Women in the Creative Media Industries

September 2010

PART ONE   INTRODUCTION

Background

In 1999, Skillset conducted the first ever employment census of the creative media industries. The Census requested key employment data from every company in the sector for which records were available. Among other demographic information, it provided the first ever picture of the employment of women in the industry, across sectors, occupational groups, and nations and regions. It reported both widespread under-representation across the board and enormous variance between sectors and occupations in levels of employment of women. In particular, it showed relatively low levels of women working in senior areas such as producing (as opposed to production), and extremely low levels in 'traditional male dominated' areas such as camera, sound, and lighting, compared with 'traditional female' occupations such as make up and hair and costume and wardrobe.

During the 2000's, Skillset both repeated the Census on a number of occasions, and supplemented it with a range of workforce surveys, collecting both more detailed demographic information and a wealth of information on working patterns and skills development. A number of thematic findings emerged across all of those surveys, including higher levels of qualifications and workplace training among the female workforce, yet lower levels of income than men when comparing occupation with occupation. Perhaps most striking was a consistent under-representation of women beyond the age of around thirty five in all segments of the workforce, coupled with far fewer women than men working in the industry with dependent children. Even taking into account higher numbers of women entering the industry in recent years than in days gone by, it has been impossible to avoid the hypothesis that women have been leaving the industry because of difficulty reconciling managing a career in the creative industries with raising a family.

To explore this issue further, in 2007 Skillset conducted a joint qualitative study with Women in Film and Television comprising interviews with experts, and focus groups of women at different stages of their careers and family lives, to try to identify from the sample, the key influencing factors at each stage of decision making, and establish the forces apparently driving some women out of the industry. In 2008, Skillset conducted another qualitative study with Women and Film and Television, this time to explore the issues behind the under-representation of women in certain occupations and areas by conducting depth interviews with women who had succeeded in particular male-dominated areas such as those noted above to try to isolate the distinguishing features of such women.

Thus far, these separate strands of research, each containing a plethora of information on women and their experience of working in the industry have been conducted and reported independently and in isolation from one another. This report brings together the findings of all these projects as they relate to women in the industry into one place, for the first time providing a comprehensive overview of employment of women, their working patterns, qualifications and skills development, compared with those of men in the industry.

Scope and Coverage

This report collates data on all sectors currently within Skillset's footprint, except for fashion and textiles and advertising, which only entered Skillset's earlier in 2010, and which has not yet been fully integrated into Skillset's research agenda. Specifically, the following sectors are included:

- Television
- Radio
- Facilities
- Film
- Animation
- Corporate Production
- Commercials
- Pop Promos
- Interactive Content Design
- Content for Computer Games
- Archives and Libraries
- Photo Imaging
- Publishing

Figures 1-3 show employment information broken down at sub sector level within these main areas and thus illustrate the detailed areas included within each of the above groupings. Corporate production, commercials, and pop promos are grouped together into the sector, 'Other Content Creation'.

Sources, Weightings and Presentation of Data

Information on most sectors is collated from the respective components of Skillset's core research programme, except for publishing, which has not until recently been accommodated within Skillset's research programme which is taken from the Labour Force Survey.

Figure 1 - 3

Employment data on the areas 'traditionally' included within Skillset's footprint (television, radio facilities, film (excluding film production), animation, other content creation, interactive content design, content for computer games and libraries) is taken from the Skillset 2009 Employment Census, except for a small amount of historical data taken from the 2006 Skillset Employment Census for the purposes of trend analysis (**Figure 3**). Employment figures for film production are taken from the Skillset 2008 Film Production Survey. All employment data for photo imaging and publishing are from the Labour Force Survey (April – June 2009).

Figure 4 – 14

Working patterns and skills development data on the areas 'traditionally' included within Skillset's footprint (television, radio facilities, film (excluding film production), animation, other

content creation, interactive content design, content for computer games and libraries) is taken from the Skillset 2009 Creative Media Industries Workforce Survey. Data on film production are taken from the Skillset 2008 Film Production Survey. Data on photo imaging are from the Skillset 2007 Photo Imaging Workforce Survey and all figures on publishing are from the Labour Force Survey (April – June 2009).

In some figures, data are not available for publishing from the Labour Force Survey in a form comparable or compatible with that from Skillset's research and in such cases has been omitted. This also occurs in a small number of cases with data on the film production or photo imaging workforce, where for example data has been collected in a significantly different way by respective surveys. Where data from different sources have been amalgamated but there are minor differences in definition or classification of variables, this has been noted both in the text and explanatory notes for tables.

Weighting

In all cases, data have been combined and weighted using employment data for each sector for which it is available, to produce cross-industry totals. As already noted, in some instances, these totals exclude one or two sectors (most commonly publishing). In most cases, it should also be noted that data have been collected at slightly different times during the period 2007-2009. While this is unlikely to have any adverse impact on the validity of the data, it should nonetheless be taken into consideration. In some instances, there may also be minor differences in modes of data collection or precise wording of questions, but again these are not expected to affect the quality of data significantly. In one instance (recent training received) in **Figure 10**, publishing is reported separately from other sectors as the Labour Force Survey requests information on training received in the past three months while Skillset surveys cover the past twelve months. This enables comparison to be made between men and women in the workforce but obviously prohibits amalgamation of the two data sets to produce a total that includes publishing.

Quotations

The report is also interspersed with relevant quotations from women in the industry on the themes covered in the report, who have either been interviewed or contributed to discussions in the course of Skillset research, primarily 'Balancing Children and Work in the Audio Visual Industries' (Skillset and Women in Film and Television, 2008), and 'Why Her? Factors that Have Influenced the Careers of Successful Women in Film and Television' (Skillset and Women in Film and Television, 2009).

PART TWO   EXECUTIVE SUMMARY

Representation[1]

- 42% of the creative media industry's workforce is female, compared with 46% of the workforce across the wider economy.

- A higher proportion of employees than freelancers are women – 38% compared to 34%.

- Representation is highest in sectors comprising larger employers in which more stable, permanent employment models are common, such as terrestrial television (48%), broadcast radio (47%), cinema exhibition (43%), and book publishing (61%).

- In some sectors there has been a massive drop between 2006 and 2009, including independent production for television, from 46% to 38%, animation, down from 34% to 20%, and interactive content design (32% to 5%).

Working Patterns and Career Issues[2]

- 51% of women are aged 35 or over compared with 64% of men. Even adjusting for increased levels of female new entrants in recent years, women have been leaving the industry before or during middle age.

- 35% of men in the industry have dependent children living with them but only 23% of women, suggesting that many women leave the industry as a consequence of starting a family.

- Many women have reported the demands of combining a freelance career as a crew member with raising a family as especially onerous due to uncertain and long hours, unpredictable timing of contracts and so forth. Such occupations are liable to experience the highest levels of drainage of female talent.

- On average, men in the industry earn substantially more than women - £34,669 compared with £29,015 (excluding photo imaging and publishing). This difference remains significant even when other factors are adjusted for (such as the lower age profile of women in the workforce).

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[1] Sources: Skillset Employment Census, 2006; Skillset Employment Census 2009; Labour Force Survey, April – June 2009

[2] Sources: Skillset Creative Media Workforce Survey, 2008; Skillset Feature Film Production Workforce Survey, 2008; Skillset Photo Imaging Workforce Survey, 2007; Labour Force Survey, April – June 2009

Qualifications and Training[3]

- A higher proportion of women are graduates than men – 57% compared with 54%. A far higher proportion hold postgraduate degrees (35% compared with 28%, excluding publishing) or media studies degrees (65% compared with 41%, excluding publishing).

- Women are more likely to have received training than men (63% compared with 55%), but also more likely to report training needs (55% compared with 51%). Men with training needs are slightly more likely than women to experience barriers to receiving the training they need (all figures exclude publishing).

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[3] Sources: Skillset Creative Media Workforce Survey, 2008; Skillset Feature Film Production Workforce Survey, 2008; Skillset Photo Imaging Workforce Survey, 2007; Labour Force Survey, April – June 2009

PART THREE   REPRESENTATION

Figure 1 shows the total number of people employed, the number of women employed, and the percentage of women in the workforce in each main sector and sub sector of the industry. Overall, 42% of the workforce is female. This compares with 46% across the UK economy, 51% in financial services and 73% in education (Labour Force Survey, 2008).

There are major variations by sector, with sub sectors within television, radio, film, and publishing employing the highest percentages of women. In particular, representation of women is highest in terrestrial television (48%), broadcast radio (47%), cinema exhibition (43%), book publishing (61%), newspaper publishing (46%), and publishing of journals and periodicals (48%). These sub sectors are among the biggest in the creative media industry, and also contain many of the largest employers or those more likely to employ a significant permanent establishment. Conversely, sectors comprising mainly smaller companies such as those within interactive or games content design (5%), or more peripatetic sectors such as commercials (15%) and corporate production (14%), employ smaller proportions of women.

