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Equalities, Diversity and Inclusion in the Screen Sector

A report on the findings of the Screen Equalities Survey
by Creative Scotland
May 2016

Screen Equalities, Diversity and Inclusion

Foreword

A more diverse Screen Sector is better for everyone - not just filmmakers, but audiences who are hungry to see stories on screen from a range of voices. We are acutely aware that barriers to access and progression exist at so many levels in the Screen Sector and these barriers need to be addressed.

Gathering data is the best place to start to understand where the inequalities lie. With this in mind we launched the Screen Equalities, Diversity and Inclusion survey designed to provide a snapshot of the Screen Sector workforce in Scotland. Having received over 500 responses, we are now able to build a picture of the perceived barriers to progression as identified by this workforce. The following were highlighted in these responses: economic limitations, geographic barriers, cost of professional training and gender.

We said in our 2014-17 Strategy, *Creative Scotland: On Screen* that we are committed to developing a skilled and diverse workforce. We are working to promote a more diverse workforce and create opportunities for under-represented groups by challenging existing approaches to working practices in the Screen Sector and supporting inclusive working practices. We are encouraging the Sector to address barriers to access and progression and promote increased diversity.

We believe it is vital that the Screen Sector in Scotland shapes and determines a collective response to the findings of this survey. With this in mind we are involved with a number of events at the Edinburgh International Film Festival, offering the Sector the opportunity to respond to these findings.

Gender and tackling under-representation of female practitioners will feature as a panel discussion at the annual Scotland's Screen Summit at the Edinburgh International Film Festival on 15 June 2016. This will be followed by a small breakout group on 16 June 2016 at which an invited group of individuals and organisations will discuss questions of equality, diversity, and inclusion and share insight and recommendations for next steps.

Later in the year, Creative Scotland will present the full Screen EDI Review, which will include analysis of this survey in the context of the breadth of activity across Scotland's Screen Sector set against an international backdrop of research and activity. It will incorporate our collective recommendations and will include positive action that we can take together to further support a more inclusive Screen Sector in Scotland.

Natalie Usher
Director, Screen

Contents

Introduction	4	Perceived Barriers	
Respondent Profile	5	Gender – work-life balance	19
Profile		Disability	20
Primary Occupations	6	Stress and well-being	21
Secondary Occupations	7	Ethnicity	22
Position and Employment Status	8	Nationality/Sexual Orientation	24
Hours Worked	9	Socio-economic	25
Qualifications and Work Experience	10	Class and Social Mobility	26
Age and Work Experience	11	Social Mobility – Private Schooling	27
Barriers to progression	12	Stability and Financial Security	28
Perceived Barriers		Cost of Professional Training	29
Age	13	Cost of Professional Training –	30
Gender	14	work experience	
Sexism	15	Networks and Connections	31
Gender and Earnings	16	Geographic	32
Gender and Seniority	17	Institutional – funding bodies	33
Gender and Parental Responsibilities	18	Institutional – broadcasters	34
		Appendix	35

Introduction

Background

Following an analysis of the implementation of Creative Scotland's *On Screen Film Strategy 2014-17* in the run up to its first year, we identified that further work could be done to address issues of under-representation within Scotland's Screen Sector.

We identified the need to review our monitoring and data gathering procedures on screen equalities, diversity and inclusion in order to inform our collective understanding of under-representation across the Screen Sector.

With this in mind, we designed a Survey aimed at collecting information to inform the sector's knowledge of the experiences and barriers faced by practitioners within the sector. We included questions on age, gender, ethnicity, disability, and sexual orientation – all defined 'protected characteristics' in The Equality Act 2010. Questions were also asked to provide further insight into socio-economic background, occupation, employment status, income, career progression.

The survey design was informed from international and national research, along with input from across the Scottish Screen Sector (a full list is in the appendix).

A draft survey was shared with representatives from film education, talent and skills, development production and exhibition who fed back their thoughts directly informing the final survey.

On 10th February 2016 the survey went live, shared out to a cross sectorial list of 100+ organisations and individuals who in turn shared via their own networks and newsletters (including Creative Scotland, Glasgow Film Festival, Film Hub, Directors UK, Writers Guild of Great Britain, Women in Film and TV, Raising Films). In addition five case studies from the sector were identified and presented on Creative Scotland's website: [Bridging The Gap](#), [Scottish Film Talent Network](#), [Visible Cinema](#), [Raising Films](#), [Scottish Queer International Film Festival](#).

During the Glasgow Film Festival, Creative Scotland celebrated the re-launch of Women in Film and Television events in Scotland, with Director of Screen, Natalie Usher, speaking to over 180 female practitioners, outlining some initial findings and reiterating Creative Scotland's commitment to greater representation within the Screen Sector in Scotland. The survey closed on 7th March 2016 with responses from over 500 of Scotland's screen practitioners. Since then Creative Scotland's Knowledge and Research; Screen and EDI teams have been working together to analyse the findings.

Respondent Profile

507 Respondents...



59% Female



71% Non-disabled



78% White Scottish/British and
12% White other



65% under 45



76% Heterosexual



81% went to State School

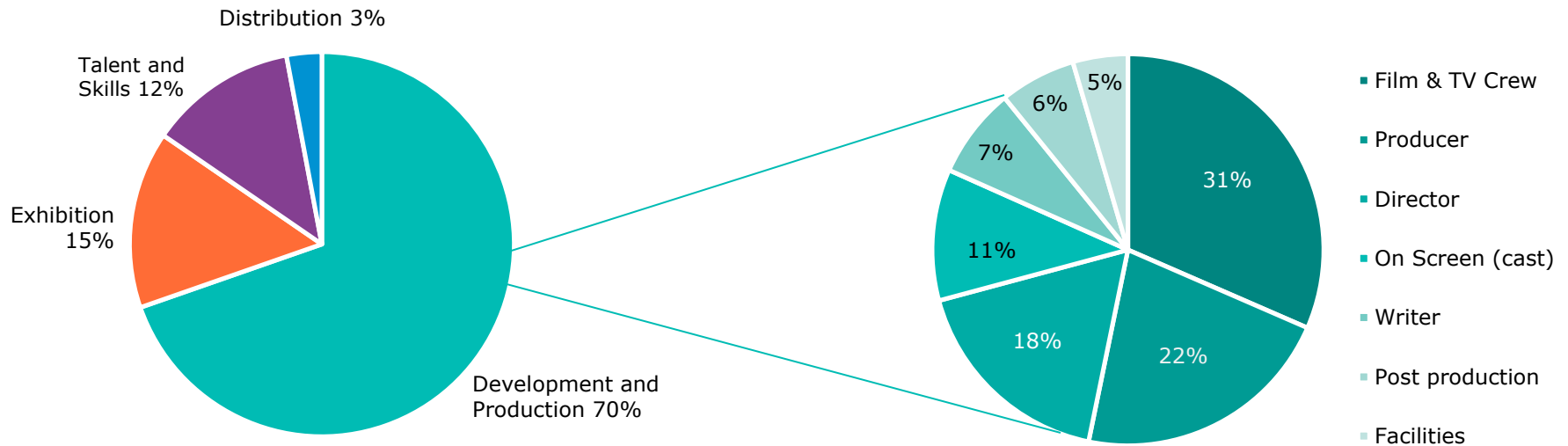


93% have FE or HE
Qualifications



47% earn less than £20k

Profile: Primary Occupations



70% of primary occupations were in Development and Production...

...of which 31% were Crew, 22% were Producers, 18% were Directors and 11% were Cast.

Profile: Secondary Occupations

66% of respondents also selected secondary occupation/s. Selecting an average of two further occupations.

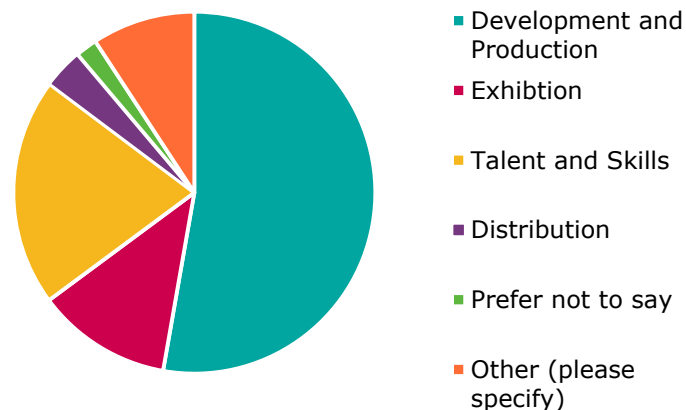
29% (104) of respondents stated that they also worked outside the Screen sector. (n=358)

This suggests that portfolio careers are very common in the sector.

The most common secondary occupations were – Writer, (23%), Education (20%), Producer (20%) and Crew (18%).

Combing both main and secondary occupations reveals a small majority of respondents (53%) were working in the 'Development and Production' subsector, followed by the 'Talent and Skills' subsector with 20%.

Primary and secondary occupations combined



For those who selected 'Other' (9%) occupations included Festivals/Exhibition and Sector Events (14), Archive/Curation (4), Music Composition (3) and Students (5) as well as 'all rounders' who do all aspects of film production (3).

Profile: Position and Employment Status

Position

19% of respondents described their most recent grade as Director/Producer.

31% stated that they were either in senior management, management or executive level.

16% stated they were in a support or assistant role.

