

# **Women in the Victorian Film, Television and Related Industries**

**Research Report**

**Prepared by  
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### **Preface: 'It sounds a bit 70s to me'**

The title of this preface, *It sounds a bit 70s to me*, was drawn from the reaction of an industry member in response to my description of this project: to investigate women's current participation in audiovisual industries, and issues that affect that participation. This reaction reflects the current climate, where gender-based initiatives have been abandoned and are generally regarded as unnecessary. A perception of equity masks the fact that the position of women in audiovisual industries has not improved since 1992 when the last major survey (Cox and Laura<sup>1</sup>) was conducted. As this report illustrates, current figures demonstrate that women's proportional participation in key creative areas has not been increasing in the current decade (and in some fields, such as directing, it has been declining)<sup>2</sup>. This poses urgent questions, such as what this might mean for the kind of stories being told, and the textures or sensibilities developed in Australian film, television and other audiovisual product; it also implies there might be barriers to women progressing in these industries today, and suggests that these barriers may be invisible to those industries.

This research was funded by the Malcolm Moore Industry Research Grant, which is awarded for industry-partnered research projects. The late Malcolm Moore established this award through a perpetual bequest donated to RMIT; Associate Professor Lisa French was the recipient of the inaugural grant. This work was also made possible by the support or partnership of various organisations: Women In Film and Television (WIFT, Vic); Sue Maslin, Independent Film Producer (Film Art Media); The Australian Writers' Guild (AWG, Vic.); The Australian Film Institute (AFI); The Victorian Women's Trust; Film Victoria; and The Australian Teachers of Media (ATOM). Screen Hub assisted with promoting the survey to industry. Supporting partners assisted with the survey through making information to their memberships and/or networks, and in assisting with survey design and testing. In addition, this project was supported by an advisory board: Sharon Bell, Sue Maslin and Leonie Morgan (many thanks for their valuable advice and support). Consultant Jonathan Sargent (Stats On) was engaged to produce a quantitative report, including tables, and material from this collated data appears in this final report.

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<sup>1</sup> Eva Cox & Sharon Laura (1992) *What Do I Wear for a Hurricane? Women in Australian Film, Television, Video & Radio Industries*. Sydney: Australian Film Commission & The National Working Party on the Portrayal of Women in the Media.

<sup>2</sup> See Screen Australia (2006), *Proportion of men and women employed in various occupations in selected audiovisual industries, 1996–2006*: statistics compiled by Screen Australia primarily from unpublished data from the Australian Bureau of Statistics:  
<http://www.screenaustralia.gov.au/research/statistics/oeoccupxgender.asp> Accessed 20/2/12.

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## Rationale and significance

As Mary Crooks has observed, there is no gender lens. Issues of gender are not presently on the table – but they urgently need to be.<sup>3</sup>

As a project where scholarship connects with industry, this work has at its heart an ambition to investigate and make an impact on issues of social importance:

- participation (an analysis of, and the development of strategies to increase women's capacity to participate)
- equal representation (particularly in leadership roles)
- fair, diverse and equitable industries and workplaces (achieving equal pay and opportunities)
- recognising what women contribute and achieve.<sup>4</sup>

This research project investigates the quality of the working lives of Victorian women in the film, television and related industries (including digital media and games). It examines women's contributions, opportunities they have for their voices or stories to be heard, whether they are represented equally, and gathers qualitative data on whether they feel valued and respected within audiovisual industries. In revealing the experiences of women, this project informs those who want to work in it, and more particularly those who already do, with understandings of common experiences and the skills required to maintain a career. Currently there is no research into gendered representation (in front of or behind the camera) being undertaken by audiovisual industries, and this project has potential, given the industry partner participation, to set policy directions for the industry – and it is therefore hoped it will inform and lead industry.

One reason gender is not receiving higher priority is that individuals are not aware that inequality exists; in order to support efforts to correct an inequality, they must first recognise the existence of an inequality – this is a major aim of the survey. A 2009 study designed to engage men in gender initiatives found that 'Men who were more aware of gender bias were more likely to say that it was important to them to achieve gender equality'.<sup>5</sup>

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<sup>3</sup> Mary Crooks (2009), *The Gender Lens for Inclusive Philanthropy*, Victorian Women's Trust.