Figure 2 shows the percentage of women in the industry overall, and their representation among the employee and freelance segments of the workforce. It should be noted that the definition of 'freelance' across all Skillset research includes both sole traders and anyone on a temporary contract of less than one year, so that includes for example many crew members in production roles who tend to work on a series of short term temporary contracts rather than one permanent contract. However, the data for publishing shown in **Figure 2** include only those who classify themselves as self employed in their response to the Labour Force Survey, and therefore represent a narrower constituency of people.

"That was the big freelance thing in particular about the possibility of the ad hoc, and also long-term childcare about not knowing the hours and not knowing when, or wanting half a day sometimes, and how do you do that, unless you reach the point of having a full-time nanny but not necessarily having the full-time income to support it" (former freelance film producer).

Overall, women make up a higher proportion of employees than freelancers (38% compared with 34%), bearing out the finding from scrutiny of **Figure 1**, that sectors utilising a more stable, permanent employment model tend to employ higher levels of women. However, it is a complex picture and this is not universally the case. While it holds true across most sectors which employ freelancers on short term contracts in production roles such as terrestrial television, the opposite is true in areas such as computer games and interactive content design where those classified as freelance are more likely to be self employed than temporary employees. It may conceivably be that some forms of 'freelance' working models (such as repeated, unpredictable fixed-term contracts) are less feasible or attractive to many women than others (such as self employment which may afford more rather than less control and flexibility). Other Skillset research[4] has strongly indicated that for many women trying to

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[4] Balancing Children and Work in the Audio Visual Industries (Skillset and Women in Film and Television, 2008)

balance working in creative media roles with raising a family, the demands of working in many types of production role on short term contracts arranged at late notice, and frequently involving long and difficult hours are virtually or actually unmanageable in conjunction with domestic responsibilities. This may account for the apparently variable pattern seen here between sectors. **Figure 4** compares the reasons that men and women have chosen to become freelance and supports this theory.

"I dream about having sick pay never mind maternity pay" (freelance scriptwriter).

Figure 1   Overall Employment and Representation of Women in Each Sector

SECTOR	Total Employment (n)	Proportion of Women (%)
Television	**50,150**	**41**
Terrestrial TV	15,750	48
Cable & Satellite Television	12,700	36
Independent Production (TV)	21,700	38
Radio	**20,900**	**46**
Broadcast Radio	19,900	47
Independent Production (Radio)	1,000	30
Facilities	**43,050**	**26**
Post Production	7,450	12
Studio & Equipment Hire	5,900	23
Outside Broadcast	300	17
Visual FX	6,900	19
Special Physical Effects	700	36
Manufacture of AV Equipment	2,900	35
Processing Laboratories	300	46
Other Services for Film and Television	18,600	33
Film	**30,150**	**42**
Cinema Exhibition	17,650	43
Film Distribution	1,200	41
Film Production	11,300	40
Animation	**4,300**	**20**
Other Content Creation	**8,050**	**15**
Commercials Production and Pop Promos	4,100	15
Corporate Production	3,950	14
Interactive Content Design	**34,250**	**5**
Online Content	27,550	6
Mobile content	800	*
Offline Multimedia	2,750	5
Other Interactive Media	3,150	3
Content for Computer Games	**7,000**	**6**
Games Development	5,500	7
Games Publishing	1,350	4
Games Development Support	150	*
Archives & Libraries	**350**	**16**
Publishing	**188,000**	**47**
Book Publishing	38,000	61
Newspaper Publishing	58,000	46
Journals & Periodicals	41,000	48
Other Publishing	32,000	40
News Agencies	7,000	33
Publishing of Directories & Mailing Lists	3,000	50
Other Information Service Activities	9,000	33
Photo Imaging	**48,000**	**37**
TOTAL	**434,200**	**42**

Sources: Skillset 2009 Employment Census, Skillset 2006 Film Production Workforce Survey, Labour Force Survey (April June) 2009

Figure 2   Representation of Women by Sector and Contract Type

SECTOR	Employees (%)	Freelancers/Self employed (%)	Whole Workforce (%)
Television	**41**	**41**	**41**
Terrestrial TV	47	53	48
Cable & Satellite Television	34	48	36
Independent Production (TV)	40	36	38
Radio	**50**	**32**	**46**
Broadcast Radio	50	32	47
Independent Production (Radio)	25	33	30
Facilities	**27**	**22**	**26**
Post Production	9	19	12
Studio & Equipment Hire	24	19	23
Outside Broadcast	20	*	17
Visual FX	19	19	19
Special Physical Effects	25	*	36
Manufacture of AV Equipment	37	*	35
Processing Laboratories	50	*	46
Other Services for Film and Television	40	24	33
Film	**42**	**40**	**42**
Cinema Exhibition	42	*	43
Film Distribution	37	40	41
Film Production	50	40	40
Animation	**24**	**15**	**20**
Other Content Creation	**5**	**26**	**15**
Commercials Production and Pop Promos	2	32	15
Corporate Production	8	21	14
Interactive Content Design	**3**	**15**	**5**
Online Content	3	15	6
Mobile content	*	*	*
Offline Multimedia	2	15	5
Other Interactive Media	2	17	3
Content for Computer Games	**6**	**25**	**6**
Games Development	7	25	7
Games Publishing	4	*	4
Games Development Support	*	*	*
Archives & Libraries	**17**	*	**16**
Publishing	**47**	**51**	**47**
Book Publishing	63	*	61
Newspaper Publishing	44	*	46
Journals & Periodicals	44	*	48
Other Publishing	40	*	40
News Agencies	40	*	33
Publishing of Directories & Mailing Lists	40	*	50
Other Information Service Activities	45	*	33
Photo Imaging	**47**	**31**	**37**

Sources: Skillset 2009 Employment Census, Skillset 2006 Film Production Workforce Survey, Labour Force Survey (April June) 2009

Figure 3   Proportion of Women in the Workforce by Sector – 2006-2009

SECTOR	2006	2009
Television	**43**	**41**
Terrestrial TV	50	48
Cable & Satellite Television	38	36
Independent Production (TV)	46	38
Radio	**48**	**46**
Broadcast Radio	48	47
Independent Production (Radio)	N/A	30
Facilities	**22**	**26**
Post Production	21	12
Studio & Equipment Hire	26	23
Outside Broadcast	N/A	N/A
Visual FX	N/A	N/A
Special Physical Effects	28	36
Manufacture of AV Equipment	N/A	35
Processing Laboratories	N/A	N/A
Other Services for Film and Television	24	33
Film	**43**	**42**
Cinema Exhibition	45	43
Film Distribution	46	41
Film Production	33	41
Animation	**34**	**20**
Other Content Creation	**33**	**15**
Commercials Production and Pop Promos	31	15
Corporate Production	35	14
Interactive Content Design	**32**	**5**
Online Content	31	6
Mobile content	N/A	*
Offline Multimedia	37	5
Other Interactive Media	N/A	3
Content for Computer Games	**12**	**6**
Games Development	N/A	7
Games Publishing	N/A	4
Games Development Support	N/A	*
Archives & Libraries	**N/A**	**16**
Publishing	**51**	**47**
Book Publishing	61	61
Newspaper Publishing	49	46
Journals & Periodicals	51	48
Other Publishing	45	40
News Agencies	40	33
Publishing of Directories & Mailing Lists	N/A	50
Other Information Service Activities	N/A	33
Photo Imaging	**30**	**37**
TOTAL	**38**	**42**

Sources: Skillset 2006 Employment Census, Skillset 2009 Employment Census, Skillset 2006 Film Production Workforce Survey, Labour Force Survey (April June) 2009

Figure 3 reports the representation of women in the workforce and in sectors where data are available, in 2006 and 2009. It should be noted that sector definitions used in Skillset's Employment Census have evolved over the years, and the scope of the Census has

Why Her?

As has been seen from the above analysis, women represent a minority of the workforce in virtually every sector of the creative media industries. The remainder of this report looks at issues affecting retention of women and their career progression, but before those factors are addressed, it is perhaps useful to reflect on why some women have managed to break into male dominated areas, where most have not. In 2008, Skillset and Women and Film and Television conducted a groundbreaking study to try to identify, and subsequently learn from, the factors that have contributed to the success of women in occupational areas where women form the smallest minorities. The main focus of the study was a series of interviews with women who had succeeded in male dominated grades, such as: camera, sound, direction and screenwriting. The key themes to emerge were as follows:

Strong Female Influences
While experiencing a wide range of family backgrounds and upbringings, almost all participants reported having a strong maternal figure in the early years of their lives who had imbued them with a belief that they could achieve anything with sufficient effort and ambition. Most participants attended a girls only school.