'Other' included Crew, On Screen, Screenwriter, Artist, Head of Department – Crew, Film Commissioner, Academic and Volunteer.

The original categories mirror those in the Creative Skillset Media Skills Survey to enable comparisons in final reporting.

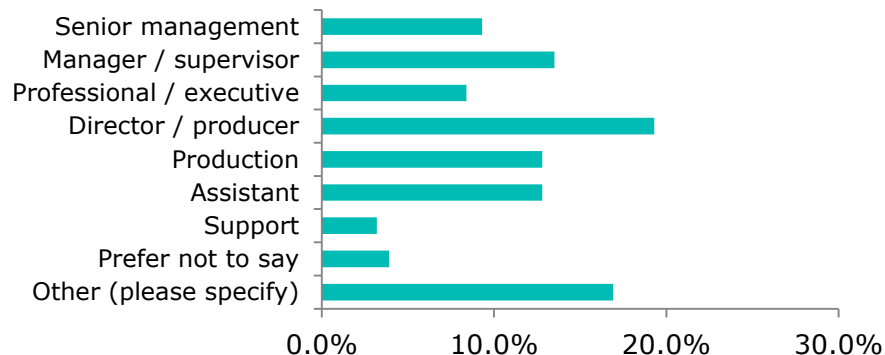
Employment Status

The most common employment status was freelance with 174 (40%) of respondents selecting this, followed by working in a permanent role with 149 (35%).

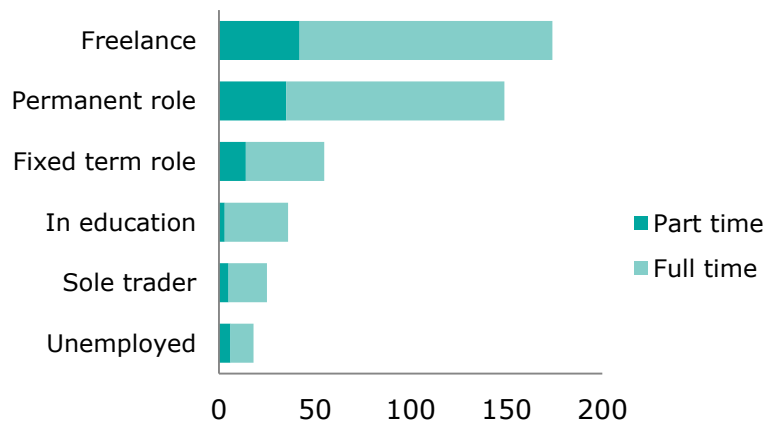
The majority (73%) of respondents were full time.

(Note: respondents were able to select more than one response)

What grade is your current or most recent job in the Screen sector? (n431)



Please detail your main employment status over the past 12 months. (n427)



Profile: Hours worked

29% of respondents stated they worked outside the Screen Sector of which 99 provided details of their income.

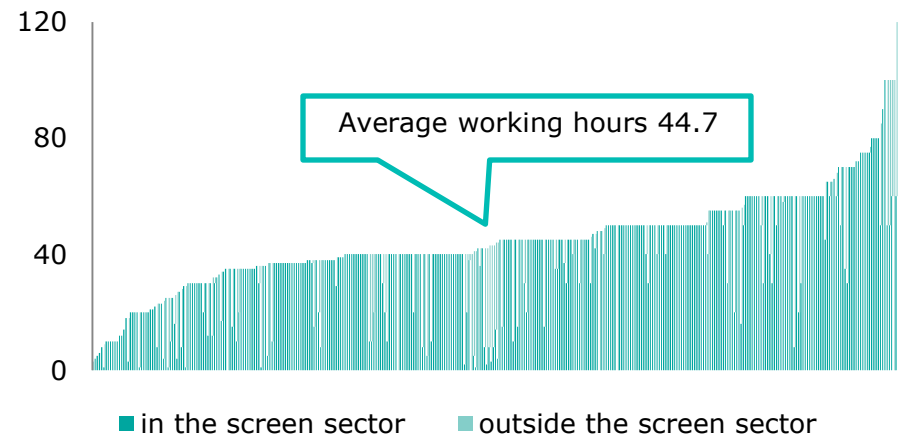
Total weekly hours worked (both inside and outside the sector) ranged from 3 – 100 with an average (mean) of 44.7 hours and median of 43.5 hours.

The majority of respondents are therefore working more than the recognised 40 hour full time week.

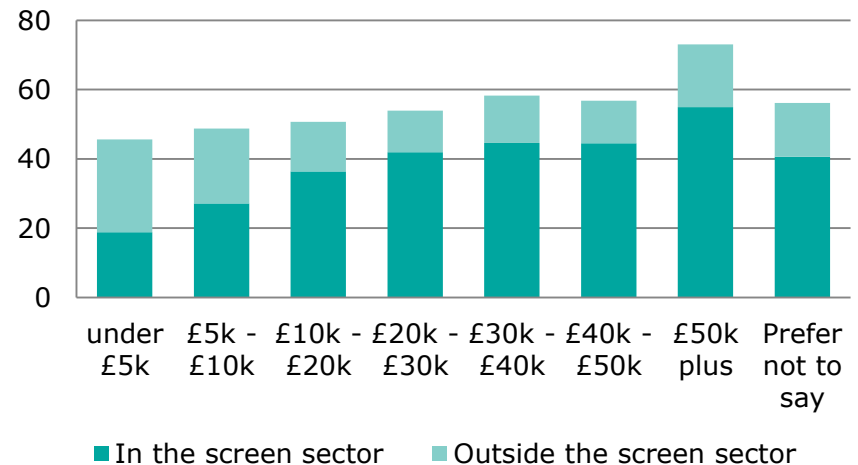
44% of respondents earned less than £20k from their work in the sector and 66% earned less than £30k.

Average (mean) hours worked was above 40 hours for all income groups. Those who earned less in the Screen Sector committed less hours on average, however this does not directly correlate to earnings.

Total Hours worked (n364)



Average weekly hours worked by earnings in the screen sector (n364)



Profile: Qualifications and Work Experience

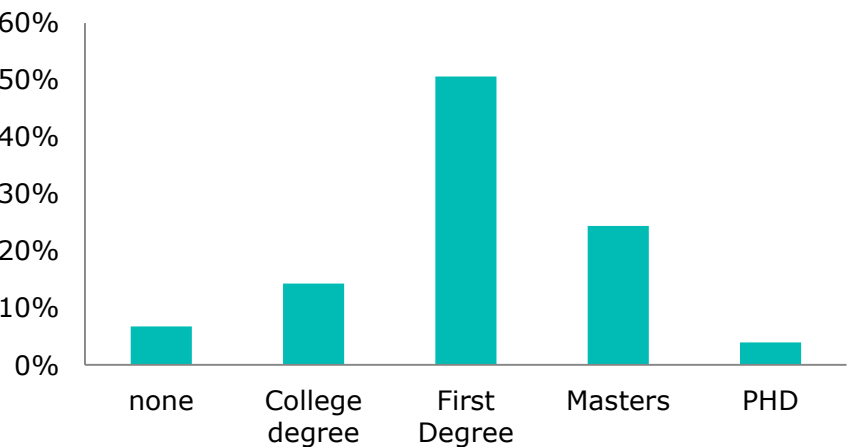
79% were educated to degree level or above suggesting the Sector is very highly qualified. This is in line with the UK-wide Creative Skillset Media Skills Survey which found 78% of all respondents across creative media were educated to graduate level or above.

In total 242 (48%) respondents had a qualification in a screen-related subject from college or university.

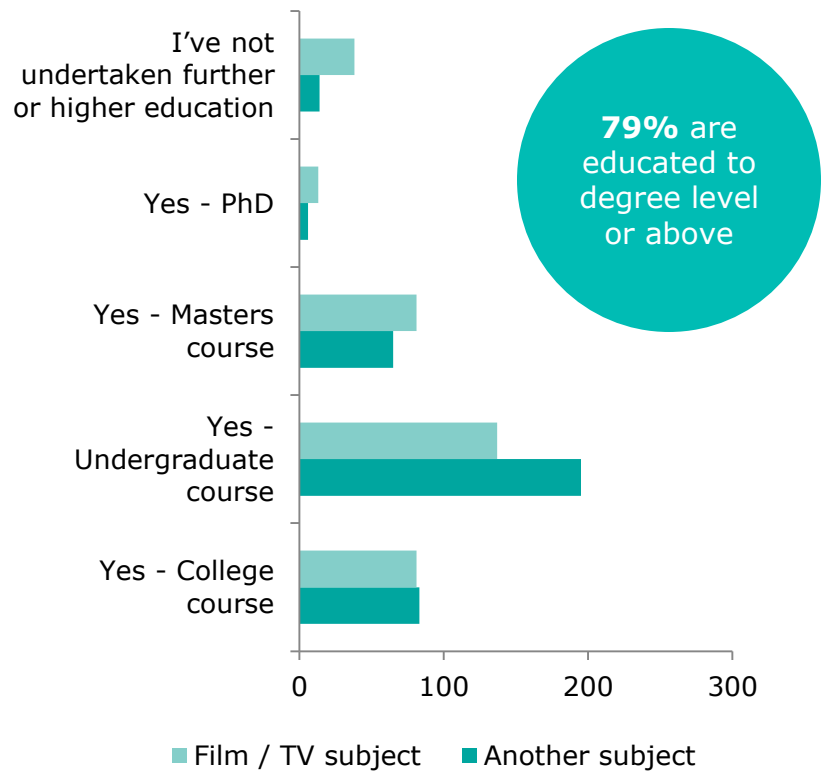
20 (4%) had PhDs of which 14 are in a film related subject.

