this section has been taken from a number of different responses relating to their experience of work in the screen sector whilst being a carer. As before, all responses were analysed thematically and coded for themes that can illustrate the linked experience of creative work and care.

Finding work: networking

We asked how people accessed work within the screen industry, with the majority of respondents citing:



Networks remain crucial for non-permanently employed women. 28% of respondents who gain employment from previous contracts were women compared to 18% of men.

With regards to carers, networking emerged as one of the barriers to finding work or returning to work following an absence linked to caring responsibilities.

“Our industry is based on contacts and networks – if you are out of the loop due to caring it can be very difficult re-establishing.”

Male, Director, 55-65

“You feel less connected as work is so word of mouth. People will ask what your previous job/production was. You are then judged if it was some time ago.”

Female, Crew, 45-54

However, men are more likely to forge new opportunities. 35% of respondents who found work through their own projects were men compared to 11% of women, and 18% of respondents who attended networking events and made new contacts were men compared to 3% of women.

The relationship between networking and securing work also had an impact on their caring roles. There was a reported fear at turning down work or talking opening about caring responsibilities would have a negative impact on their reputation in the industry.

This then impacts on both the creative worker and the person they are caring for.

“I’ve not yet had to stop but I know I will lose my home if I stop working and then my mum will have to go into the care system.”

Female, Education/Academia, 45-54

Existing research suggests that screen industries rely on informal recruitment patterns which favour male candidates (Wreyford 2015).

Our data suggests this continues, even when male workers in the screen industries are carers.

These responses fit with wider industry knowledge on the nature of networking and personal contacts as a means to secure employment. Current research emphasises how the prominence and nature of networking in the UK screen sector creates employment barriers for women, BAME and/or disabled workers (Grugulis and Stoyanova, 2012).

How Do Creative Employers Support Carers?

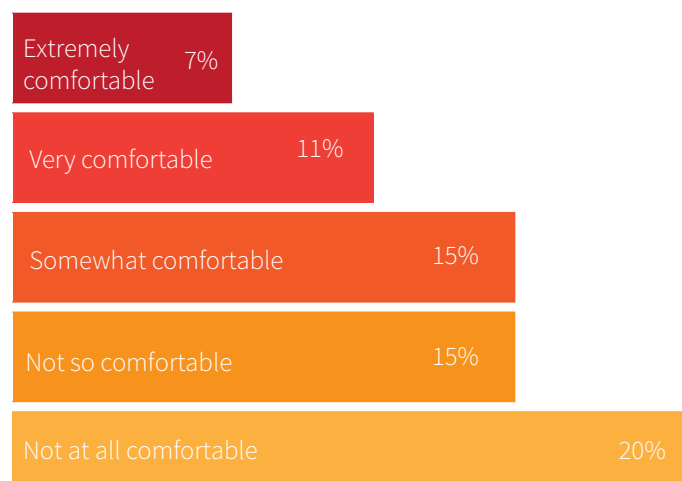


We invited respondents to describe what their line manager or employer does to support carers in their company/organisation/production. We had a total of 35 responses to this question. There was a great variation in responses and so they were analysed and coded as either 'positive' i.e. an employers or colleagues were supportive and understanding of caring responsibilities; 'absent', in that they were not aware of any support or had not disclosed their caring responsibilities to their employers/colleagues or 'negative' in that employers or colleagues were actively resistant or discriminatory towards an individual with caring responsibilities.

In total, there were 14 'positive' responses, 23 'absent' and 2 'negative'. Positive responses comprised of personal support; understanding; the ability to work flexibly and/or take time off as and when needed; and these 14 responses were spread across a range of job roles including development, production and exhibition suggesting there are examples of supportive and flexible line managers within short-term highly intensive production work.

'Absent' responses included comments including 'I don't know', 'nothing that I am aware of' or 'no provision has ever been offered for myself or other carers in crew' and the negative responses were linked to those coded 'absent', in that both respondents reported that line managers actively didn't want to know about caring responsibilities.