Early Creative Leaning
All participants reported strong creative instincts from an early age, and most were encouraged to nurture these. In most cases, the nature of these instincts was closely related to ultimate career choice.

Role Models and Mentors
For many women, significant role models were not necessarily women they knew personally, but well known women in the field who had reached a high level of achievement and shown what was possible.

Education and Training (Pre-Entry into Industry)
Most participants completed a high level of higher education, usually in an arts or humanities based subject, and most reported enjoying the experience as much for the creative opportunity and freedom it afforded them as for the academic experience. Many made long term or permanent contacts or bonds which went on to serve them positively in their career. Other Skillset research shows higher proportions of women in the industry to have been through higher education, than men.

Support and Encouragement
Nearly half the sample had female siblings only and grew up in an environment where women were in the majority. Nearly all reported being supported and encouraged in pursuit of their career goals by both parents or their wider family.

Personal Characteristics
A passion for chosen occupation and medium, development of high skill levels, tenacity and effective management of rejection or disappointment were highlighted as the key ingredients required for women to succeed in these areas. In the context revealed by other Skillset research, of women being more highly qualified, working longer hours but earning less than men, it is perhaps understandable that these qualities are perceived as key.

Industry Education and Training
There was a strong consensus that a key to success was to seek out every possible development or training opportunity. Participants were keen to emphasise that the potential benefits of training and development lie not only in the content of courses but in increased levels of confidence, and in particular, the opportunities to forge creative partnerships with other professionals. Reflecting this, other Skillset research shows higher proportions of women to be seeking and receiving training than men, and reveals women to be more proactive in planning and managing their personal development than men.

Networking
Networking events were also seen as a necessary time commitment in order to enable collaborative partnerships to be formed and developed.

Career Pathways
Most participants reported a relatively low level of long term career planning. Several expressed the view that attending a pre-entry course at a recognised industry institution was beneficial not only in gaining entry to the industry but for subsequent career progression.

The Agent's Role
Most participants expressed the view that their agents had played a major role in their careers, but not really in their long term career progression or development. While often necessary to 'open doors' to potentially useful individuals or projects, the course of participants' careers was largely determined by how they themselves had managed relationships and opportunities subsequently.

Industry Culture and Attitudes
A number of older participants reported direct experience of overt sexism in the industry, but none of the younger participants. The prevailing view was that the majority of men are comfortable working with or for women, but that the industry operates within a culture that makes it very difficult for women to sustain a long term relationship or start and bring up a family, and that women should be mindful of the sacrifices they may have to make before entering the industry.

broadened progressively since it was introduced. However, in most cases it is possible to correspond sectors between the years for the purposes of trend analysis. Overall, there has been a slight increase in representation of women, from 38% in 2006 to 42% in 2009. However, this masks some major shifts in particular sectors, with considerable increases in some areas (most notably in photo imaging, from 30% to 37%) offsetting massive decreases in representation in other areas (for example, independent production for TV down from 46% to 38%, animation from 34% tom 20%, other content creation from 33% to 15% and, most drastically of all, interactive content design, from 32% to 5%.

PART FOUR   WORKING PATTERNS AND CAREER ISSUES

Figure 4 compares the reasons that men and women have chosen to become freelance (excluding those in publishing, photo imaging, and film production). Perhaps of most significance here is the finding that many more women report either the need to care for dependants or other domestic or personal reasons than men – 17% compared with 7%, bearing out the earlier apparent finding that some types of freelance work tend to be more favourable for many women's circumstances than other types, or permanent employment. Only work available was also cited by significantly more women than men:

"It's been extremely difficult trying to get a permanent job... I need stability before I can actually think about it." (freelance film development executive)

For men, career factors such as fear of redundancy or better earning power are more of an issue.

Figure 4   Focus on Freelancing in the Creative Media – Reasons for Becoming Freelance by Gender

	Male (%)	Female (%)	All Workforce (%)
Made redundant/expected to be	45	31	41
Promotion depended on becoming freelance	6	9	8
Better earning power	27	24	26
Greater freedom	39	40	39
To care for dependants	2	8	4
Other domestic/personal reasons	5	9	6
Only work available	16	21	18
Better quality work/valuable experience	25	26	25
More convenient location	5	2	4
Other	8	5	7
Base (n)	557	254	825

Source: Skillset 2008 Creative Media Workforce Survey
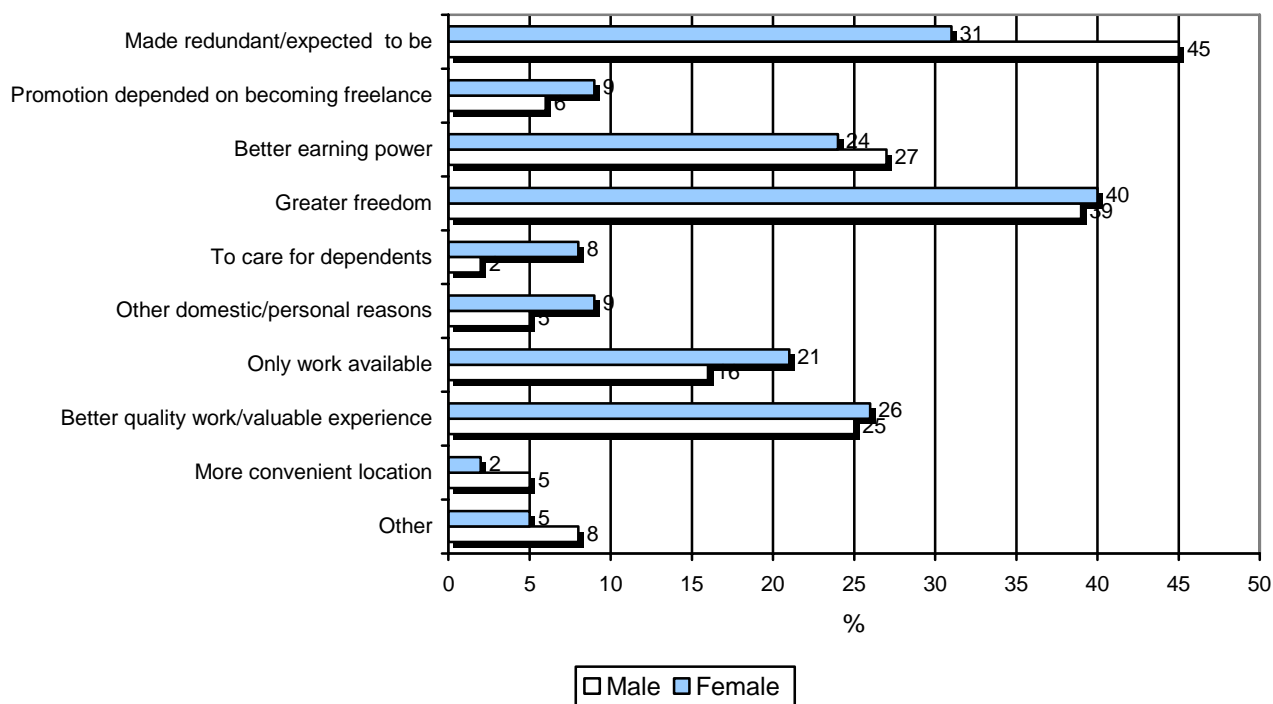
Source: Skillset 2008 Creative Media Workforce Survey

One of the most consistent findings across Skillset's cohort of workforce surveys has been the relative under-representation of women aged over 35. **Figure 5** compares the proportion of men and women in the whole workforce and within each main sector who are aged 35 or over. Overall, nearly two thirds (64%) of men are 35 or over compared with around a half (51%) of women. This pattern pertains across every sector and in some cases, more than three quarters of men or less than half of women are aged 35 or over.

To some extent this may be explained by higher proportions of women having entered the industry in recent years, which would result in women having a younger age profile than men. This is borne out in **Figure 6**, which compares the proportions of men and women having entered the industry since 1995. This shows 65% of women to have entered the industry since 1995, compared with 53% of men. However, taking into account that women are a minority in virtually every sector, the implication is that there are very few women remaining in the industry into middle age and beyond.