7% of respondents stated that they had no formal qualifications.

Highest level of qualification (n504)



Have you undertaken further or higher education?

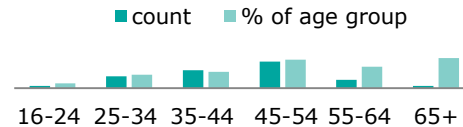


Profile: Age and Work Experience

38% of the respondent group had worked for less than five years in the Sector. This corresponds with the profile of age where 38% of respondents were under the age of 35.

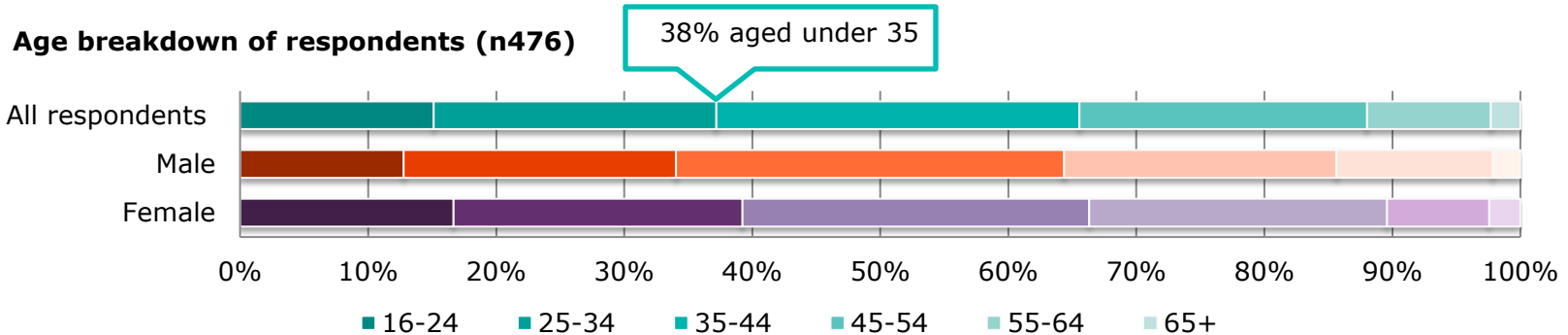
A greater share of the female respondents (42%) had worked less than five years than males (31%). In addition a greater share of males had worked both 16–25 years and 25+ years. However the age profiles are broadly in line.

Producers by age group (n58)

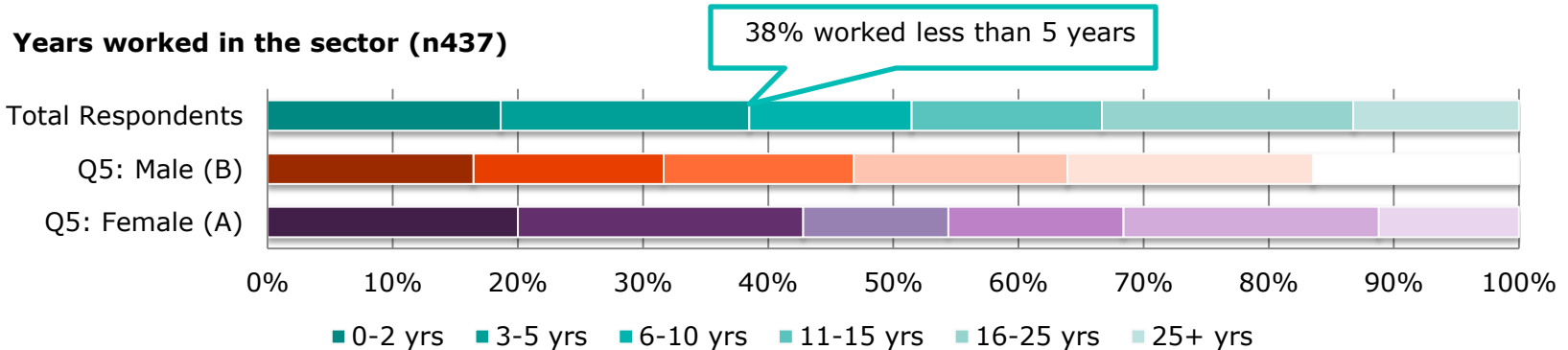


Comparing primary occupation with age there was only a statistically significant relationship for Producers who are more likely to be older.

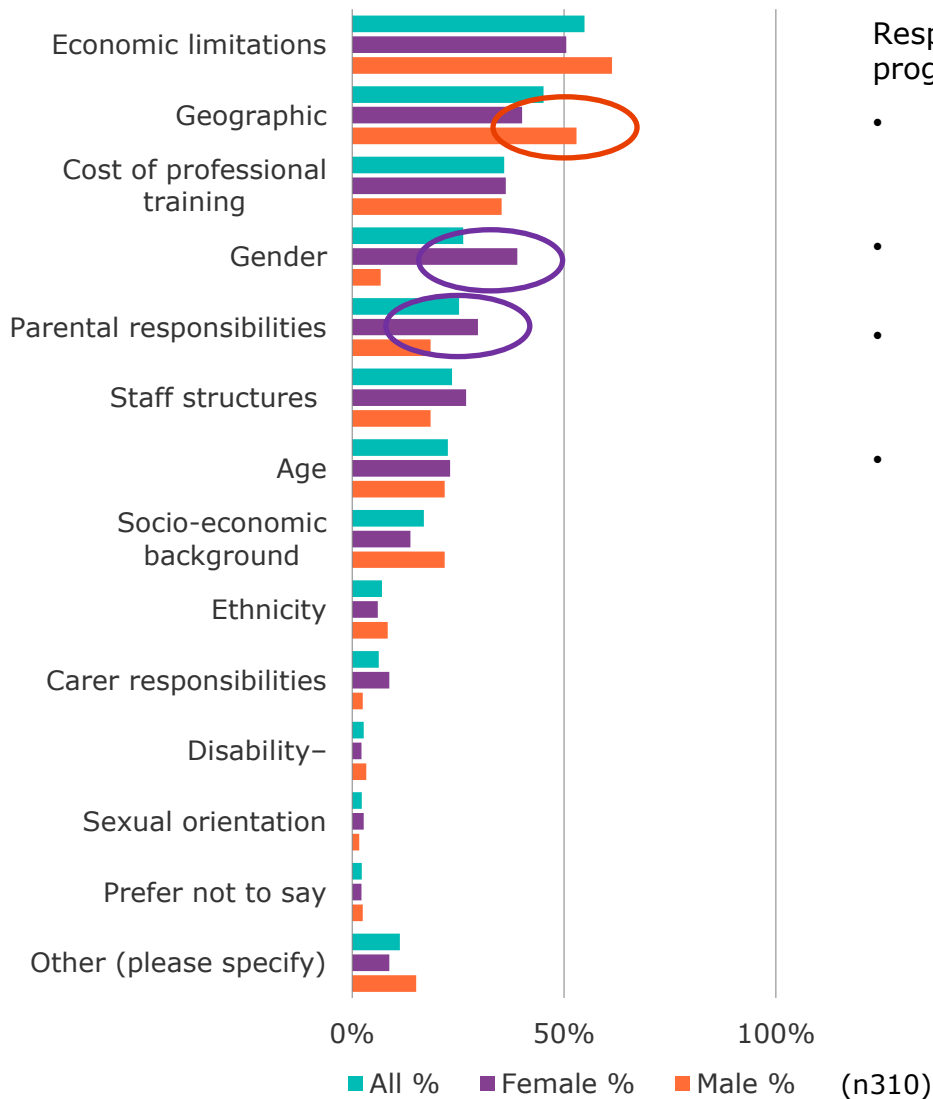
Age breakdown of respondents (n476)



Years worked in the sector (n437)



Barriers to progression



Respondents were asked to identify perceived barriers to progression they have faced in their career path to date.

- Economic limitations were the most common barrier overall (55%) followed by geographic barriers then cost of professional training.
- Women were significantly more likely to state parental, carer responsibilities and gender as barriers.
- Men were significantly more likely to select geography as a barrier and also more likely to identify socio-economic background as a barrier.
- 'Other' barriers stated by respondents included personal image, networking, funding opportunities, and 'cronyism'.

Perceived Barriers: Age

The response to our survey suggests that the Screen Sector is a relatively young sector with 65% of respondents under 45 and 87% of respondents under 55 years old.

22% of all respondents saw age as a barrier. The majority of these were aged 35-54. Only 11% of 16-24 and 7% of 25-34 year olds saw age as a barrier. Whereas far higher proportions of the older age groups recognised age as a barrier to career progression (13% of 35-44 year olds, 18% of 45-54, 19% of 55-64 and 36% of 65+).

There was little variation between genders with 22% of males and 23% of females identifying age as a barrier.