We asked respondents to state how comfortable they felt about discussing their caring role with a screen industry employer, line manager or agent:



When we invited respondents to further explain their experience of discussing their caring responsibilities with their colleagues, employer, line manager further – responses were largely negative.

As previously discussed, there were concerns on the impact that being open about caring responsibilities would have on an individual's reputation.

"If I had an agent, I would feel like they would not see me as a viable writer if I explained that sometimes I can't do things because of my mum's needs."

Female, Writer/Screenwriter, 35-44

"There is a huge stigma. Producers think there isn't but when you work on a soap, meet your deadlines but then can't make it to story conferences you're branded difficult and fired."

Male, Writer/Screenwriter, 35-44

There were respondents who spoke of the impact that competition has on individuals within the industry and the value of a particular form of 'resilience' that is linked to the ability to work intensively.

"TV culture in particular values 'resilience', which often means stamina to withstand unreasonable schedules & bullying. Any suggestion of competing responsibilities or needs is likely to be seen as weakness. No-one wants to hear that you can't make a deadline or attend a meeting, however arbitrary that deadline might be. So, you do whatever you can to appear to be carrying on as 'normal' and then fall out of circulation when that becomes impossible." Female, Writer/Screenwriter, 45-54

There was little recognition from employers of the value and skills developed through caring responsibilities, nor of how this failure to recognise or value carers creates a stigma, and silences those with these responsibilities and skills.

"They don't want to hear about potential obstacles to me delivering. They just want the job done. They really don't care what mountains I have to move to get it done - that would be considered whining. So, I don't talk about it."

Female, Director/Screenwriter, 55-64

There were some detailed accounts of good practice from respondents whose employers or colleagues were supportive and understanding of caring responsibilities.

"My employer is brilliant about letting me have shortened hours at work and working from home."

Female, Production Manager, 45-54

Good Practice



Respondents frequently spoke of **flexible working hours**, the **ability to work from home** and **sympathetic line managers and staff** as **key supportive practices from employers**. Some respondents noted that their employers **trust** their workers to manage their work alongside their caring responsibilities.

Good practice is at the discretion of the employer, not an industry-wide policy.

“The heads of company have always been very supportive and flexible with me and their other staff. They allow everyone to work flexibly from home when needed or out of the office. They are supportive of the circumstances and as long as you are doing your job, they are happy for you to be dealing with your home life at the same time.”

Female, Producer (film), 25-34

With only 24% of respondents working in permanent employment (the rest work on fixed-term contracts, as freelancers or are looking for work), this is likely to lead to varying and uneven kinds of support for carers as they work in different environments for different employers.

“The indie I am currently working on a freelance commission for is very understanding at this stage, but they are rare to find.”

Male, Writer/Screenwriter, 35-44

An industry-wide adoption of good practice is needed to ensure carers receive the right kinds of support from employers.

Our survey reveals that there are a significant number of carers within the screen sector who feel that they are unable to share their caring responsibilities with their colleagues or employers, and/or are struggling to manage the demands of work in the screen sector with their caring responsibilities.

The survey invited respondents to list three solutions to the challenges faced by carers in the screen sector. These responses were then analysed and coded into categories represented by this word cloud:



Awareness

Respondents wanted a stronger awareness from the industry of carers' responsibilities. Routes included awareness from employers; awareness from colleagues; open support mechanisms for disclosing and discussing caring responsibilities; not being penalised for caring responsibilities; better representation at industry events including festivals; more on-screen representation of carers and caring roles; and training for industry gatekeepers including employers.

Support

Respondents wanted support across a range of interventions: a clearer Human Resources (HR) framework for freelancers; better collective bargaining power for carers; emergency funding

Flexibility

Respondents recommended an increased availability of job-sharing; contained working hours; remote working, including remote working technology; and increased transparency between carers, colleagues and employers.

Finally, carers wanted to be heard and respected, and have their contribution valued.