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

Sector	Men (%)	Women (%)	Whole Workforce (%)	Base (n)
Television	75	52	65	2,445
Radio	73	53	63	654
Facilities	79	47	70	502

Film	42	33	37	1,371
Animation	59	44	53	108
Other Content Creation	67	30	53	247
Interactive Content Design	52	42	47	280
Content for Computer Games	43	34	41	106
Archives and Libraries	72	76	74	80
Photo Imaging	80	53	72	1,085
Publishing	61	53	58	310
GRAND TOTAL	**64**	**51**	**59**	**6,184**

Sources: Skillset 2008 Creative Media Workforce Survey, Skillset 2006 Film Production Workforce Survey, Skillset 2007 Photo Imaging Workforce Survey, Labour Force Survey (April June) 2009
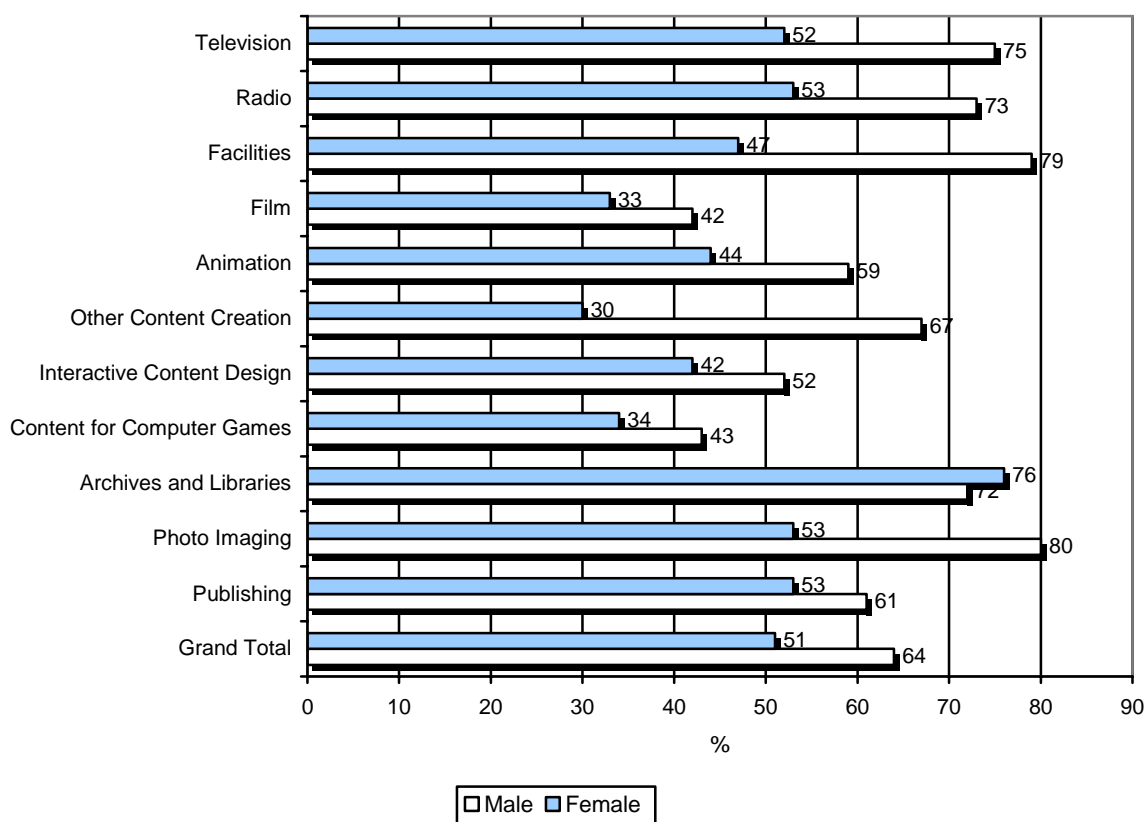
Sources: Skillset 2008 Creative Media Workforce Survey, Skillset 2006 Film Production Workforce Survey, Skillset 2007 Photo Imaging Workforce Survey, Labour Force Survey (April June) 2009
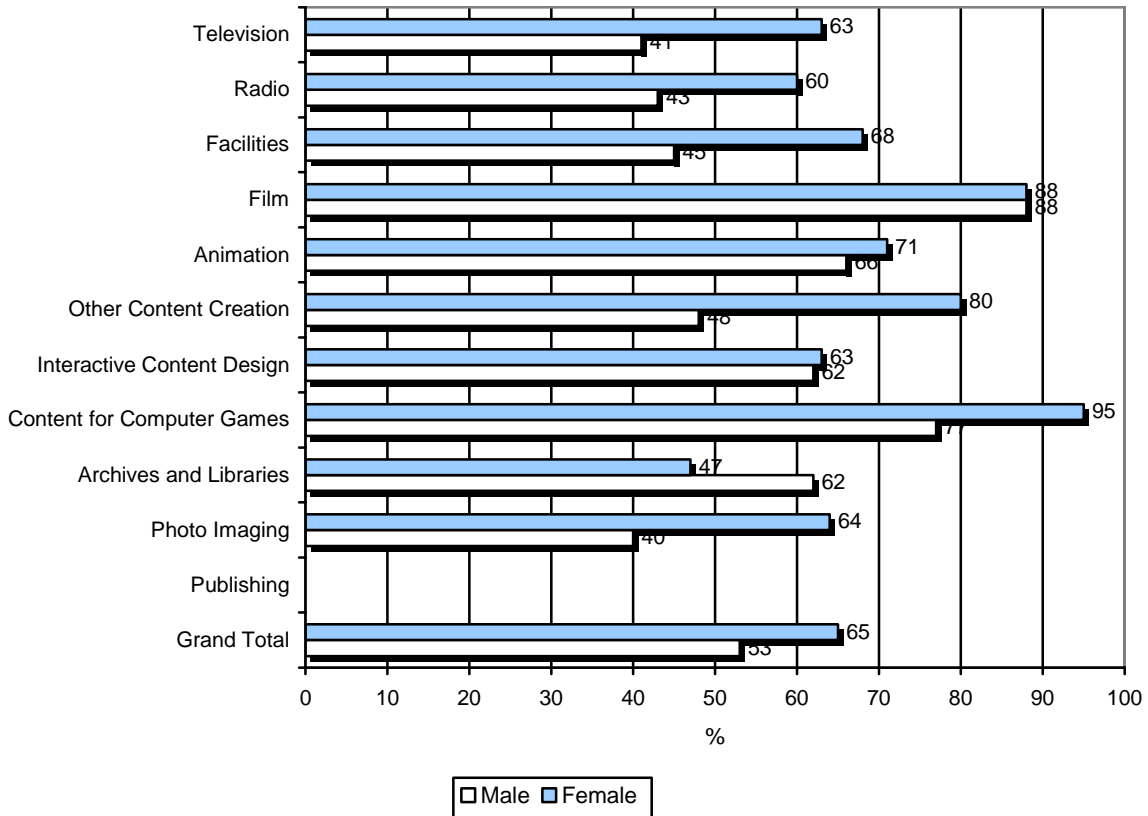
Figure 6   Proportion of Men and Women in the Workforce Having Entered the Industry Since 1995

Sector	Men (%)	Women (%)	Whole Workforce (%)	Base (n)
Television	41	63	51	2,461
Radio	43	60	52	656
Facilities	45	68	50	499
Film*	88	88	88	231
Animation	66	71	68	108
Other Content Creation	48	80	60	243
Interactive Content Design	62	63	80	279
Content for Computer Games	77	95	81	106
Archives and Libraries	62	47	55	80
Photo Imaging	40	64	48	1,074
Publishing	N/A	N/A	N/A	N/A
GRAND TOTAL	53	65	59	5,737

*Excludes film production

Sources: Skillset 2008 Creative Media Workforce Survey, Skillset 2007 Photo Imaging Workforce Survey

Television	63 / 41
Radio	60 / 43
Facilities	68 / 45
Film	88 / 88
Animation	71 / 66
Other Content Creation	80 / 48
Interactive Content Design	63 / 62
Content for Computer Games	95 / 77
Archives and Libraries	47 / 62
Photo Imaging	64 / 40
Publishing	
Grand Total	65 / 53

□ Male ■ Female

*Excludes film production
Sources: Skillset 2008 Creative Media Workforce Survey, Skillset 2007 Photo Imaging Workforce Survey

This may be largely explained by the phenomenon, as shown in **Figure 7**, for women in the workforce to be far less likely than men to have dependent children living with them. **Figure 7** shows that over one third of men have dependent children under the age of 16, but less than a quarter of women. This pattern holds true across every sector and lends support to the theory that women who have children are leaving the industry.