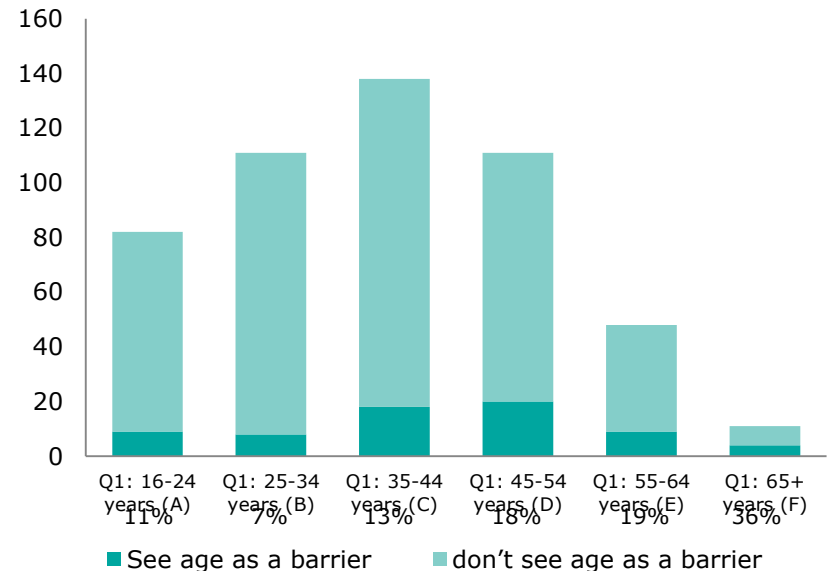
"The industry is getting younger and younger and less well paid, young bosses don't want to employ older people. 'I can't employ you, if I had to tell you off it would be like telling off my Dad!'"

"Perhaps look at training and opportunities for individuals throughout career not limited to a certain age group or sector."

"My age now brands me as not "cool" enough for many of today's production styles."

"Most development programs are for people under 25."

Age as a barrier by age group



Perceived Barriers: Gender

59% of respondents were female. This is likely to represent a strong positive bias as research suggests that many aspects of the screen sector is male dominated. Because of this bias further analysis of the data by gender will look at percentage and average comparisons rather than absolute numbers.

39% of females cited gender as a barrier, compared with 7% of males.

"People can presume because I am female and work a lot with young people that I don't have a practice or deep understanding of film/technical equipment/development."

"A quick look at our staffing structure would reveal a considerable gap between salaries of male and female staff in comparable positions. In addition to the salary question, staff feel they are treated differently depending on their gender."

"Diversity should be the number one priority. Women must be taking up 50% of all Head of Department positions especially in Directing, Writing and Producing positions."

"Gender equality is still very low in craft and senior roles and wider diversity is almost non-existent."

Eleven respondents (2%) selected 'other' to this question. This included 'non-binary' (6) 'transgendered' (2) and 'gender fluid' (2).

60% of these respondents cited gender as a barrier.

"Not easy working in the film industry if you are not straight and cisgender as there is little understanding and accommodation and the sector is so dominated by straight men."

"I have seen white cis males favoured over females and gender non-conforming people in lines of work that has affected me."

"I would likely experience greater barriers with regards to my gender, but at this point in time am not out in every part of my life, ...Even then, I do feel I face greater barriers as someone perceived as female, than my male counterparts."



**39% of
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as a barrier**

Perceived Barriers: Sexism

52 respondents referenced issues of sexism in their open responses, which included instances of sexual discrimination or sexual harassment.

One respondent reported an incidence of serious sexual harassment and stated:

"At that time, this felt too insignificant to report, and since I was starting out I was worried to report it in case I didn't work again. I hope young females trying to make their mark in the industry today are stronger when faced with males who don't know how to behave."

Everyday, culturally endemic sexism was identified as a recurring barrier:

"Routine everyday sexism in the industry means women's talents are undervalued and overlooked."

"Casual sexism in male dominated meetings. Usually with clients at senior management level. It can be belittling and intimidating."

A number of respondents cited experiencing mistrust of their skills and experience as female practitioners:

"I feel I have really had to work extra hard to prove my talent and skills."

"As a woman I had to face a lot of mistrust, patronising attitudes and questions I know men don't ever get asked."

"Regularly having to justify my position and prove my knowledge and skills in a way my male colleagues do not."

"The Exec at the time told me it was not really a job for a woman." – Female Director

Pay inequality, bullying and undue attention placed on physical appearance were further examples:

"I often find I arrive to work in a job and there are many male colleagues with less experience who are in better positions and are being paid more."

"I have experienced and witnessed workplace bullying by male and older people in positions of power, against female and younger workers."

"I have been told that a fellow male colleague at the same level as me needs to learn and that I was just there to look pretty by my senior."

Perceived Barriers: Gender and Earnings

A greater share of males than females were in the income brackets above £20k for work in the Screen Sector. (56% compared with 48%)

This is particularly pronounced in the £50k+ and £40-50k categories, as 21% of the males in our survey stated they earned over £40k compared with only 10% of females. However a greater share of women were in the £30-40k category.

Women on average worked four hours less per week in the Screen Sector and nearly five hours more outside the Screen Sector.

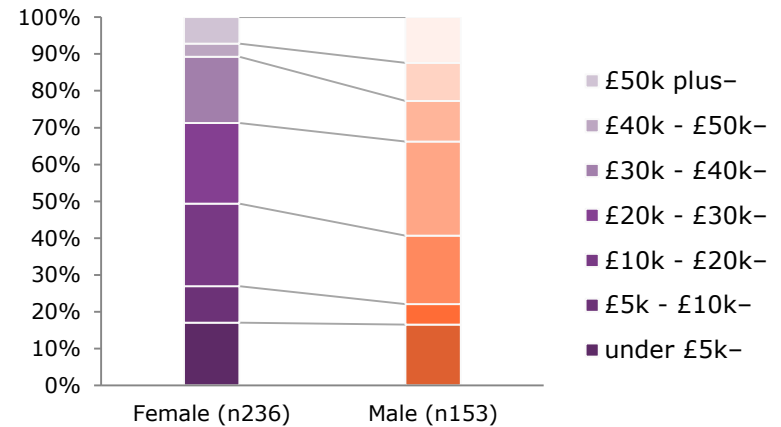
In total females worked on average three hours less than males.

"A quick look at our staffing structure would reveal a considerable gap between salaries of male and female staff in comparable positions. In addition to the salary question, staff feel they are treated differently depending on their gender."

"Women are almost always paid less than men for doing the same job."

"Paid way less than men for same standard and commitment to excellence."

Income from work in the Screen Sector male and female compared



Average weekly hours worked by males and females

	Female	Male	All
In the screen sector	36.3	40.8	38.1
Outside the screen sector	20.6	15.8	18.4
Average	43.4	46.7	44.7

Perceived Barriers: Gender and Seniority

The survey results suggest that there is a tendency for males to be working in more senior roles and females to be in more junior and assistant roles.

A greater proportion of males than females were in senior management (12% compared with 8%) and in Director/Producer roles (22% and 18%).

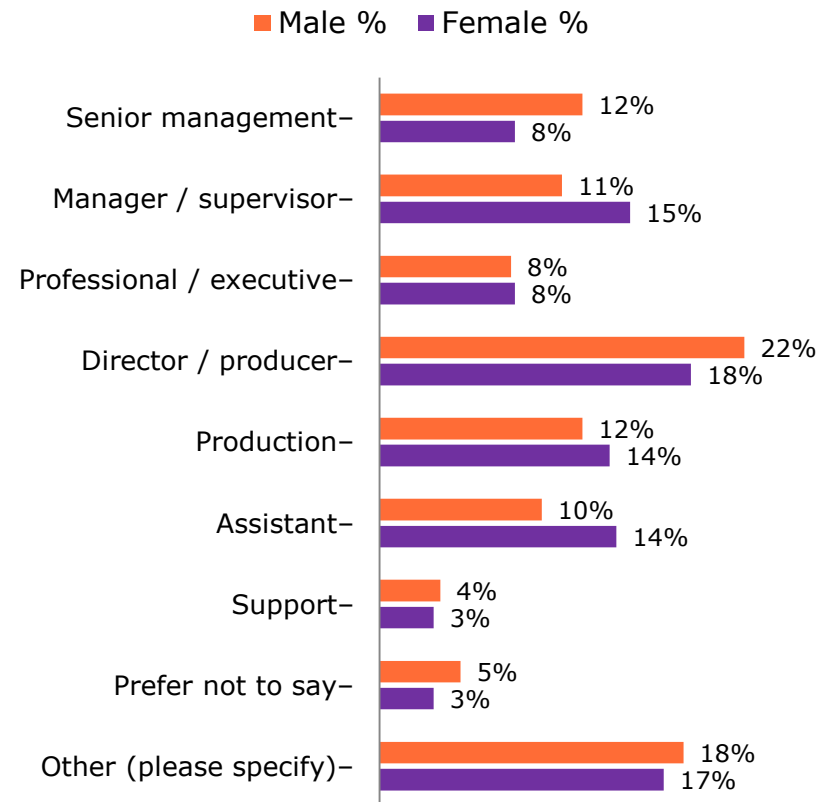
A greater proportion of the female than male respondents were working in Manager/Supervisor roles (15% compared with 11%) and Assistant roles (14% compared with 10%).

Gender balance from our sample was roughly similar (within 2 percentage points) for Professional/Executives, Production and Support.

"In large TV production offices there are always a lot of young women researchers and assistants. But the directors, series producers and exec producers are mostly men. What happens to the young women, why do they not progress up the ranks?"

"Women who want to work in the industry are too easily encouraged into production departments and other 'female' roles. Women need to be encouraged, supported to begin writing and directing."