Recommendations

Given the prediction of increased caring demands on the public (Carers UK 2018), concurrent with the rising level of skills gaps in the UK screen sector (Screen Skills 2018), Raising Films strongly urges the unions, guilds, organisations, agencies, funding

What Next?



bodies and employers of the screen sector of the creative industry to organise and formulate a collective response to this issue.

Our findings suggest that there is a strong desire from carers to remain in the industry. Increasing awareness, flexibility and support through sector-wide policies on fair and flexible working practices, targeted training for gatekeepers and employers, and an expansion of returner schemes to include carers could ensure that the industry is able to retain this group of committed, experienced and skilled workers.

Our findings revealed a lack of awareness, and/or limited uptake, of the state financial benefits provided to carers in the UK, in part due to the system's lack of accommodation for the complex and changeable nature of earnings in a project-based freelance working culture. The introduction of tax breaks for those who are self-employed and have caring responsibilities could make carers benefits more accessible for freelance workers.

Our survey's findings on ethnicity and sexuality reflect and connect to emerging research into the intersectional challenges for diverse screen sector workers. Likewise, they underline the almost complete exclusion of cared-for people and people with disabilities from the UK screen sector. In particular, the significant proportion of both LGBTQ+ and Black British workers who are also carers implies that any sector-wide policies on caring responsibilities need to attend to additional access and exclusion issues affecting disabled, BAME and LGBTQ+ workers, who are already under-represented in the sector.

Care is an activity that affects everyone, although its effects are varied and affected by identity and lived experience. Therefore, employers and gatekeepers need further training around managing and providing support/flexibility that reflects the full complexity of caring responsibilities and of accessing benefits and wider support. If the industry is to live up to its commitment to equality and

diversity, there needs to be an open dialogue about caring responsibilities. As our survey shows, when the conversation is led by voices of carers and cared-for people, we realise how much their experience and its articulation can bring to a sector that prides itself on telling stories.

Moving Forward

Raising Films invites the screen industry to make a commitment to start, or to continue, to address the clear desire from carers working in the screen industry for more awareness, flexibility and support.

These principles are in line with our intersectional values and support of a wider diversity and inclusion agenda.

Raising Films

On the back of this research Raising Films commits to the following:

Launch the Raising Films ribbon. The ribbon will be awarded to acknowledge activity that takes into account the needs of carers (and parents) working in the screen industries.

Campaign and lobby for screen sector tax breaks for care.

Support change through creating, signposting and sharing resources.

Q1. What is your age?

16 to 24
25-34
35-44
45-54
55-64
65-75
75+

Q2. Which gender do you most identify with?

Female
Male
Prefer not to say
Other (please specify)

Q3. Which country do you live in?

England
Scotland
Northern Ireland
Outside the UK (please specify)

Q4. If you live in England, which region?

North East
Yorkshire
North West
East Midlands
West Midlands
South East
South West
Greater London

Q5. What kind of area do you live in?

Rural (very isolated)
Village or Hamlet
Suburb of a town or city
Town or city centre

Q6. Choose one option that best describes your ethnic background.

White
Mixed/Multiple ethnic groups
Asian/Asian British
Black/African/Caribbean/Black British
Prefer not to say

Q7. Which of the following term best describes your sexual orientation?

Heterosexual
Gay
Lesbian
Bisexual
Prefer not to say
Other (please specify)

Q8. The Equality Act 2010 defines a disabled person as someone who has a physical or mental impairment which has a substantial and long-term adverse effect on their ability to carry out normal day-to-day activities. Do you consider yourself to have a disability? Please tick those which apply.

Physical disability
Mental health issue
Development disability
Learning disability
Not applicable
Please specify

Q9. Please tell us about your education. Which applies to you?

No formal qualifications
GCSEs grades A-C or equivalent
A Levels or equivalent
Higher education or equivalent
Other (please specify)

Survey Questions



Q10. Which of the following best describes your current financial situation? Please tick all that apply.

- I cannot afford utility bills like electricity, gas, water or telephone bills
- I cannot afford my rent/mortgage payments
- I am in or have been in debt as a result of disability
- I am struggling to make ends meet
- I can afford my bills without struggling financially
- I am receiving earned income
- I am not receiving earned income
- My partner and/or parents contribute financially
- Other (please specify)

Q11. Do you care for or look after someone?