" I thought I'd be able to go back... and I'd kind of do a nine to five day. And then they weren't able to keep the job within those hours." (former freelance production manager)

Figure 7   Proportion of Men and Women with Dependent Children Under the Age of 16 Living with Them

Sector	Men (%)	Women (%)	Whole Workforce (%)	Base (n)
Television	34	21	29	2,425
Radio	33	22	28	655

Facilities	34	21	31	498
Film	22	16	19	1,370
Animation	36	11	26	107
Other Content Creation	40	34	30	242
Interactive Content Design	28	26	28	278
Content for Computer Games	27	14	25	106
Archives and Libraries	42	18	32	81
Photo Imaging	32	28	31	1,079
Publishing	39	23	33	309
GRAND TOTAL	**35**	**23**	**30**	

Sources: Skillset 2008 Creative Media Workforce Survey, Skillset 2008 Film Production Workforce Survey, Skillset 2007 Photo Imaging Workforce Survey
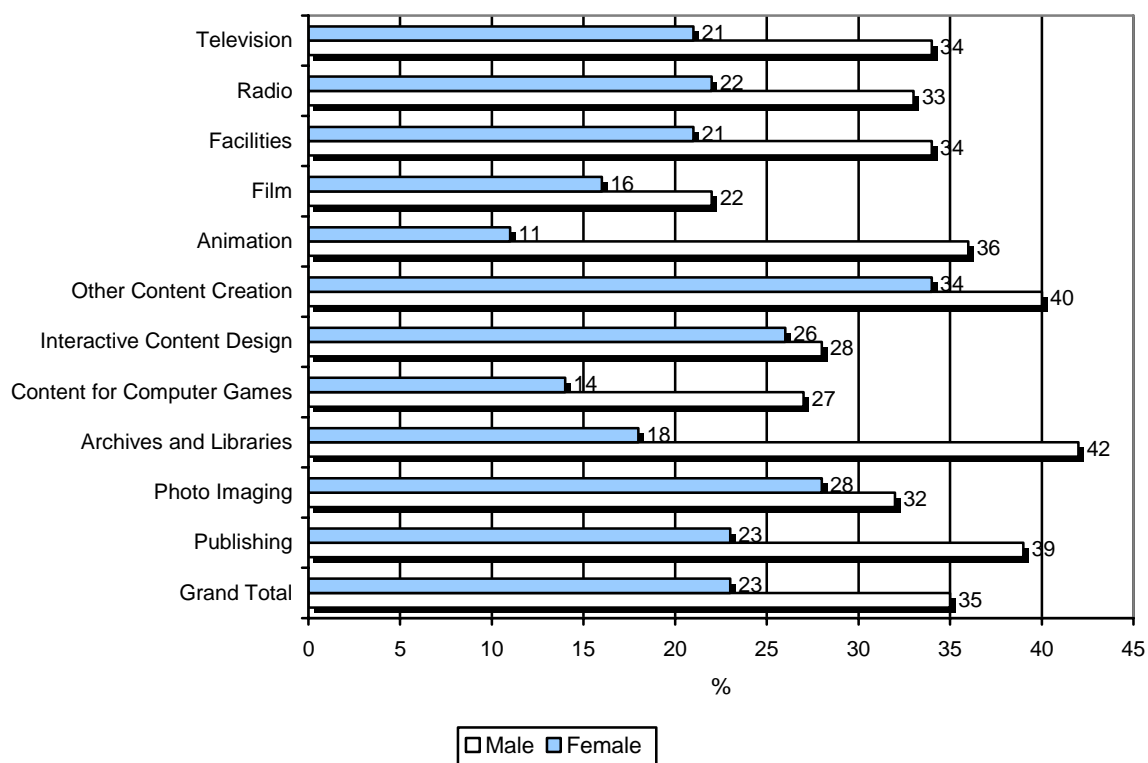
Sources: Skillset 2008 Creative Media Workforce Survey, Skillset 2008 Film Production Workforce Survey, Skillset 2007 Photo Imaging Workforce Survey

Balancing Children and Work in the Creative Media Industries

It is clear from much of the analysis presented above that women in the creative media industries face a number of issues in trying to sustain and develop their careers, especially as they become older and make choices around whether or not to start a family. This appears to have resulted in a drain from the industry. In 2008, Skillset and Women in Film and Television conducted a major study to try to identify the factors that determined the outcomes of women's decision making at key stages, especially around whether or not to attempt to remain in the industry as plans about starting a family are made. The research was conducted by way of a series of interviews with experts or relevant organisations, and a series of focus groups with women in various combinations of career and family circumstances.

Decision to have a child

- *There is a perceived lack of transparency or information about available maternity provision and difficulty or awkwardness asking, especially on joining a company because of perceived interest in having a family putting employers off.*
- *Freelancers operate outside the conventional employment model of having maternity leave entitlement or a guaranteed 'return to work'.*
- *For freelancers in particular, there is a need to reach a level of seniority and experience in order to feel confident that taking a break won't damage one's career.*
- *Some prospective parents have delayed starting a family for this reason, or changed career paths to more stable or permanent-based employment. This is the point at which many women have been permanently lost to the industry.*

Experience of Maternity, Paternity and Work

- *General levels of maternity provision have improved over the years but are still perceived as very poor in some areas.*
- *There is a common fear of taking full advantage of maternity provision, for fear of being marginalised in a competitive area or losing touch with a fast paced industry.*
- *Working right up to the birth of the child and/or working during maternity leave (usually unpaid) are common outcomes of this.*
- *Lack of awareness of the implications of pregnancy by employers in the lead up to taking maternity leave has also been commonly reported.*

Returning to Work

- *Of those women who left the industry, money was the biggest determining factor, and in most cases the economics of income against childcare costs had not been viable. This had been found to be particularly problematic on the arrival of a second child and as children got older and their caring needs become more complex.*
- *For the most part, both men and women had been unsuccessful in reducing their working hours after becoming parents. As a result, some had resorted to changing career paths either within or outside the audio visual industries to more stable occupations, which in some cases they felt had pushed them down the career ladder. Others had chosen their family over their career and stopped working altogether and many were continuing to struggle with combining parenting with a demanding career.*
- *There was a strong feeling that individuals without children were willing to accept working conditions that a parent could not, for example long working hours. Many study participants across each demographic commented that employers are not under any pressure to change their ways of working as a result. For the mothers who had left the audio visual industries this was cited as a major factor for leaving.*

Sustaining a career in the audio visual industries as a parent

- *Many of the women felt that the experience of motherhood enhanced their value in the workplace, especially in respect of planning and time management as combining work with childcare necessitates exceptional organisational skills.*
- *Most women who had left the industry were aware of having made a personal sacrifice. A number had waited until their children went to school and then retrained in other areas such as teaching. Few women who had continued working in the audio visual industries had spent time not working, apart from during limited breaks during and following pregnancy.*
- *Perhaps as a result of societal pressures, several of the women who had remained in the industry after having a child felt that their children were missing out on something, particularly their time, because they had done so. This was a major motivating factor for many who had decided to leave the industry; feelings of guilt emanating from concern that they were neglecting their children and in some cases their employer, resulted in a conscious decision to care for their children full-time or enter a different and less demanding industry.*

Figure 8 reports the average gross salary from creative media work for men and women, and the whole workforce in each sector (data are not available for photo imaging or publishing). Men earn more on average than women in every sector, with an overall comparison across all sectors combined, of £34,669 against £29,015. This phenomenon holds true when data are adjusted to take account of the younger age profile of women and the relative concentrations of men and women in different areas and occupations. The pay differential apparent in the creative media industry is part of a wider issue across the whole of the UK economy. As a comparator, the average weekly earnings of men were reported by the Annual Survey of Household Earnings (ASHE) in 2008 as £581, and those of women £359, putting average male earning at more than 1.5 those of women (these figures take no account of equivalence of employment, and do not adjust for any other factors).