<sup>4</sup> The Victorian Government's *Victorian Women's Policy Framework 2008–11* (December 2008) has a key priority in the area of 'Representation and equity'; work is also part of the priority area 2: Education, work and economic independence.

<sup>5</sup> Jeanine Prime and Corinne A. Moss-Racusin, *Engaging Men in Gender Initiatives: What Change Agents Need to Know*, <http://www.catalyst.org/publication/323/engaging-men-in-gender-initiatives-what-change->

This research has broader ramifications, given that despite anti-discrimination policies, gender inequality is a persistent feature of employment in Australia,<sup>6</sup> and ‘many of the indicators of progress in equal opportunities for women appear to have ground to a halt’.<sup>7</sup> While ‘[o]ccupational discrimination against women continues to be a serious problem in Australia’,<sup>8</sup> over the last decade gender equality has largely vanished from the policy agenda.<sup>9</sup> This research will improve the visibility of gender issues in the Australian audiovisual industries.

### Executive Summary of Major Trends

#### ATTITUDES TO WOMEN & DISCRIMINATION

This survey revealed that the older age groups seemed to be less prone to discrimination and being denied opportunities owing to gender (e.g. 68% of respondents over 35 in this survey believed gender did *not* disadvantage them in positions held in the industry).

The majority of female respondents thought the situation had improved for women in the industry, but there had been more improvement in the last 10 years compared to the last 5 years, suggesting less improvement in attitudes towards women in the industry recently – or that women’s perceptions are that there is less improvement. This may be linked to women believing the economic situation has not improved. As in previous surveys, women were more cognisant that there was discrimination than men.

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[agents-need-to-know](#) Accessed 27/5/10. This study found that apathy, fear and ignorance were the major barriers stopping men from supporting gender initiatives.

<sup>6</sup> Sara Charlesworth, (2010) ‘The Sex Discrimination Act: Advancing gender equality and decent work?’ in Thornton, M (ed.) *Sex Discrimination in Uncertain Times*, Canberra: ANU E-Press.

<sup>7</sup> Australian Government/EWOA (2009) ‘Equal Opportunity for Women in the Workplace Agency’ *Annual Report 2008/09*, Nth Sydney: EWOA, p. 9.

<sup>8</sup> Braithwaite, V (1993) *The Australian Government’s Affirmative Action Legislation*. In R Callus, P Dawkins & S Dowrick (eds), *The economics and labour relations of Australian workplaces: quantitative approaches*. The University of Sydney: Australian Centre for Industrial Relations Research and Teaching, Monograph no. 10, p. 109.

<sup>9</sup> Thornton M (2004) ‘Auditing the Sex Discrimination Act’, keynote address, *Human Rights 2004: The Year in Review*, Castan Centre Annual Conference, Melbourne: 3 December.

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## INDUSTRY SECTORS

Women appear to be having more success in television than other parts of the industry, and achieving greater participation in it. The evidence to support this is strong because 41% of those surveyed were from the television sector, where there were numerous advances reported. The success and progress of women in the television sector is evidenced in that:

- women working in television were more optimistic and less likely to believe the industry had deteriorated for women, or report gender as a disadvantage
- women working in television had achieved promotion more often than in other sectors
- those working on serials/series television were more often earning \$75K.

This is a significant shift given that the television sector was reported in earlier surveys to be more difficult for women.

In contrast to the television sector, the video industry was not a good environment for women. Respondents in the video industry reported more cases of discrimination than the other industries – only 19% of video industry employees thought the situation had improved for women. Video industry workers were least likely to be satisfied with getting promotions at an acceptable rate and reported low satisfaction, lower pay and the highest reported dissatisfaction/desire to do another job). The film industry also reported a higher percentage of respondents who believed that things had deteriorated for women over the last ten years.