Percentage of males and females by most recent role (n=417)



Perceived Barriers: Gender and Parental Responsibilities

More male than female respondents had dependent children. (34% compared with 28%). However, females with dependent children were 75% more likely to cite parental responsibilities as a barrier than males. (84% compared with 48%)

In the open questions respondents cited systemic barriers to balancing career progression with parental responsibility such as the limited parental leave and the long and irregular hours and consequential challenges for childcare.

Women are still perceived culturally as the primary child-carers, and this is reflected in these results.

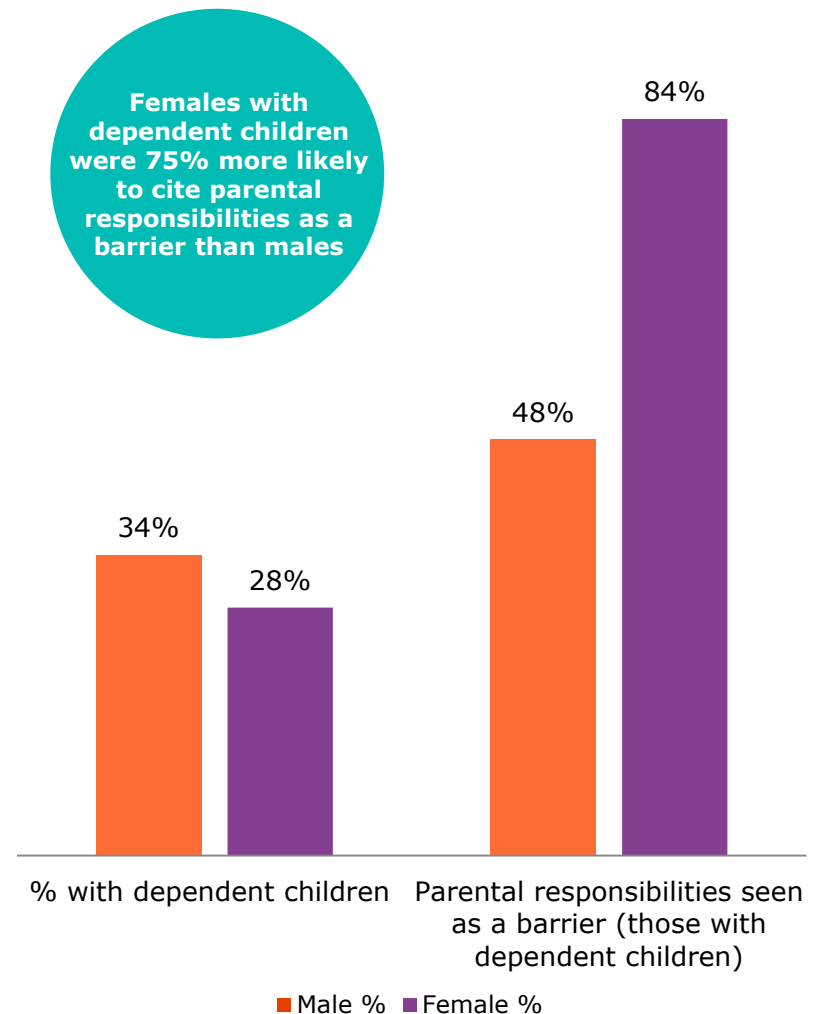
"I have colleagues who have deliberately left the industry in order to start a family as there is so little understanding and provision for new parents."

"Finding childcare outside of office working hours is very difficult and makes working 12 hour days difficult,"

"...for a period of at least a year, I was earning less in my part-time work than it cost me to put my 2 children in child-care and travel to work. So in effect I was paying to maintain my career. Not surprising that I eventually took redundancy."

"Since becoming a parent, my ability to operate in my industry (television) has been severely compromised."

"Rates sometimes being too low to cover child care needed to do the hours that are required!"



Perceived Barriers: Gender – work-life balance

49 respondents specifically mentioned the challenges presented by the long hours demanded by the sector and the impact on work life balance and parenting.

Key issues raised:

- Long hours
- Travel
- Unpaid hours
- Irregular work patterns
- Costs of child care
- Availability of child care
- Limited parental rights

The combination of long, irregular hours, periods of working away from home and the costs and logistics of childcare were cited as recurring barriers to the respondents career progression.

"...the fact remains that from commissioning downward, this remains a fatally family-unfriendly business. Unless you are willing to have your entire life consumed by work, a meaningful career is hard to maintain."

"The current working patterns within TV and Film production have an enormous impact on the family and social lives of those who work within the industry, particularly those with children or caring responsibilities."

Some reported their career path changing or their career progression stagnating due to the challenge of balancing their career with family life.

"After becoming a parent... things got trickier...the long, unpaid, irregular hours and frequent travel mean there are too many options that are not viable, too many career choices I'm not in a position to make."

"With small and school age children and a partner also in freelance film and TV industry, one of us had to stay home as childcare expensive and erratic. He earned more so gradually I worked less."

"Difficult to move ahead/get promoted when working part time to support a young family. Working conditions in TV & Film are too long to support children of school age, so I have had to move into other employment in the sector."

A number of respondents commented on their experience of the limited parental rights for freelancers.

"Women can't progress as they might have to take time off for having children - almost everyone is freelance so no maternity rights."

Perceived Barriers: Disability

137 (24%) respondents stated they had a disability or long term health condition. This compares to 19% of the national working age population.

15% stated that they saw their disability as a barrier.

The most common condition cited was mental health condition, followed by 'other' long term/ chronic condition.

21 (4%) of respondents stated they had a physical/sensory impairment.

24% of those with a physical/sensory impairment stated they saw disability as a barrier.

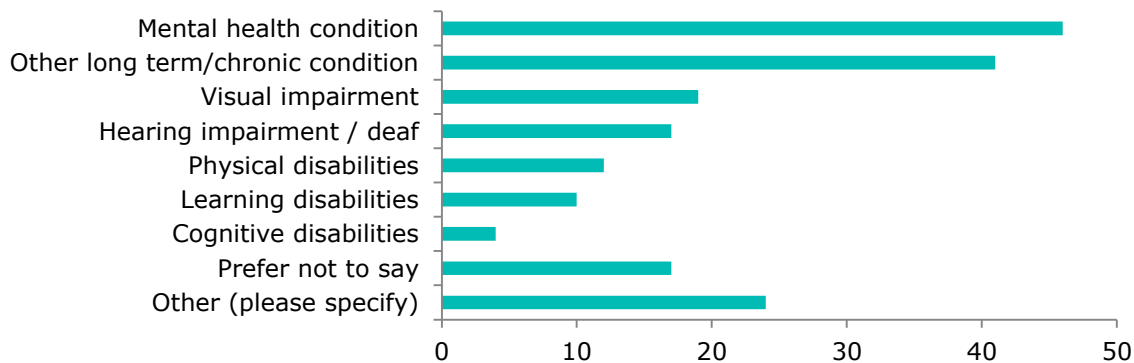
"Chronic long term illness can limit my abilities in production so I feel vulnerable in my position."

"It's difficult to progress and take on more responsibilities as I have also requested to work at home a day a week due to [my disability]. This makes me feel as though I shouldn't be asking to progress/develop in other areas."

"My energy levels are low, which means I cannot engage in career furthering activity or work to the extent that is expected. I need a lot of downtime, which limits my availability in a field, where people are expected to function 24/7 and be available at a moment's notice."

"Due to a mix of mental health concerns and economic limitations, I'm wary of living in London and not sure I could afford it at all."

Do you have any of the following conditions which have lasted, or are expected to last, at least 12 months? (n473)



'Other' included - Autism/Asperger's, Dyslexia, Chronic Pain, Diabetes and Cancer

Perceived Barriers: Stress and Well-being

Mental health condition was the most commonly cited disability/impairment with 46 respondents (10%) selecting this category.

Within the open responses a number of respondents made reference to the effects of working conditions within the sector on mental health and well-being.

A more sustainable working pattern was called for to ensure that a healthier work–life balance is maintained.

It was cited that the working demands of the sector have a detrimental effect on the health and well-being of it's practitioners.

"I both experienced personally and witnessed in others the detrimental effects of long and unpredictable working hours on health and wellbeing and have had serious concerns about the health and safety of my colleagues on more than one occasion.... I can't help but believe this must have a negative effect on retention of skills and experience"

Calls were made for the greater regulation of working conditions particularly around working hours and the working week. With examples of good practise cited as having clear benefit for the welfare of film and TV freelancers.

"The US TV drama Outlander can be used as a case study – it is scheduled on a 5 day week and the positive difference this has made to the mental health of crew members is discernible."

Perceived Barriers: Ethnicity

53 (10%) respondents were from Minority Ethnic or Mixed Groups. This compares with 4% of the Scottish population (Census 2011) although it should be noted that minority ethnic groups make up a far higher share of the populations of Edinburgh (9%) and Glasgow (12%) where the majority of our respondents are located.

A total of 25 respondents identified ethnicity as a barrier to career progression. Of which 18 were Minority Ethnic, four were white Scottish/British and two were white European.

This means that 40% of Minority Ethnic respondents saw ethnicity as a barrier to career progression.