Figure 8   Average Gross Annual Income by Sector and Gender

Sector	Men (£)	Women (£)	Whole Workforce (£)	Base (n)
Television	38,930	32,341	36,020	2,450
Radio	34,260	28,681	31,640	660
Facilities	37,625	33,108	36,477	622
Film*	21,485	18,343	20,130	80
Animation	32,406	30,469	31,705	100
Other Content Creation	32,790	26,911	36,734	244
Interactive Content Design	36,374	31,956	34,127	338
Content for Computer Games	38,026	34,929	37,364	110
Archives and Libraries	26,792	25,635	26,180	92
Photo Imaging	N/A	N/A	N/A	N/A
Publishing	N/A	N/A	N/A	N/A
GRAND TOTAL	**34,669**	**29,015**	**32,338**	**4,696**

*Excludes film production

Sources: Skillset 2008 Creative Media Workforce Survey, Skillset 2006 Film Production Workforce Survey
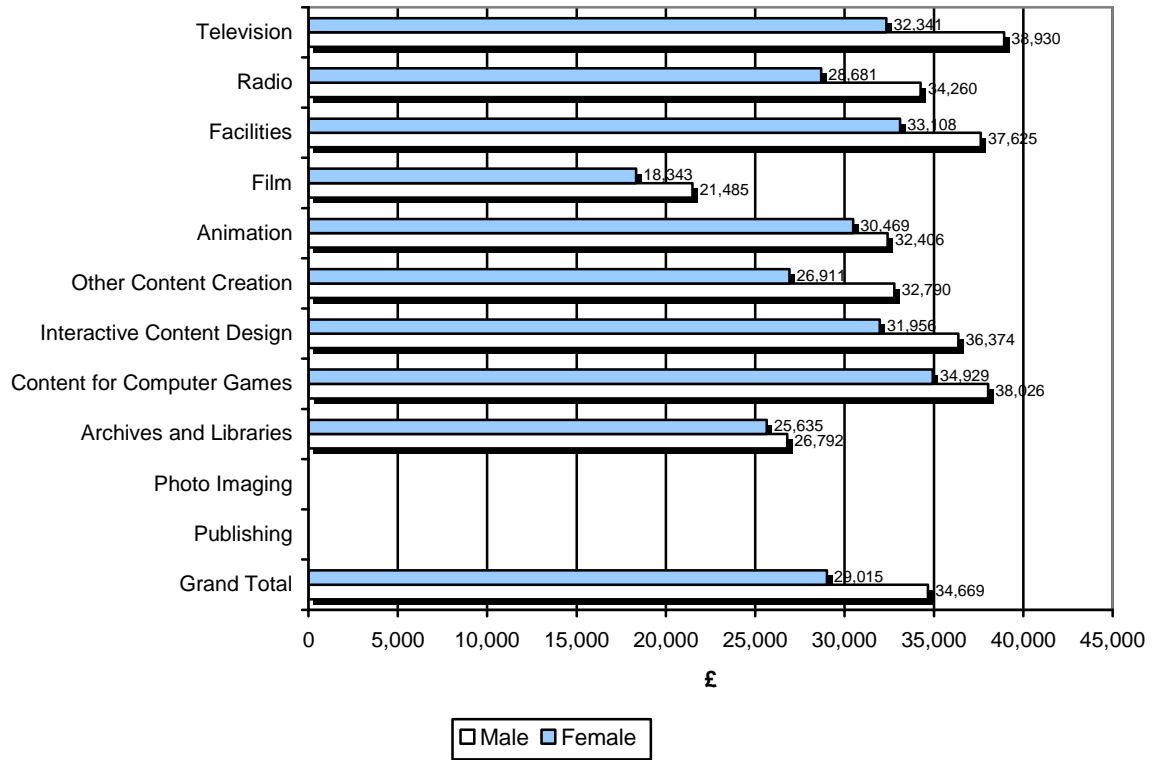
Sources: Skillset 2008 Creative Media Workforce Survey, Skillset 2006 Film Production Workforce Survey

PART FIVE   QUALIFICATIONS AND TRAINING

Figure 9a and **Figure 9b** show the proportions of men and women educated to degree level in each sector. **Figure 9a** also illustrates the percentage of each who hold undergraduate and postgraduate degrees, and **Figure 9b** the proportion who hold degrees in media studies and other subjects. Data are not available broken down in this way for publishing so only the total holding any degree is shown for publishing in both tables. The total figures shown for the whole industry include publishing in the 'Any Degree' column but in not in others. Because the proportion of graduates in publishing is relatively low, the total holding any degree looks low relative to the proportion holding specific types (and for example is actually lower than the proportion holding undergraduate degrees) for this reason.

> *"I really got into film at uni. I camera assisted on a film made by the film club. I became quite passionate about it I decided then and there that I wanted to be a cinematographer."* *(freelance cinematographer)*

Across the board, a higher proportion of the female workforce (57%) is qualified to degree level than the male workforce (54%). In some sectors, the difference is especially marked, including television (79% vs 63%), radio (81% vs 61%), other content creation (85% vs 65%), and photo imaging (53% vs 39%).

Figure 9a **Proportion of the Workforce Educated to Undergraduate and Postgraduate Degree Level by Sector and Gender**

	Men			Women			
	Under Graduate (%)	Post Graduate (%)	**Any Degree (%)**	Under Graduate (%)	Post Graduate (%)	**Any Degree (%)**	Base (n)
Television	60	22	**63**	74	31	**79**	2,373
Radio	56	28	**61**	80	45	**81**	630
Facilities	59	18	**63**	77	32	**78**	478
Film	38	17	**49**	42	23	**62**	1,370
Animation	89	34	**89**	95	72	**97**	104
Other Content Creation	55	26	**65**	84	36	**85**	239
Interactive Content Design	77	39	**84**	85	59	**92**	276
Content for Computer Games	70	33	**78**	63	53	**87**	104

Archives and Libraries	70	35	**70**	69	66	**78**	76
Photo Imaging	35	9	**39**	50	16	**53**	1,034
Publishing	N/A	N/A	**37**	N/A	N/A	**39**	309
GRAND TOTAL	62	28	**54**	72	35	**57**	2,142

Sources: Skillset 2008 Creative Media Workforce Survey, Skillset 2006 Film Production Workforce Survey, Skillset 2007 Photo Imaging Workforce Survey, Labour Force Survey (April June) 2009

The differences between men and women are even more marked when it comes to both postgraduate and media studies degrees – in other words those that would be expected to prepare individuals specifically for a career in the creative media industry.

Consistent with this, across the wider economy, a higher proportion of women are educated to graduate level, than men. According to the 2008 labour Force Survey, 33% of men in the workforce were educated to NGF Level 4, compared with 38% of women. However, it is not a pattern that holds true across all sectors of the economy. Like Skillset, a higher proportion of women than men within Cultural and Creative Skills' footprint are educated to NQF Level 4 or above – 58% compared with 53% but the position is reversed in Financial Services – 52% of men compared with 38% of women.

Figure 9b   **Proportion of the Workforce Holding Media Studies and Other Degrees by Sector and Gender**

	Men			Women			
	Media Studies	Other Subjects	**Any Degree**	Media Studies	Other Subject	**Any Degree**	Base (n)
Television	39	43	**63**	48	57	**79**	2,373
Radio	28	56	**61**	53	72	**81**	630
Facilities	30	47	**63**	63	47	**78**	478
Film	N/A	N/A	**49**	N/A	N/A	**62**	1,370
Animation	84	41	**89**	97	61	**97**	104
Other Content Creation	53	29	**65**	71	49	**85**	239
Interactive Content Design	49	67	**84**	70	74	**92**	276
Content for	25	78	**78**	33	83	**87**	104

Computer Games							
Archives and Libraries	54	51	**70**	50	84	**78**	76
Photo Imaging	12	33	**39**	6	49	**53**	1,034
Publishing	N/A	N/A	**37**	N/A	N/A	**39**	309
GRAND TOTAL	41	56	**54**	65	75	**57**	2,142

Sources: Skillset 2008 Creative Media Workforce Survey, Skillset 2006 Film Production Workforce Survey, Skillset 2007 Photo Imaging Workforce Survey, Labour Force Survey (April June) 2009

The proportion of the whole workforce and of men and women who had received training in the past year is shown in **Figure 10a**, for sectors except publishing. The Labour Force Survey collects data on the receipt of training within the past three months, so this data is shown separately in **Figure 10b**. Overall, 58% of the workforce had received training in the past twelve months in all sectors combined, excluding publishing. A higher percentage of women (63%) than men (55%) received training, a pattern which applies across all sectors except other content creation.