Of the survey group, the most popular jobs for both men and women were Producer (13%/10%), Director (10%/29%, Academia and Teaching (8%/14%) and Scriptwriter (8%/10%) as the four top job types of the respondents (see p.22). As was found in the 1992 survey, there are sectors where women's participation is low (such as directing), and high (such as producing); figures on the Screen Australia web site support the finding of women increasing participation and success in television, that the number of women directors has declined, and the existence of female ghettos such as production assistant and make-up artist.<sup>10</sup> The Women were mostly involved in production houses, own projects and independent projects. Those working in production houses were more likely to experience unequal division of tasks between the sexes than other areas of employment (27%); a quarter of respondents under the age of 35 admitted the same (suggesting ageism being experienced by the under 35 group). Men were more likely to be self-employed:

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<sup>10</sup> Screen Australia (2006), *Proportion of men and women employed in various occupations in selected audiovisual industries, 1996–2006*: statistics compiled by Screen Australia primarily from unpublished data from the Australian Bureau of Statistics:  
<http://www.screenaustralia.gov.au/research/statistics/oeoccupxgender.asp> Accessed 20/2/12.

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over half the men had their own company, compared to 19% of women. Women were more involved in the non-commercial TV (18%) than men (10%).

### AN AGEING INDUSTRY

The 1987 survey reported that 71% of women in the industry were under 35 years of age, while the 1992 survey reported 54%, suggesting an ageing female population in the industry. Even though the 2010 survey was Victorian-based, it reported just 37% of women under 35 years of age. The trend of an ageing audiovisual industry appears to be continuing, at least in Victoria.<sup>11</sup>

### TRAINING AND CAREER PATHWAYS

The industry an individual began working in tended to be the one that they developed a career in. A significant pathway to a career in audiovisual industries was through unpaid voluntary work (25% for women and 40% for men).

In the 1992 survey, it was found that women tended to over train and this survey verified that women are still more likely to be pursuing both undergraduate and postgraduate degrees than men, although for both sexes industry training or short courses were the most prevalent. Sixty-nine per cent of female respondents had undertaken courses.

Formal training was not positively correlated with full-time work, time in industry or income (no significant correlation existed between university education and gross yearly earnings for 2008/9 in the industry). This was a very interesting finding given the proliferation of media courses. This could be explained in that the respondents were older (the ageing industry – and those with qualifications were most often between 25 and 45). Those who had been in the industry for a long period were less likely to have formal training.

However, the survey found numerous unexpected advantages to formal training, even though when it came to rating the most important factors in getting a job in the industry, only 3% of respondents thought formal training was the most important – this is the industry rhetoric: contacts rule (as observed by 94% of respondents). However, the third highest response (for both men and women) to the most frequent job in the industry since July 2009 was work described as

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<sup>11</sup> As already noted, the survey was promoted via industry networks, in particular through the Writers and Director's guilds and the Australian Film Institute (AFI). This might explain the response of an older group if the memberships of these organisations are older, although it is not likely that this completely justifies the result of an ageing industry.



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academic/teaching (8% for women and 14% for men), and in order to work as an academic, formal qualifications are required and important. While the survey was not looking for this information, this question of whether formal qualifications are of importance to being a viable member of the industry was revealed through a number of cross-correlations. The positive outcomes of having formal training were numerous, given that those who had it were:

- more often in full-time work
- twice as likely to have applied for funding in the last 5 years (with a very high level of success)
- more likely to work for ABC/SBS/Pay TV – a reportedly highly remunerated sector
- of higher optimism, and felt there were greater opportunities for women – indeed, they were even more likely to report gender as an advantage.

People who did not have formal training were more likely (79%) to be negative and believe that ‘no opportunities’ was the main reason for preventing them from getting other work – potentially suggesting a lack of adaptability, or recognition of transferable skills (often a feature of formal training, where graduates of media courses, and arts graduates, have flexibility and ability to be lifelong learners – recognising or developing their skills).

There was another interesting correlation: those with formal training were more often working in documentary (and less likely to work in feature film 2008/09).