- Yes, I care for someone at home
- Yes, I care for someone who lives in residential care or their own home
- I have cared in the past but am no longer looking after or caring for someone

Q12. When discussing your caring role do you refer to yourself as a carer per se?

- Yes
- No
- If you answered 'no' please explain how you describe what you do

Q13. If your caring role has finished, when did you stop caring or looking after someone?

- Less than one year ago
- 1-3 years ago
- 3+ years ago

Q14. How long have you been (or were you) caring for someone?

- Less than one year
- Between 1-4 years
- Between 5-9 years
- Between 10-14 years
- 15 years or more

Q15. How many hours a week do you/did you usually care for someone?

- 0-9 hours
- 10-19 hours
- 20-34 hours
- 35-49 hours
- Over 49 hours

Q16. Have you been informed about the range of benefits available to carers?

- Yes
- No
- If you answered Yes, please can you tell us the source of this information

Q17. Which benefits do you receive/have you received? Please tick all that apply.

No financial support from the benefits system

- Carer's Allowance
- Income Support
- Jobseekers Allowance
- Employment and Support Allowance
- Incapacity Benefit
- Universal Credit
- Disability Living Allowance
- Personal Independence Payment
- Attendance Allowance
- Housing Benefit
- Council Tax Reduction/Rate Relief (if in Northern Ireland)
- Discretionary Housing Payment (DHP)
- Disability or Severe Disability Premium
- Working Tax Credit
- Child Tax Credit
- Other (please specify)

Q18. If you receive benefits, what was your overall experience of finding out about and claiming benefits?

Very easy
Easy
Neither easy nor difficult
Difficult
Very difficult

Q19. If you receive benefits please use this box to explain more about the process of claiming and receiving benefits if you wish.

Q20. Do you also care for your own child/ren? If so please specify the numbers in each category below.

Baby (under 2)
Pre-school
Primary school
Secondary school
16+ in education
16+ working
Not applicable

Q21. Are you caring with the support of a partner?

Yes
No
Not applicable

Q22. If you have a physical or mental health issue or disability, does this disability have an impact on your caring role?

Yes
No
If yes please explain

Q23. Please use the box below to further explain your caring circumstances if you wish. We are very keen to hear about your experiences in more detail.

Q24. What is your current employment

situation? Please tick more than one box if you need to?

Employed full-time
Employed part-time
Fixed-term contract full-time
Fixed-term contract part-time
Freelance/self-employed full-time
Freelance/self-employed part-time
Looking for paid work
Other (please specify)

Q25. What is your primary CURRENT industry role?

Distribution
Exhibition
Development
On-screen (cast)
Crew
Writer/Scriptwriter
Director
Producer
Training & skills
Education/Academia
Critic/Journalist

Q26. What was your PREVIOUS industry role?

Distribution
Exhibition
Development
On-screen (cast)
Crew
Writer/Screenwriter
Director
Producer
Training & Skills
Education/academia
Critic/Journalist

Survey Questions



Q27. What is your DESIRED industry role?

Distribution
Exhibition
Development
On-screen (cast)
Crew
Writer/Scriptwriter
Director
Producer
Training & skills
Education/Academia
Critic/Journalist

Q28. Do you aim to continue working in the screen industries for the next 3 years?

Yes
No
I don't know

Q29. What is your approximate annual pre-tax earnings from the screen industries?

Under £10,000
£10,000-£19,999
£20,000-£29,999
£30,000-£39,999
£40,000-£49,999
£50,000+

Q30. What portion of your total income is earned by working in the screen industries?

90-100%
60-89%
30-59%
15-29%
Less than 15%
Other (please specify)

Q31. How do you get most of your work in the screen industries?

Not applicable I have a permanent job
Through my agent
Through my own projects
Approaching possible employers
Previous contacts
Marketing
Online marketing such as social media, LinkedIn etc.
By attending networking events and making new contacts
Unable to get screen industry work

Q32. If you have one, what does your workplace or line manager currently do to support carers working in the screen industries?