Figure 10a   Proportion of the Workforce Receiving Training in the Past Twelve Months by Gender, 2009 (Excluding Publishing)

Sector	Men (%)	Women (%)	Whole Workforce (%)	Base (n)
Television	45	59	55	2,511
Radio	72	76	74	675
Facilities	46	61	49	514
Film*	66	79	73	238
Animation	43	53	47	110
Other Content Creation	45	40	43	253
Interactive Content Design	61	70	66	285
Content for Computer Games	59	61	59	106
Archives and Libraries	58	65	61	83
Photo Imaging	48	56	50	1,062
Publishing	N/A	N/A	N/A	N/A

GRAND TOTAL	55	63	58	5,837
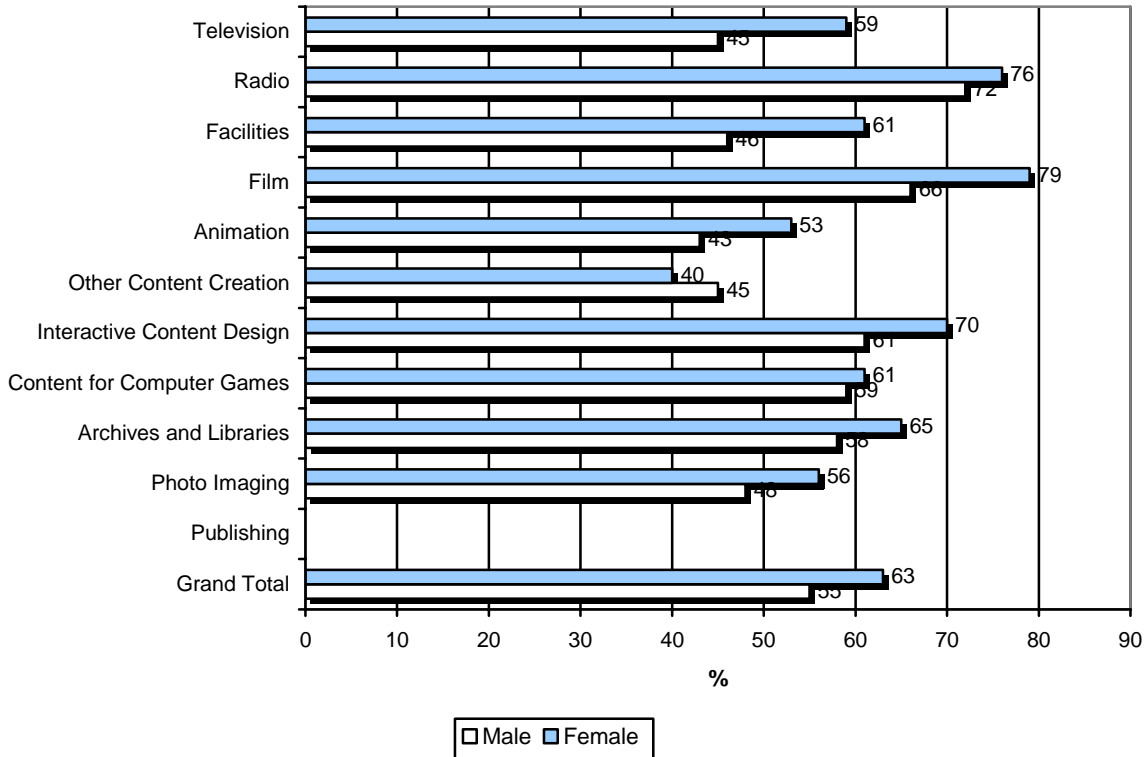
In publishing, the pattern is even more marked, as can be seen in **Table 10b**, which shows 23% of women to have received training in the past three months, compared with 7% of men. This finding is reflected across the wider UK economy, though to a lesser extent – the Labour Force Survey (2008) reports 29% of men to have received training in the previous three months compared with 33% of women.

Table 10b   Proportion of the Workforce Receiving Training in the Past Three Months by Gender – Publishing, 2009

|	Men (%)	Women (%)	Whole Workforce (%)	Base (n)
Publishing	7	23	15	311

Labour Force Survey (April June) 2009

As can be seen from analysis of **Figure 11**, the proportion of women reporting training needs is also higher among women than among men (55% vs 51%), a pattern which again holds true across all bar one sector (facilities). Again, data are not available on publishing as the Labour Force Survey does not collect comparable data on this variable.

Figure 11   Proportion of Workforce Reporting Training Needs by Sector and Gender

Sector	Men (%)	Women (%)	Whole Workforce (%)	Base (n)
Television	50	55	**52**	2,449
Radio	47	55	**51**	658
Facilities	59	49	**57**	503
Film	36	36	**36**	1,369
Animation	63	65	**64**	108
Other Content Creation	55	62	**57**	247
Interactive Content Design	52	59	**56**	281
Content for Computer Games	42	63	**47**	106
Archives and Libraries	45	50	**46**	82
Photo Imaging	48	56	**50**	1,085
Publishing	N/A	N/A	**N/A**	N/A
GRAND TOTAL	**51**	**55**	**52**	6,888

Sources: Skillset 2008 Creative Media Workforce Survey, Skillset 2006 Film Production Workforce Survey, Skillset 2007 Photo Imaging Workforce Survey
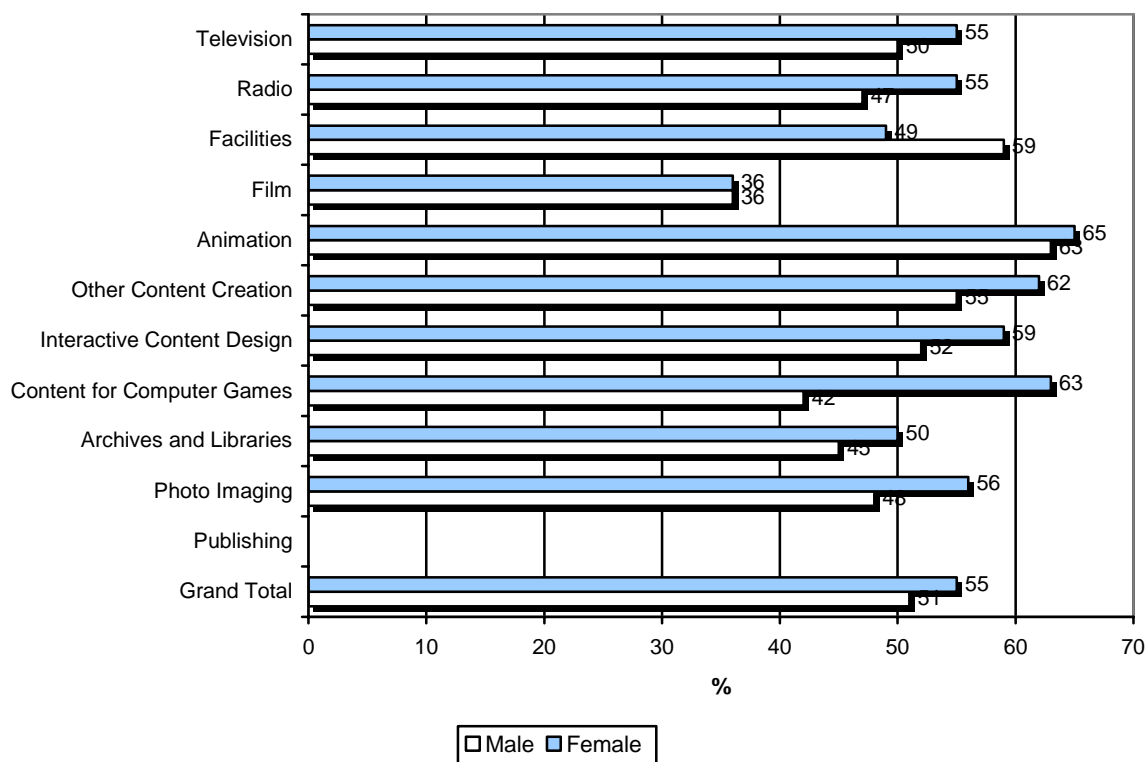
Sources: Skillset 2008 Creative Media Workforce Survey, Skillset 2006 Film Production Workforce Survey, Skillset 2007 Photo Imaging Workforce Survey

Women who need training are also more likely than men to seek it, as shown in **Figure 12,** which indicates 68% of women to have done so, compared with 65% of men. This is the case across every sector except film and Archives and Libraries.