#### FAMILY RESPONSIBILITIES

Family responsibilities were not a significant hindrance in women attempting to find jobs in the industry; 76% agreed family was not an issue. This is a significant shift from the previous survey, where family responsibilities were rated as hindering ability to work in the industry (this is an issue for both women and men). However, 75% of women (compared to a little over half the men) did not have dependents living at home with them (indicating that men with children are more able to maintain a career in the industry than women are). Therefore, the female population in the industry has aged, and women with dependent children are not working in it. Where they did have dependent children, women experienced a lack of career mobility. In addition, there were some indicators that there may be more single parents (both male and female) in audiovisual industries (something that would need more research to determine but which is implied by the number of parents with sole responsibility for children).

Noting that the audiovisual industries are difficult across the board for people with children, the most difficult sector for both women and men was found to be directing. This was the only significant area where family responsibilities were reported as an impediment to careers.

#### GENDER AND DISCRIMINATION

Although under half of women sampled (40%) saw their gender as a disadvantage in positions held within the industry, this figure is still far greater than men who felt their gender was a disadvantage (14%). It is, however, interesting that some men believe their gender to be a disadvantage. In addition, quite a few open answers referred to discrimination, not from men, but from women in superior positions.

Men had higher awareness (29% compared to women 15%) of affirmative action/EEO policies operating within organisations they had worked in within the last 3 years, and the survey provided enough evidence that such policies are not widely recognised within the industry. The lack of awareness was particularly prevalent in television (especially ABC and SBS):

Awareness of affirmative action/EEO policies:

	Yes	No	NA
Film industry	26%	72%	2%
Television industry	7%	93%	0%
Video industry	38%	56%	6%
Cross-platform	0%	100%	0%

#### AGEISM

There was evidence in prose comments that young or older respondents at each end of the spectrum (under 25, or over 46 age groups) were experiencing ageism. For young women, the issue identified was that because of lack of experience, they were not getting opportunities. For older women, they identified issues such as younger people undercutting them with cheaper rates, or bias towards younger people who were networking with younger directors, or lack of opportunity (e.g. 'Lack of auditioning opportunities for actors in my age bracket and type').

#### EMPLOYMENT: REMUNERATION, SECURITY AND MOBILITY

The survey found audiovisual industries were very poorly remunerated (41% of women and 33% of men earning \$35K or below). There had been little increase in wages in the last five years (so not keeping up with inflation), and the lowest paid worked in technical areas and writing. Women

were more likely than men to have earnings below \$65,000 for the 2008/9 financial year. Thirty-eight per cent of men earned above \$66,000, compared to 28% of women.

Half of the female sample and a third of the men's sample worked for one person or organisation. So women possessed more stable employment where they only worked for one person or organisation. However, it appears that men may possess more stable employment where there were multiple employers (this may indicate men who are freelancers get more repeat hiring than women, however, given the male survey is too small to be statistically reliable, this would need further investigation); 57% of women worked for 5 or fewer employers, whereas 71% of men worked for 5 or fewer employers. More women were part time than men. Audiovisual industries have a high level of self-employed people, and both women and men spent large amounts of time doing unpaid development work on projects.

A little over half of people who currently have their own company had their first job in the film industry. This may indicate that this industry equips participants with the skills and background to form their own companies.

### **1. b. Background to the Survey**

Associate Professor Lisa French from RMIT University undertook a survey of employment of women in the film, television and related industries (including digital media and games) in Victoria. The aim of this investigation was to examine women's participation in the film, television and related industries (including digital media and games) in Victoria. The survey conducted in this research is modeled on the 1992 survey and, therefore, thanks and acknowledgement are offered here to Screen Australia and the 1992 researchers, Eva Cox and Sharon Laura, for allowing the use of their work.

The following report will detail all analytical methodology as well as report the key findings of the survey ([conducted](#) in November [2010](#) and finally described in this 2012 report).

## **2. b. Project Aims**

This research aims to provide a comprehensive, statistical and qualitative analysis of women's participation in Victorian audiovisual industries with a view to providing information for industry policy makers that will promote greater equity for women and identify problem areas or strategies for future initiatives and further research. Through collection of the data, and mapping the gender imbalances and possible reasons for it, this research provides an evidence base for action that is clearly overdue.