Q33. Do you access to any FREE caring support (outside you and, if applicable, your partner)? Please tick all which apply.

State-provided carer/care relief
Family & friends
Employee benefits
Not applicable
Other (please specify)

Q34. What has been the impact of caring on your capacity to work? Please tick all that apply.

I have at all times given up work/projects to care
I have at times reduced my working hours to care
I have at times had to take a less qualified job because of my caring responsibilities
I have at times turned down promotion to fit around my caring responsibilities
I retired early to care
I retired at pension age because of my caring role
I have on occasions given up work because I needed time to adjust to my caring role but now feel I could return to work alongside caring
I work the same hours but my job is negatively affected by caring (e.g. tiredness, lateness, stress, impact on wellbeing and mental health)
I moved from full-time/permanent work to freelance/self-employed work to have time for my caring role
Caring has had no impact on my capacity to work
I have never been in paid employment
Other (please specify)

Q35. The impact of caring work on my role in the screen industries has been...

Strongly Negative
Somewhat Negative
Neutral
Somewhat Positive
Strongly Positive
Other (please specify)

Q36. Balancing work and caring for someone has had a negative effect on my mental health and/or overall wellbeing? This includes physical and mental health issues; sleep hygiene, stress levels, managing to have a healthy diet and exercising well etc.

Strongly Agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree
Please explain further

Q37. Balancing work and caring for someone has had a negative effect on my financial situation?

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree
Please explain further

Q38. How comfortable do you feel discussing your caring role with a screen industry employer, agent or line manager?

Extremely comfortable
Very comfortable
Somewhat comfortable
Not so comfortable
Not at all comfortable
If you wish to explain in more detail, or answered that you don't feel comfortable discussing your caring role can you explain why?

Q39. Please list three things which would make balancing work and care easier.

Q40. What is your experience of balancing caring for someone with work in the screen industries? Please add further comments if you wish. We are keen to hear more about your experiences in more detail.

Q41. Are you hoping to return to work or find new work after a period of caring?

Yes
No

Survey Questions



Q42. If yes, how easy is it, or do you think it will be, to return to work or find new paid work?

- Very easy
- Easy
- Somewhat easy
- Neither easy nor difficult
- Somewhat difficult
- Difficult
- Very difficult

Q43. If you have previously returned to work after a period of time out for caring, how long did it take you to get back into the fold at the level and salary you were at before?

- Less than a year
- 1-2 years
- 3-4 years
- 5-6 years
- 6-8 years
- I'm still trying to return to work after 8 years
- Never

Q44. Do you feel that there are barriers to re-entering the workplace after time out for caring?

- Yes
- No
- Please explain further if you wish

Q45. What do you feel are/could be the main barriers in returning to work after a period of caring? Tick all that apply.

- Reasons linked to the person I care for such as insufficient social care support and affordability
- Healthcare support not being reliable enough
- The person you care for not wishing others to help
- I cannot find the job I want
- Jobs, projects and employers are not flexible enough
- I cannot find work which fits around my caring responsibilities
- The benefits system is too inflexible
- I don't think that employers would be supportive or understand
- My skills are outdated
- I have lost my previous contacts and networks
- Lack of confidence
- Lack of finances
- It feels too stressful
- Other (please specify)

Q46. Do feel that having time out for work for caring has reduced your employment opportunities in the screen industries?

- Yes
- No
- Please expand...

Q47. If you were thinking of returning to work, what do you feel would make the most difference to you? Tick five boxes that most apply to you.