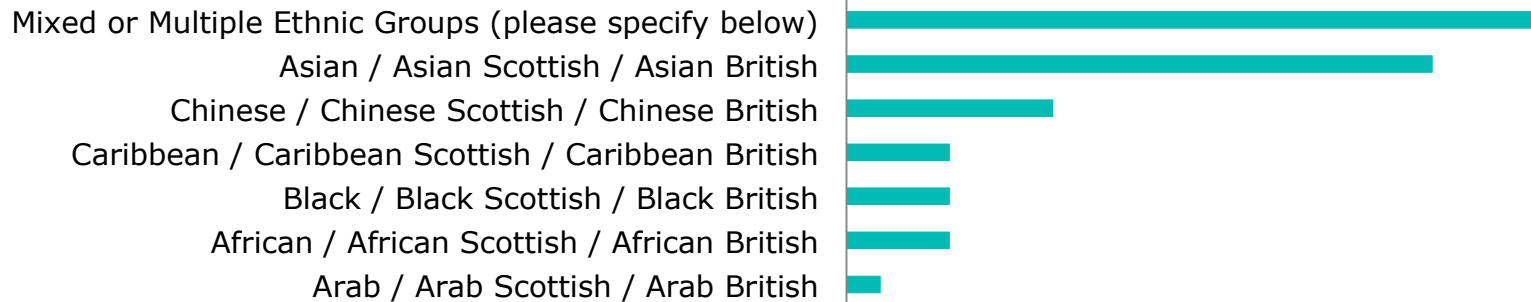
Some respondents cited the lack of role models or mentors as a barrier *"...there is no one whose been there that you know to give a leg up, its all your own initiative and hard work which is not always recognised if working with or around people who do not recognise that struggle or the effort needed."*

There was the perception that minority ethnic groups were *"regularly misunderstood and devalued"* and that *"white people often do not understand or resent the need for spaces that are orientated exclusively around people of specific racial identities."*

One practitioner felt that whilst there was lack of minority ethnic filmmakers in Scotland and the UK as a whole, their own experience had been positive *" these statistics don't put me off, Scotland has been most welcoming as a filmmaker, they don't see the colour of your skin, just your skills. And if they do want to talk about your ethnicity, it's in a positive and polite manner."*

Perceived Barriers: Ethnicity

Minority Ethnic respondents (n53)



Note: data for ethnicity has been regrouped to include those who responded 'other' and gave further details

Work profile of Minority Ethnic respondents

25% of respondents from non-white ethnic groups described their primary occupation as 'Director' (compared with 12% of all respondents).

Minority ethnic respondents were more likely to be working freelance (55% compared with 41%) and less likely to be in a permanent role (21% compared with 35%) (n=338).

Perceived Barriers: Nationality/Sexual Orientation

Non-British White respondents

Approximately 63 (12%) of respondents were from white non-British backgrounds.

57 were from other EU countries. These included Irish (15), Polish (4) Spanish (2), French (2) and many other nationalities and combinations.

Six respondents were white from non-European backgrounds including Canadian, USA and Australian.

"I feel in Scotland now it is more difficult to get work if you are not Scottish born."

"Even though I am an EU citizen working in the EU, I am still perceived as an immigrant."

"My age and the fact that I do not tick the proverbial and parochial boxes means that I do not get interview opportunities from film related establishments."

Sexual Orientation

31 (6%) respondents identified as Gay/Lesbian and 48 (10%) identified as Bisexual. In addition 12 respondents selected 'other' of which four stated 'pansexual', four stated 'queer' and the remainder selecting 'asexual', 'all' and 'questioning'.

15% of respondents from this group stated that they saw sexual orientation as a barrier to career progression.

Perceived barriers to career progression by this group were largely in line with the overall response with economic limitations being the highest followed by cost of professional training, staff structures at work and geographic limitations.

Perceived Barriers: Socio-economic

Economic barriers and social mobility featured highly as perceived barriers to progression which people faced in their career. Economic limitations was the most common barrier cited (55% of respondents).

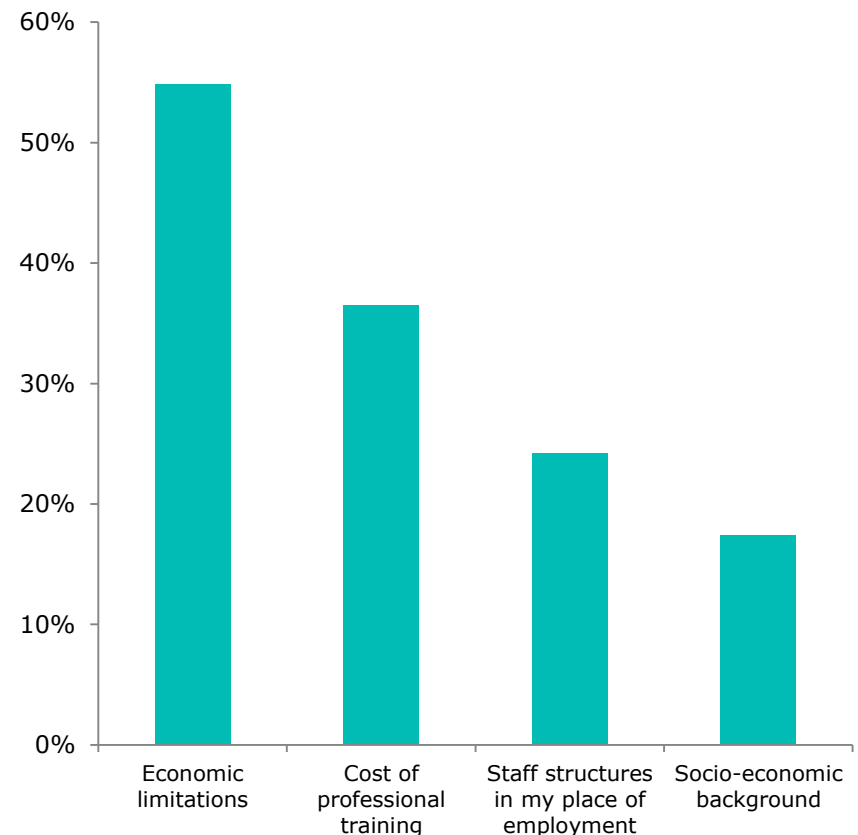
Other interconnected factors were – cost of professional training (37%), staff structures at work (24%) and socio-economic background (17%).

These socio-economic barriers were some of the most common issues highlighted in the open responses with 28 respondents citing their background as a barrier to progression.

"Socio-economic background is the biggest, most pernicious and least talked about problem in terms of equality in Screen in Scotland. It is single-handedly responsible for more inequality than all the other options on this survey."

"Modern working class voices in Scotland are not represented in Scottish media. There is a huge middle ground of Scottish society that wants to see themselves on Scottish screens. They are so used to being underrepresented that the current state of affairs amounts to cultural vandalism. "

**Perceived barriers to career progression
Socio-economic Factors (n310)**



Perceived Barriers: Class and Social Mobility

Issues around class and social mobility are complex, subjective and intangible. A number of themes came through in the open text question where people were asked about their experience of barriers which cut across the perceived barrier categories given in the questionnaire. These included Cronyism/Nepotism (20 respondents), Unpaid Internships (20 respondents) and Cultural/Familial barriers (4 respondents.)

In order to explore the issues around class and social mobility, further respondents were asked a number of questions regarding their social background. These included:

- whether they received a private education
- whether they received financial support to undertake education
- if they were the first in their family to attend university
- postcode of respondent was also requested allowing for analysis against the Scottish Index of Multiple Deprivation.

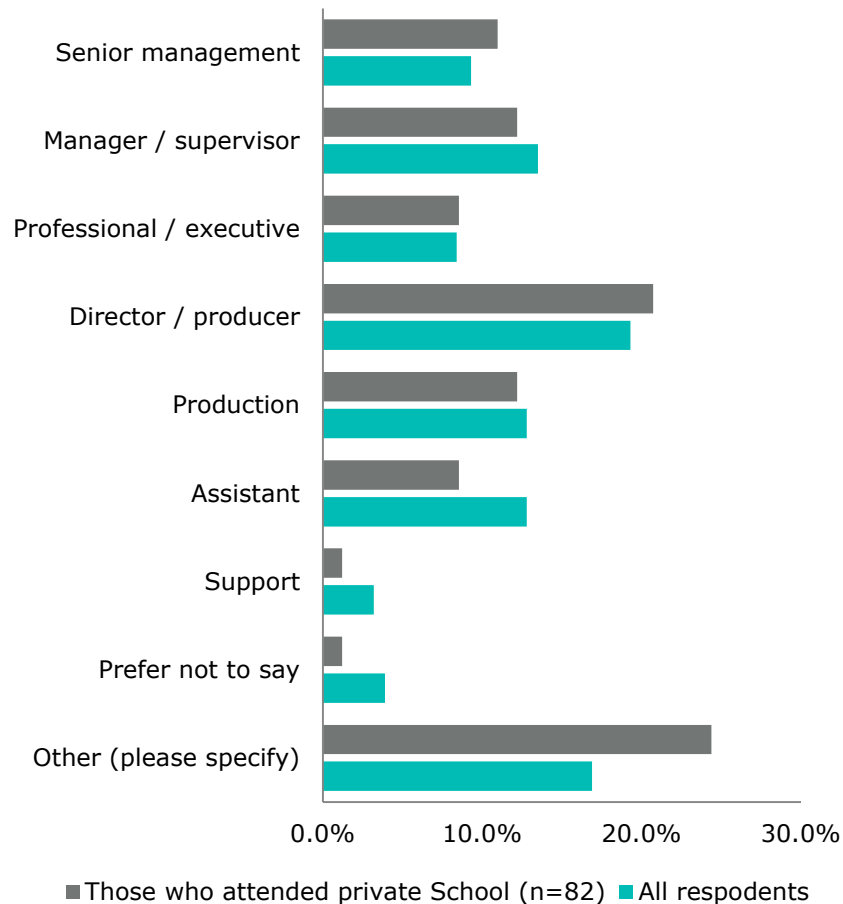
"In Scotland ..., I think the focus needs to be on class as much as ethnicity. "

Respondent profile and social background

- 19% of respondents went to private school. This compares with a 4% average for Scotland (SCIS 2016).
- 71% of respondents received financial support to undertake further or higher education.
- 45.7% of respondents who attended university were the first generation of their family to do so. (this is substantially lower than the Creative Skillset findings where 44% of respondents had a parent who was educated to degree level – suggesting 56% did not.)
- Of the 210 respondents who provided postcode data 17 (8%) lived in the lowest 15% of the Scottish Index of Multiple Deprivation.