This project compares the current industry structure with the industry as studied in the last major survey (Cox and Laura, 1992) and takes this report as its benchmark. The 1992 report found that the Australian film and television industry was gender segregated, there were differences in job opportunities, the skills women needed in relation to those men needed (and the training women felt they needed to do), the levels of seniority or promotion achieved over time, and pay levels. This research discovered that many of the issues found in 1992 are still issues for audiovisual industries.

## **2. c. Survey Methodology**

Lisa French engaged a number of consultants to assist with the delivery of the survey. These were the company 'Strategic Data'/'Web Survey', who provided expertise in the physical design of the survey, marketing, et cetera, and 'Stats On' (Jonathon Sargent), a private analytical consultancy, that performed the statistical analysis of the survey. Stats On cleaned the data and performed any necessary recoding of responses for the proposed analysis. The following analytical techniques were applied to the survey using the statistical package SPSS.

### **Percentages and Charting**

Percentages contained throughout this report pertain to the proportion of the total sample a particular category represents. For example, '37% worked in production', implies 50 out of 135 respondents worked in production. In some cases the percentages were calculated using a filtered sample, for example, those who have dependents living at home.

Cross-tabulations were also developed so the sample could be segmented, meaning numbers could be expressed as a percentage of the sub-groups in the cross-tabulations. For example, using age as a sub-group, 50% of people aged between 36 and 45 were in production. The sub-groups used in the segmentation were Gender, Job Type (Creative; Production; Technical), Employment Area

(Film; TV; Video; Cross-Platform), Employer (Own Project; Own Company; Commercial TV; Production House; Independent Project; ABC/SBS/Pay TV; Digital Media), Age Group (35 years and under; Over 35 years), Do you think there is a gender disadvantage (Yes/No), Gross Yearly Earnings (Up to \$35k; \$36k to \$65k; \$66k to \$85k; \$86k+), Jobs limited by family (Yes/No) and had formal training (Yes/No).

Where possible, the percentages are included as bar charts for easier interpretation. Using the data from the gender segment in the cross-tabulations, the bar charts have been 'stacked' so Female and Male responses can be compared.

### **Significance Testing**

Significance testing is a common statistical method when comparing percentages in cross-tabulations; it isolates which categories are noticeably different from others within the sub-groups. Without entering into too much detail regarding the procedure, the category percentages within the subgroups that were recognised by the algorithm as being significantly different (for example, Female = 83%, Male = 17%) have been reported in Section 4.

### **3. Sample Details**

The survey had a total of 135 completed responses, 114 of those being women (there were 197 with incomplete surveys, but data has only been gathered from the 135 complete responses). The 1992 national survey had 148 responses from Victoria, which is a similar size to the 2010 survey, therefore making valid any comparisons between the results of the two surveys.

The final respondent number of 135 was seen as statistically valid for the analytical procedures carried out in this project. The male sample of 21, however, is statistically small and should not be treated as a true reflection of males in these industries.

The survey sample was largely people from film and television. It was made up of men largely working in the film industry (43% compared to 32% women), while women who completed the survey were strongly drawn from the TV industry (40% compared to 29% men). Where this report refers to 'industry', this infers the audiovisual industry, although the survey was dominated by responses from the film and television sector.

The majority of those surveyed had been in their industry more than 10 years (62% of women and 76% of men), indeed, many had been working 15–25 years (52% of men and 29% of women).

In employment area categories there is a shortage of respondents working in digital media. This is likely to have been caused by the survey being promoted by Australian guilds and unions, whose memberships work in more traditional areas of employment within audiovisual industries.

#### **4. Survey Analysis**

##### **a. Key Results**

*The film industry suffers from the 'mateship myth': it's very blokey.*

*Older women are thwarting the progress of a threatening successor.*

Q2 – What is your gender?

Eighty-four per cent of the sample was Female while 16% was Male. The gender percentages are reflective of the sample only, and by no means represent the gender proportions of the industry. The male sample is more for comparative purposes and is indicative only given the small male sample.

Ninety-three per cent of the sample worked in a capital city.

Q5A - Based on your overall experience in the film and TV industries, would you say that the situation for women in the last five years has stayed the same, improved, or deteriorated?