An employer/line manager that understands my caring role
A freelance contract as part of an agreed schedule that does not require overnight, weekend or holiday working as part of routine schedule
Clear flexible working practices and returning schemes for carers
A right to take paid or unpaid time for caring in addition to annual leave
Understanding of the skills I've gained through caring
Part-time work at a level that matches my skills and experience
A workplace network for carers, and support with rebuilding a lost network
A line manager/employer who creates a culture of inclusion and support for carers
Carer bursaries for emergency care and travel
Support with soft skills such as confidence
Care provided on location/set as a line item in production budget
Flexible, short-notice, state-funded 24-hour care relief
Tax relief for care expenses (production and/or personal)
Increase in tele/video-conferencing for meetings
A wellbeing-at-work programme
Support with understanding and accessing to the benefits available to carers
Other (please specify)

Q48. What do you see as the five main challenges for carers working in the screen industries? Tick the boxes which most apply to you. You can tick as many as you wish.

An assumption of 24/7 availability for work and long hours/weeks
Matching the unpredictable nature of a caring role with ad hoc freelance project work
Lack of understanding and awareness of carers' experiences in the screen industry by managers, employers and the industry at large
A taboo in discussing your caring role at work, or not being given the space to discuss it comfortably
Lack of HR support in general in the gig-based freelance nature of the screen industry
Focus on 'parenting support' rather than specific support needed for carers
Lack of understanding about the diverse nature of carers themselves and of the caring role in general e.g. the assumption that carers are female and caring for elderly parents for example)
Location shoots
Financial uncertainty
Lack of local/regional opportunity
Decrease in state benefits/support
Lack of confidence/prejudice from funders/employers
Lack of industry infrastructure/flexibility
Lack of role models/positive media coverage
Evening networking/screening events
Lack of, access to sufficient technology
Other (please specify)

Q49. Please suggest three tangible solutions to the challenges faced by carers working in the screen industries. If you wish please tell us why your chosen three would be most useful, and how you might see them working in practice?

Q50. Please outline any other suggestions for solutions to combining work and caring in the industry, particularly any solutions you have witnessed in action.

Survey Questions



Q51. Why do you think it's important that carers get more support in the screen industry?

Q52. We are interested in how technology (either existing or not) could help to manage your caring role in the screen industries. Add any comments you have about this to the comments box.

Q53. Please outline any legislation or proposed legislative changes which you know of that makes, or would make a big difference to your life as a carer and worker in the screen industries. Again, please do not feel obliged to answer everything.

Q54. What would be the best way for Raising Films to share/educate about the challenges and possible solutions? Please tick those which apply to you.

Physical meet-ups in different cities/venues

Social media meet-ups (Twitter chats, Google hangouts, Facebook groups etc.)

A special sub-group for carers which is separate and different from parent carers where we can enable a buddy scheme, support system or caring-swap

Resources for legislative campaigning (via unions and government)

Further research in field

Carer-friendly screenings with discussion opportunity

Events at film festivals and conferences

Email newsletter

Articles in mainstream/industry media

Panels/platforms for specific industry organisations

Presentations at large media companies

Training/mentoring sessions for carers working in the industry

Face-to-face training/mentoring sessions for carers working in the industry

Online training/mentoring sessions for carers working in the industry

Other (please specify)

Q55. As part of our We Need to Talk About Caring 2019 campaign we are urging individuals and especially employers and organisations to make pledges for change in line with Carers Week 2019 in June. Please suggest what your pledge might be? There is no right or wrong answer here. We are keen to know what you feel most passionately about in terms of change.

Q56. Are you willing to pledge your support for carers, either personally or on behalf of your organisation, via the Carers Week website?

Q57. Do you have any further comments?

Q58. Thank you so much for taking the time to tell us your thoughts and experiences. We really appreciate it. Look out for the survey results and report in June 2019. Please add your email address here if you are happy to be added to our mailing list for updates and be contacted as a case study.

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Resources



Carers Trust

A major charity for, with and about carers. Working to improve support, services and recognition for anyone living with the challenges of caring, unpaid, for a family member or friend who is ill, frail, disabled or has mental health or addiction problems. Also run a UK-wide network of quality assured independent partners and the provision of grants to help carers get the extra help they need to live their own lives.

<https://www.carers.org>

Carers UK

A national membership charity for carers and both a supportive community and a movement for change. Providing expert advice, information and support.