Perceived Barriers:

Social mobility – Private Schooling

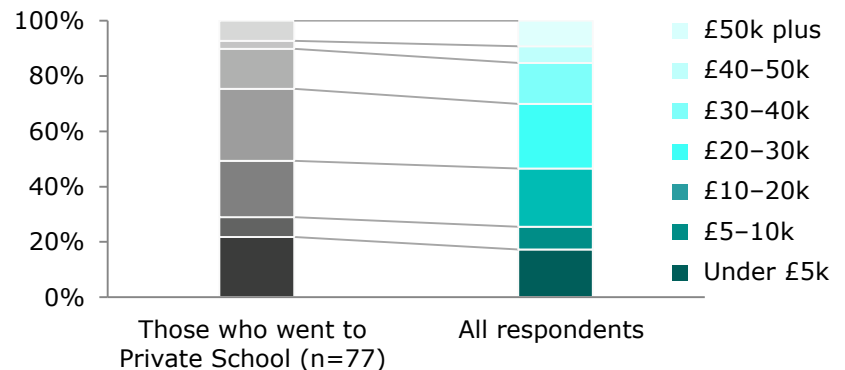


19% of respondents went to private school. This compares with a 4% average for Scotland (SCIS 2016).

Privately educated people were marginally more likely to have the roles of Director/Producer and Senior Management. However variation is minimal.

The Screen Sector earnings of privately educated people within our survey were slightly lower than the average of all respondents. With a smaller share of people in the highest earnings categories and larger share earning under £5k (19% compared with 16%).

Earnings from the Screen Sector – Privately educated and all respondents



Perceived Barriers: Stability and Financial Security

Many of the comments around economic barriers concerned the lack of stability and financial security in the sector:

- 47% of respondents were working freelance or as sole traders.
- 99 respondents (20%) stated they derive income from outside the Screen Sector. Of which 59 respondents (60%) stated that 50% or more of their income was derived from outside the Screen Sector.
- Responses to our survey indicate a relatively young sector with 65% being under 45.
- Responses to our survey indicate that earnings within the Screen Sector are relatively low.
- Work-life balance was highlighted by 49 respondents in the open text questions, highlighting the long and anti social hours and the challenges of combining these with parental and other responsibilities.
- A number of respondents highlighted the dominance of small businesses and the lack of job security associated with the sector.

"In reality we are barely getting by and are in masses of personal debt in order to have made our projects happen as they entail so much work. This is the experience of other friends who work in the arts... We get limited funding for the projects themselves but not to sustain us whilst we work 65+ hour weeks at the most intense times to execute those projects."

"There is not enough regular work in film/TV production in Scotland. During the autumn/winter months it is not uncommon to not receive any work enquiries between October – February, which makes budgeting throughout the year extremely difficult."

"I've found it hard to throw myself in this industry when I only had financial support from myself and therefore could not afford to do work placements or internships."

"Writing involves a lot of speculative work, which is unpaid, and while I do this work I have to work in another industry to pay the bills, which eats in to the time I could be screenwriting, and means I have less time to dedicate to my craft."

Perceived Barriers: Cost of Professional Training

The cost of professional training was the third most common barrier. As noted previously in this report the response suggests a highly qualified sector with 79% educated to degree level or above. However earnings within the Screen Sector are relatively low.

48% of respondents had a qualification in a Screen Sector related subject from college or university.

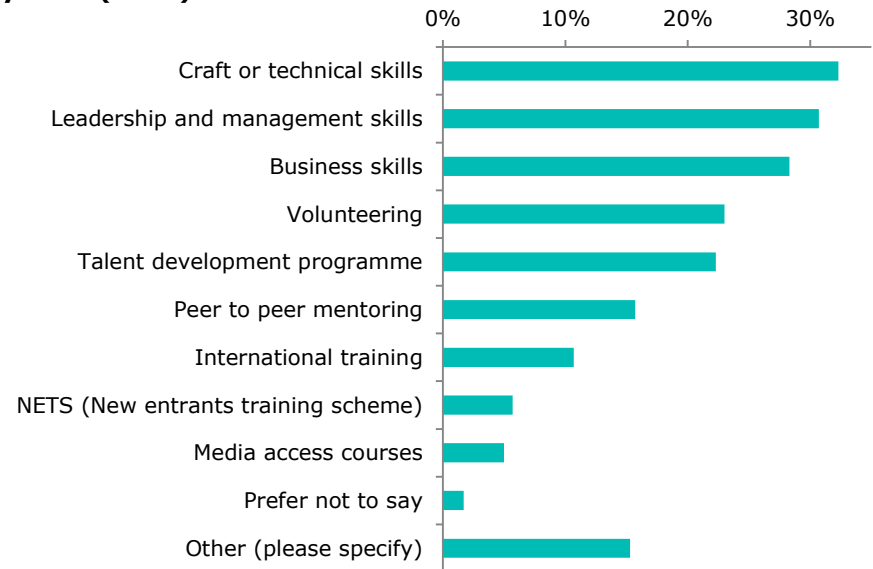
71% of respondents had received financial support to undertake their further education. The vast majority of this was through government student grants and loans. However 12 (2%) stated that they received support from parents/family and 26 (6%) stated they received scholarships or bursaries.

Only 285* (56%) respondents stated they had engaged in training, talent development or professional development in the last five years. The most common were craft and technical skills (32%) followed by leadership and management skills (31%). 23% had stated that they had undertaken volunteering.

An average of 53% of this activity was self-funded and 97 respondents (34%) stated that 100% of the activity they had undertaken was self-funded.

*This figure has been adjusted down from 300 to 285 to account for the 12 who responded 'none' in the other category. And 3 who responded 'prefer not to say'.

What skills training, talent development opportunities or professional development have you engaged with over the past 5 years? (n300)



Other included: Script development, training, Producers labs, Mentoring scheme, Self taught, On the job, Peer to peer, Informal/Networking

An average of **53%** of this activity was self-funded

Perceived Barriers: Cost of Professional Training – work experience

A key barrier to progression which was identified in a number of open text responses is the culture and prevalence of unpaid work opportunities.

- 21% (106) of respondents had undertaken some form of unpaid placement (apprenticeship, internship or work placement) compared to 12% (62) who had undertaken a paid placement
- 74% of internships, 73% of work placements and 40% of apprenticeships/traineeships undertaken were unpaid.
- 20 respondents raised the issue of unpaid internships in their open responses.

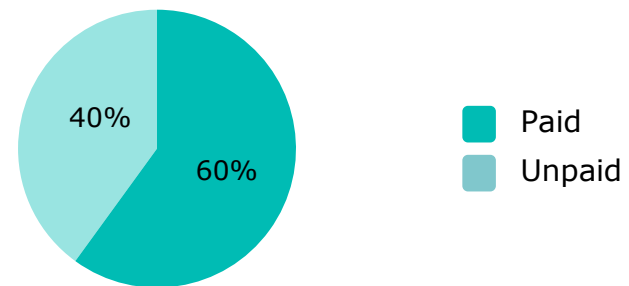
"The terrible custom of unpaid internships is a massive barrier to everyone who is not from a wealthy family."

"The huge expectation to work for little/nothing at the beginning of your career is massively limiting."

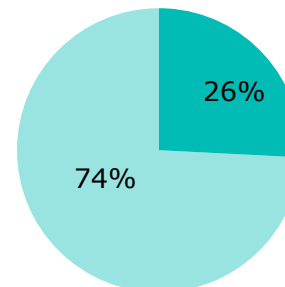
"I simply couldn't afford to take time off my day job to work for free to grow the contacts I needed to get the paid work, it was very difficult."

"I've found it hard to throw myself in this industry when I only had financial support from myself and therefore could not afford to do work placements or internships."