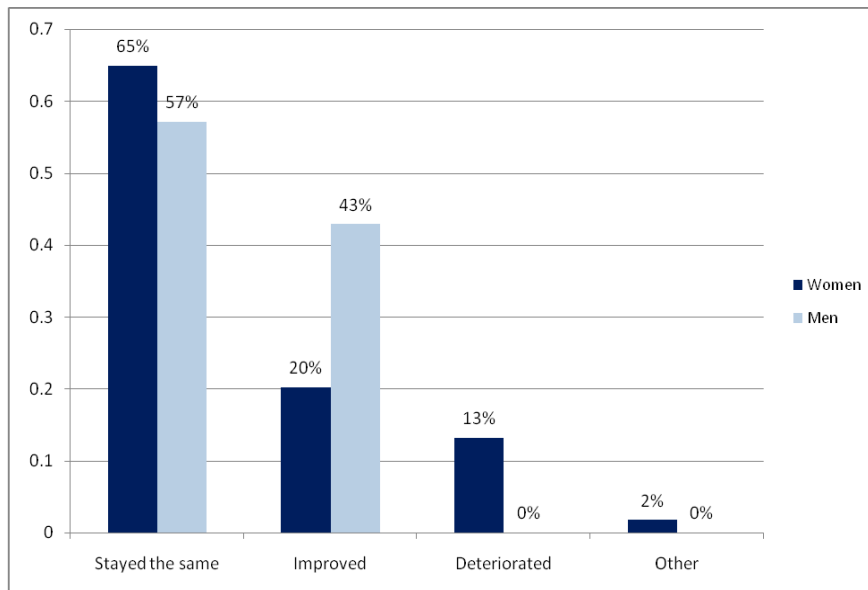
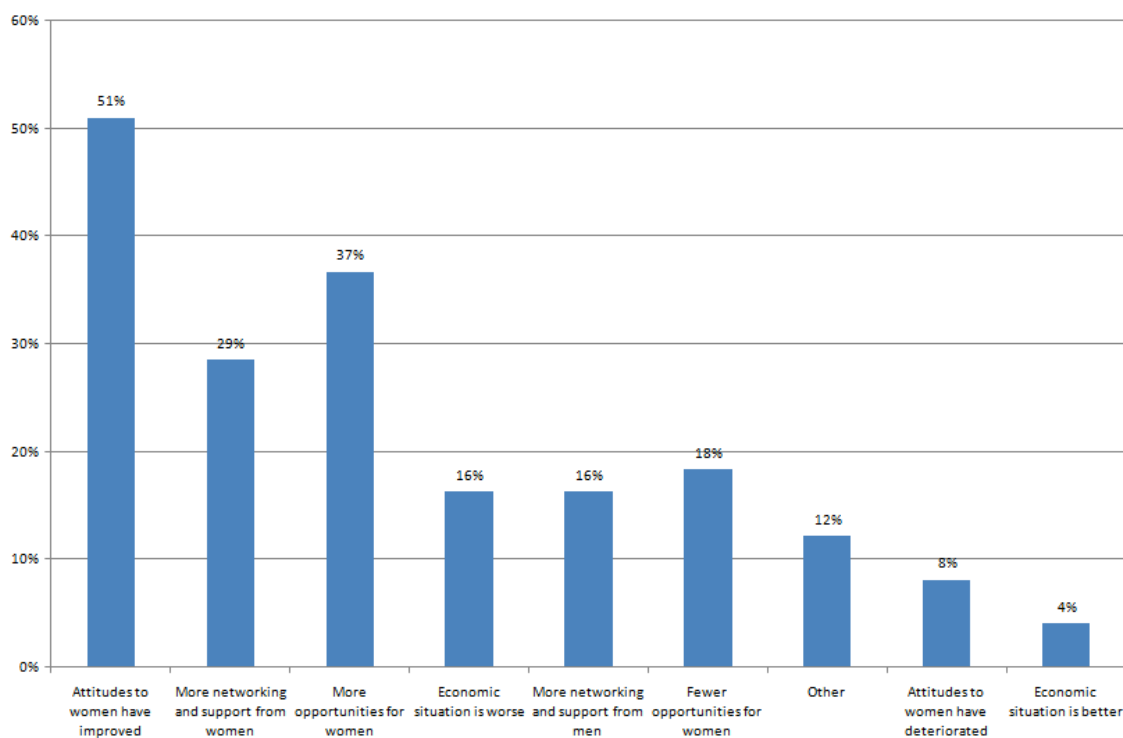