Provides telephone advice and an online support service. Works with local communities throughout the UK and online through our carers' groups and volunteers and to bring carers together to have a voice and deliver lasting change. Carers UK works with local authorities and other organisations to improve services for carers throughout the UK.

<https://www.carersuk.org>

Carers Network

Supporting carers over the age of 18 looking after adults living in the City of Westminster, the London Borough of Hammersmith & Fulham and the Royal Borough of Kensington & Chelsea.

<https://www.carers-network.org.uk>

Carer Confident Benchmarking Scheme – Employers for Carers

Assisting employers to build a supportive and inclusive workplace for staff who are, or will become, carers and to make the most of the talents that carers can bring to the workplace. This PDF shows examples of employer good-practice.

https://www.employersforcarers.org/images/CUK_Carer_Confident_CRITERIA_WEB.pdf

Dementia UK

Provides specialist dementia support for families through the Admiral Nurse service. Nurses work alongside people with dementia and their families: giving them the one-to-one support, expert guidance and practical solutions they need, and that can be hard to find elsewhere. Admiral Nurses are continually trained, developed and supported by Dementia UK. Families that have their support have someone truly expert and caring by their side – helping them to live more positively with dementia in the present, and to face the challenges of tomorrow with more confidence and less fear.

<https://www.dementiauk.org>

Employers for Carers

Launched in 2009 as an employers' membership forum and now has over 120 member organisations across the public, private and voluntary sectors. The total number of employees covered by member organisations is now above the 1.7 million mark. The number of working carers represented is likely to be in the region of 190,000. Key purpose is to ensure that employers have the support to retain and manage employees with caring responsibilities and is backed-up by the specialist knowledge of Carers UK.

<https://www.employersforcarers.org>

The Film & Television Charity

Provides advice, support and financial assistance to people who work or have worked in the Film and TV industry in the UK. Support available to individuals and families working in the industry or who have previously worked in Film, TV and cinema exhibition, when facing personal and career challenges.

Film & TV support line – 0800 054 0000

<https://www.filmstvcharity.org.uk>

Equity

A union of more than 45,000 performers and creative practitioners, united in the fight for fair terms and conditions in the workplace. Equity brings together entertainment professionals and ensures their demands are heard: whether these are for decent pay, better health and safety regulations, or more opportunities for all – regardless of gender, ethnicity, sexuality, disability or class.

<https://www.equity.org.uk>

Harrow Carers

A London-wide project that supports unpaid carers to move closer to employment.

<https://www.harrowcarers.org/working-for-carers/>

Mind – Wellness Action Plans

Provides advice and support to empower anyone experiencing a mental health problem. Campaigns to improve services, raise awareness and promote understanding. Developing a Wellness Action Plan (WAP) can help employees to actively support their own mental health by reflecting on the causes of stress and poor mental health, and by taking ownership of practical steps to help address these triggers.

<https://www.mind.org.uk/media/1593680/guide-to-waps.pdf>

Rethink

An organisation helping to improve the lives of people severely affected by mental illness and those who care for them.

<https://www.rethink.org>

Society of Authors – Writers as Carers Group

A support group which aims to help keep writers writing, focused on Society of Author members who also have caring responsibilities, to keep in touch with their professional writing community, keep writing and help each other through difficult times.

www.societyofauthors.org/Groups/Carers

Raising Films Resources

Carers Resources along with further information on the Raising Films ribbon can be found on the Raising Films website: www.raisingfilms.com. Our code of conduct: www.raisingfilms.com/code-of-conduct/

Raising Films aims to challenge, at a structural level, the demands the film and television industry makes of its employees while providing a communal voice for people working in the film and television industry through surveys, reports, lobbying and interventions.

We call on the film industry to serve its parent and carer members better, to increase their number, and to aspire to the best possible practice, to make it possible for all voices to be heard. We work with industry partners and the film and television community to ensure solutions are enacted, by lobbying, providing information, educating and signposting.

We partner with the Film & Television Charity to provide a Family Support Fund.

Raising Films is a community interest company



@RaisingFilms