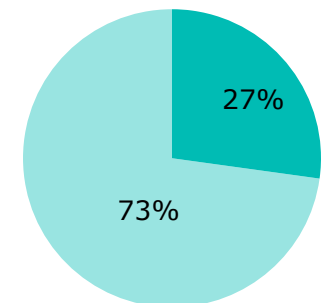
**54
Apprenticeships/traineeships**



60 Internships



95 Work placements

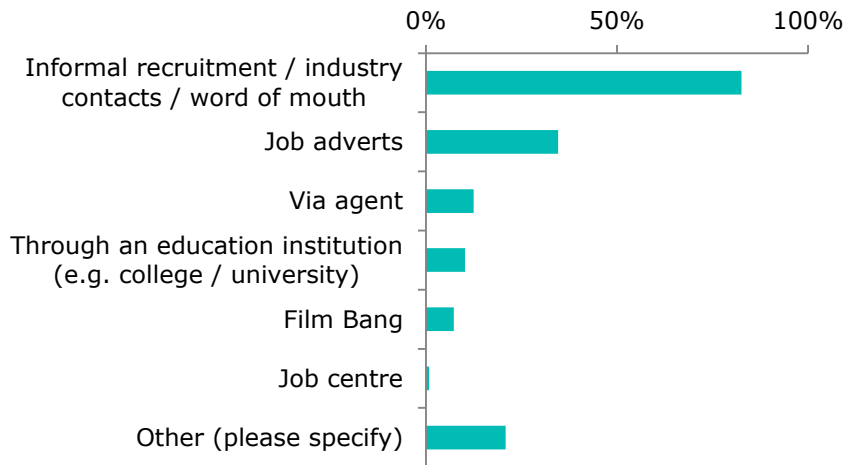


Perceived Barriers: Networks and Connections

By far the most common way for respondents to hear about employment opportunities was through 'informal recruitment/industry contacts/word of mouth' (82%) with the second most popular – job adverts – only used by 35%.

20 respondents highlighted issues of cronyism/nepotism in their open text responses.

How do you generally hear about employment opportunities?



Networking was conceived as a barrier to those who came to the sector without pre-existing connections

"Getting employment in this sector is too often about how well connected you are, which often comes back to social/economic background."

"It's very tough when you don't know the right people. Most work opportunities are not advertised online, but only by word-to-mouth."

Nepotistic employment practises and cultural bias were highlighted as recurring barriers

"I see plenty of nepotism and a socio-economic bias."

"There is often an atmosphere of elitism and a heavy amount of bullying which occurs towards new starts from established professionals."

"Our industry, nationwide (UK), tends to be sustained by cliques of similarly minded people limiting a broader range of talent etc... It simply underlines the 'it's not what you know but who you know' syndrome I have experienced over the years."

"...equally the network-y and clique-y nature of many employment practices in the sector is a real barrier to minority entrants - much more action also needed on the industry side to make sure that diversity happens...."

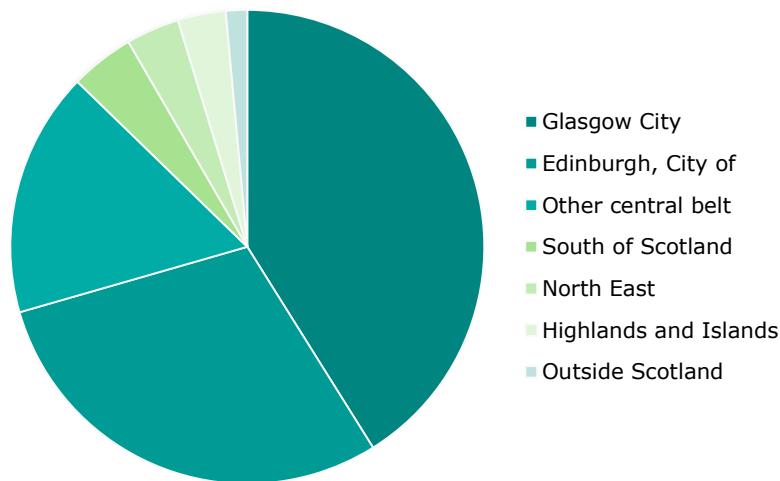
Perceived Barriers: Geographic

Geographic barriers were the second most common perceived barriers identified by 45% of respondents.

The majority of comments about the geographic limitations were in reference to the distance and lack of connectivity/networks with London. However six respondents also highlighted geographic limitations of not being based in Glasgow or the central belt.

Location data by Local Authority is available for 275 (54%) of respondents. This data shows that 41% of these respondents were based in Glasgow and 29% in Edinburgh and 19% from other central belt authorities.

Location of respondents (n275)



Respondents cited that the limited jobs in Scotland make opportunities highly competitive.

"I moved back to Scotland having lived in London and the US for over a decade, purely for a work/life balance. I do not regret that decision however both my work opportunities and income are significantly less as a result"

"The type of positions available in Scotland are not as prevalent as in London or even Manchester, staying in Scotland perhaps has restricted my opportunities."

The requirement to be well connected to London was financially challenging for some.

"Constantly having to make trips to London for meetings for potential jobs when based in Scotland, is a financial and time drain. Most people who make decisions are based in London. "

Discrimination from London-centric sector *who "see Scottish output only as "of Scottish interest"*

Commissioners were criticised for the 'lift and shift' approach of many productions coming to Scotland.

"There should be proper monitoring on the personnel being employed on 'out of London' productions. In my experience, this is widely abused with productions in reality still being run from London with largely London based personal. "

There was the perception that indigenous talent were not recognised in the same way as talent from elsewhere.

"I hear too much about talent being imported from outside Scotland with the excuse that these "imports" bring with them experience. Unless broadcasters, producers and the like take risks to employ and train the inexperienced in Scotland, nothing will change. "

Perceived Barriers: Institutional – funding bodies

In total 35 respondents raised issues about funding and development bodies and how they act as barriers.

Funding bodies

Applications for public funding was relatively low with only 25% of respondents having applied in the last five years.

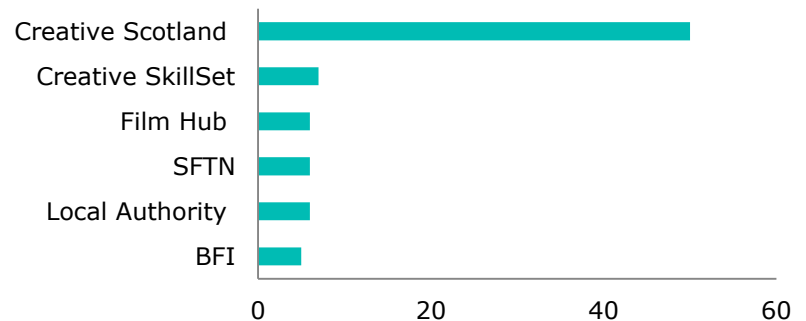
Creative Scotland was the most commonly applied to organisation with fifty respondents having applied. The second most common was Creative Skillset with only 7 respondents.

Thirteen respondents were critical of Creative Scotland, including criticisms of the organisations understanding and expertise, a perception that funding goes to a small handful of companies and a couple of comments that the application process was too complicated with limited feedback.

Four encouraged Creative Scotland and other funders to take risks and/or proactively address inequalities.

"Look to your own decision making. Ensure that your organisation, no matter how well meaning, does not replicate the imbalances that discriminate against women and ethnic minorities. Look at your schemes, ...who is actually being backed and supported as writers and directors?"

Public Bodies applied to..



75% had not applied for funding in the last 5 years

Only **15%** had applied more than once

Perceived Barriers: Institutional – broadcasters

BBC and other broadcasters

Three respondents were specifically critical of the BBC for bringing up Directors and other senior staff from London for Scottish Commissions.

Two were critical of the lack of socio-economic diversity within the staff at the BBC.

Two criticised lack of opportunities for new talent from BBC and the lack of domestic development of drama in Scotland.

"It is depressing that BBC Scotland fails to take any responsibility – or have any vision – for development of new talent. River City is a sinking ship and closed shop. There is no digital drama or comedy slot (which could easily perform the function of previous schemes like Tartan Shorts/Smalls) and develop content – and talent – which could then progress onto the broadcast channels, including BBC 3 online."

One mentioned the advantages of being a Gaelic speaker being a barrier for non-Gaelic speakers.

Appendix

Bibliography

SCIS (2016) – Scottish Council of Independent Schools, Facts and figures

<http://www.scis.org.uk/facts-and-figures/>

Scotland's Census (2011) – data taken from Scottish Government demographics summary,

<http://www.gov.scot/Topics/People/Equality/Equalities/PopulationMigration>

Scottish Government, Disability fact file -

<http://www.gov.scot/Topics/People/Equality/disability> (accessed 4 May 2013)

Further reading

Geena Davis Institute Research on Gender Bias in the Media: <http://seejane.org/research-informs-empowers/>

Directors UK - Gender:

<https://www.directors.uk.com/news/cut-out-of-the-picture>

Directors UK - BAME:

<https://www.directors.uk.com/campaigns/bame-directors>

EWA Where are the female directors in European Films?:

<http://www.ewawomen.com/en/research-.html>

BFI Diversity Standards <http://www.bfi.org.uk/about-bfi/policy-strategy/diversity>

Creative Skillset Media Workforce Survey

https://creativeskillset.org/assets/0001/0465/Creative_Skillset_Creative_Media_Workforce_Survey_2014.pdf

Create London Panic!

<http://www.createlondon.org/panic/survey/>

Channel 4, 360 Diversity Charter – One Year On:

http://www.channel4.com/media/documents/press/news/24114_C4%20Diversity%20Report_FINAL.pdf

Calling the Shots: Women working in key roles on UK films in production during 2015.

http://www.southampton.ac.uk/cswf/project/number_tracking.page

Methodological note

An online survey was produced and distributed via survey monkey.

The survey ran between 10 February and 07 March.

Analysis was carried out in-house by Maggie Page, Research Officer, Creative Scotland.

Analysis of the qualitative findings included a categorisation approach carried out by Maggie Page, Research officer and Rosie Crerar, Screen officer of Creative Scotland.

A data pack has been provided to accompany this report.

A copy of the original questionnaire is available on request.