"It was going on this course that gave me hands on experience of making a film. It was having master classes from people from other aspects of the industry, showing a case study of a film and mapping out a landscape that was so useful for me. Having producers telling you how they get the money and seeing the industry from different perspectives, understanding what other people do, and made it all so real for me." (freelance scriptwriter)

Figure 12   Proportion of the Workforce who Have Sought Training in Twelve Months Leading up to Survey, by Sector and Gender

Sector	Men (%)	Women (%)	Whole Workforce (%)	Base (n)
Television	63	68	**65**	1,290
Radio	64	68	**66**	329
Facilities	62	71	**64**	273
Film	67	50	**59**	957

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Animation	63	69	**65**	67
Other Content Creation	61	70	**64**	149
Interactive Content Design	60	63	**61**	155
Content for Computer Games	69	86	**74**	52
Archives and Libraries	80	59	**70**	37
Photo Imaging	73	73	**73**	665
Publishing	N/A	N/A	**N/A**	N/A
GRAND TOTAL	**65**	**68**	**66**	3,948

Sources: Skillset 2008 Creative Media Workforce Survey, Skillset 2006 Film Production Workforce Survey, Skillset 2007 Photo Imaging Workforce Survey
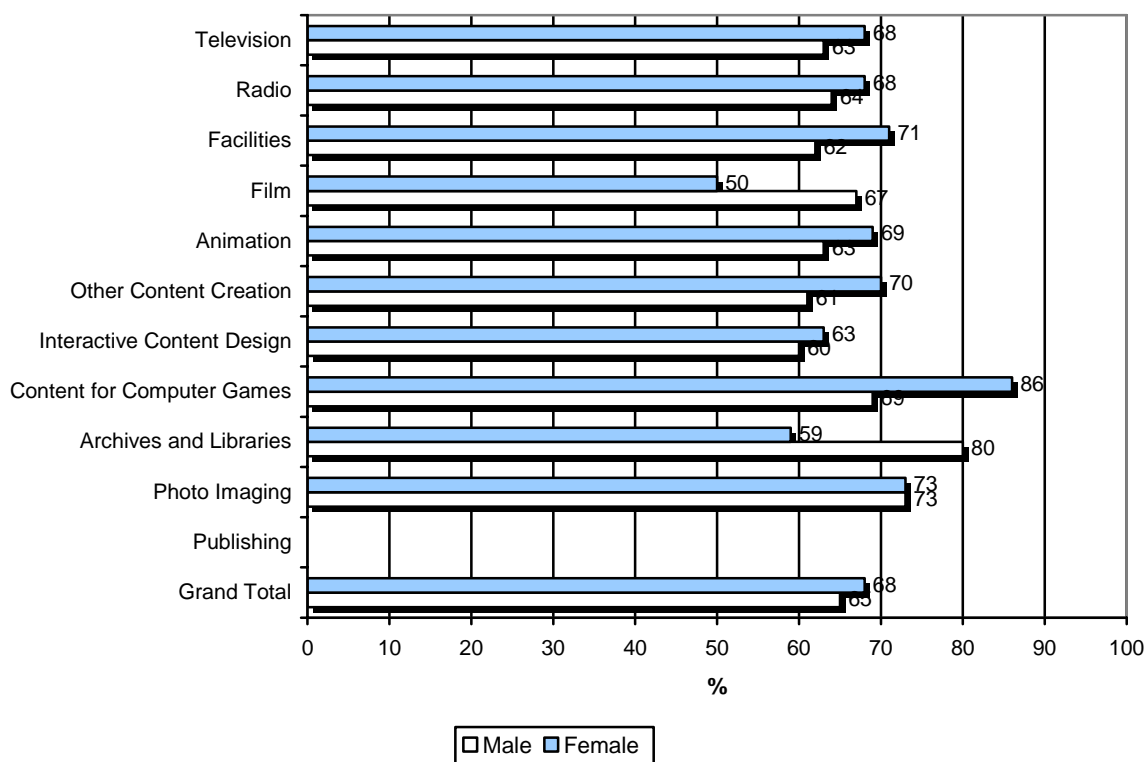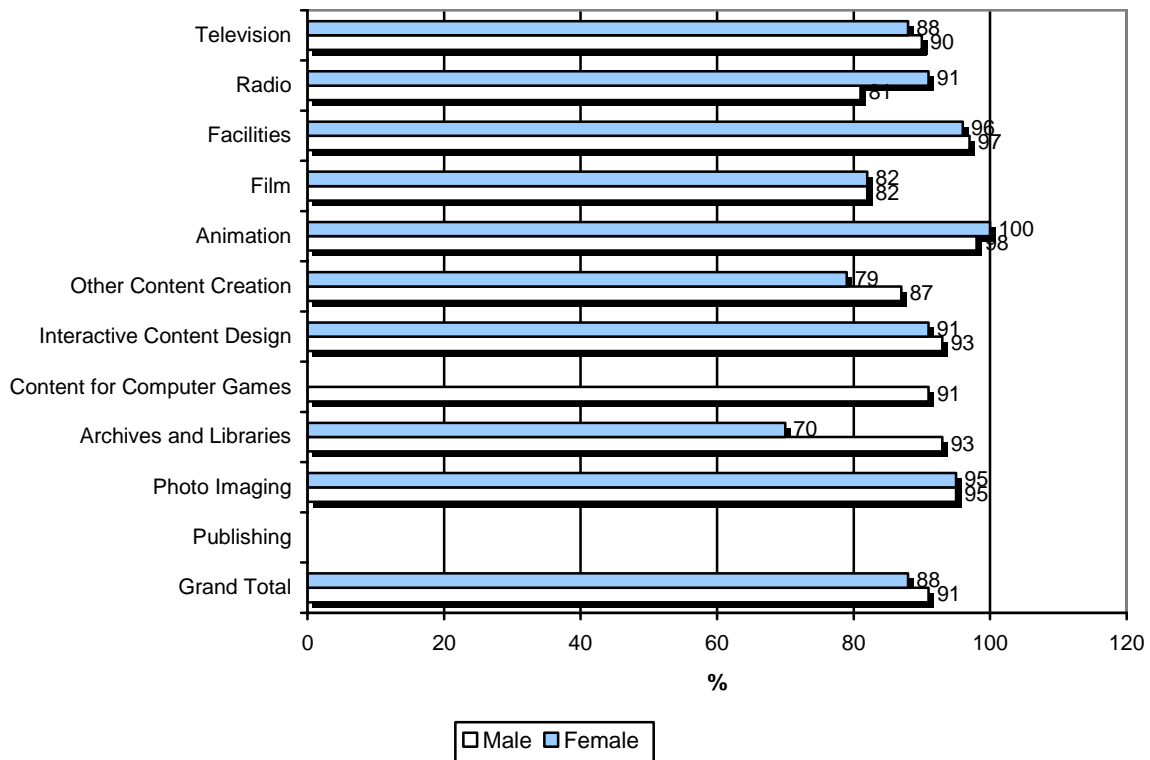

Sources: Skillset 2008 Creative Media Workforce Survey, Skillset 2006 Film Production Workforce Survey, Skillset 2007 Photo Imaging Workforce Survey

However, women are slightly less likely than men to report barriers to training – 88% compared with 91%, as shown in **Figure 13.**

Figure 13   Proportion of the Workforce Reporting Barriers to Training

Sector	Men (%)	Women (%)	Whole Workforce (%)	Base (n)
Television	90	88	**89**	803
Radio	81	91	**86**	209
Facilities	97	96	**97**	178
Film	82	82	**82**	942
Animation	98	100	**99**	33
Other Content Creation	87	79	**84**	73
Interactive Content Design	93	91	**92**	111
Content for Computer Games	91	*	**78**	45
Archives and Libraries	93	70	**84**	33
Photo Imaging	95	95	**95**	492
Publishing	N/A	N/A	**N/A**	N/A
GRAND TOTAL	**91**	**88**	**90**	2,919

Sources: Skillset 2008 Creative Media Workforce Survey, Skillset 2006 Film Production Workforce Survey, Skillset 2007 Photo Imaging Workforce Survey

Sources: Skillset 2008 Creative Media Workforce Survey, Skillset 2006 Film Production Workforce Survey, Skillset 2007 Photo Imaging Workforce Survey

Finally, **Figure 14** shows the proportion of the workforce reporting each of a number of barriers to receiving training, and the respective proportions of men and women. A higher proportion of men than women report every type of barrier except for domestic or personal arrangement, insufficient time or lack of employer support. In some instances, the proportion of men reporting a barrier is much higher – for example possible loss of earnings (26% vs 16%) and difficulty assessing the quality of courses (36% vs 25%).

Figure 14   Proportions of Men and Women Reporting Main Types of Barrier

Domestic/personal arrangements	11	11	11
Fear of losing work through committing time in advance	20	16	18
Lack of information about what available	28	26	27
Difficult to assess the quality of courses	36	25	30
Employers not willing to pay for training	33	27	29
Employers not willing to give time off for training	27	17	22
Don't have enough time	2	2	2

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Lack of employer support	3	3	3
No barriers or obstacles experienced	10	14	10
Other	9	12	5

PART SIX   SOURCES AND REFERENCES

Balancing Children and Work in the Audio Visual Industries (Skillset and Women in Film and Television, 2008)

Event Report: Women Working in Television Debate (BAFTA, 2010)

Labour Force Survey, April – June 2009 data (Office for National Statistics, 2009)

Skillset Creative Media Workforce Survey, 2008

Skillset Employment Census, 2006

Skillset Employment Census, 2009

Skillset Feature Film Production Workforce Survey, 2008

Skillset Photo Imaging Workforce Survey, 2007

Why Her? Factors that Have Influenced the Careers of Successful Women in Film and Television (Skillset and Women in Film and Television, 2009)