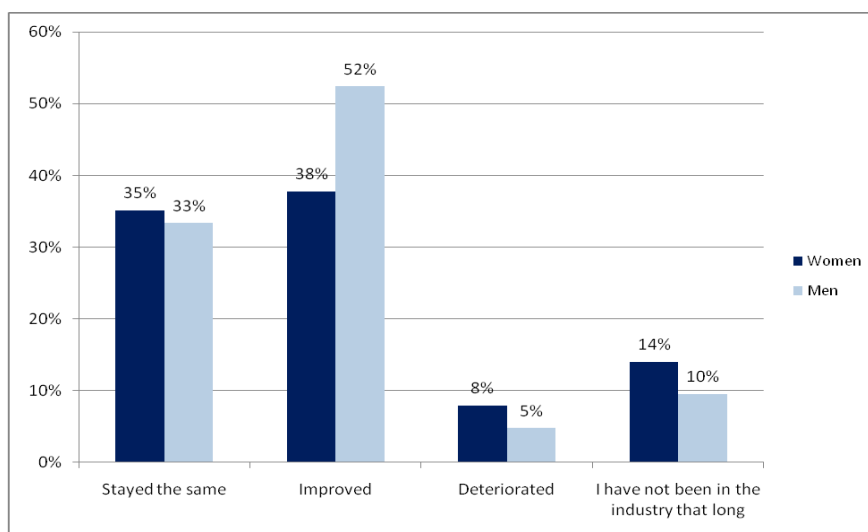
Figure 1 shows a gender inequity when it comes to views on improvements for women in the last 5 years – only a fifth of women believed there has been improvement compared to nearly half the men. No men believe the experience had deteriorated for women.

Q5B - What would you say are the main changes for women in the last five years?



The majority of women agreed attitudes to women have improved, but only 4% agreed the economic situation is better.

Q5C - Based on your overall experience in the film and TV industries, would you say that the situation for women in the last ten years has stayed the same, improved or deteriorated?



Thirty-eight per cent of women believed things have improved for women in the last 10 years, compared to the 20% who believed things have improved in the last 5 years. The number of women saying things had stayed the same in the last 10 years decreases to 35% from 65% (last 5 years).

Comparisons between Q5A and Q5C tables illustrate that it is perceived that there was a greater improvement in the last ten years, compared with the last five years, where it was reported to be the same or static to a higher level, suggesting a general slowing of momentum for women in the last five years (compared to the last ten).

Q5D - What would you say are the main changes for women in the last ten years?

Category	Last 5 years		Last 10 years	
	Female	Male	Female	Male
Attitudes to women have improved	43%	89%	65%	75%
More opportunities for women	30%	67%	43%	58%
More networking and support from women	25%	44%	28%	58%
Economic situation is worse	20%	0%	15%	8%
More networking and support from men	13%	33%	15%	33%
Economic situation is better	10%	0%	9%	25%
Fewer opportunities for women	23%	0%	9%	0%
More specific training for women	3%	11%	7%	25%
Attitudes to women have deteriorated	15%	0%	4%	0%
Other	15%	0%	4%	0%

Of those respondents saying the situation for women had not stayed the same, fewer women agreed attitudes to women have improved in the last 5 years (43%) than the last 10 years (65%).



Eighty-nine per cent of men thought attitudes to women have improved in the last 5 years, while no men agreed there were fewer opportunities for women in the last 5 years and 10 years.

### Subgroups

- Respondents earning \$85k+ were more likely to have noticed an improvement in the situation for women in the last 5 years.
- Respondents of 35 years or older agreed attitudes towards women had improved more so than under 35 years.
- Forty-two per cent of respondents who received formal training agreed there were more opportunities for women, while only 25% of non-trainees thought this.
- A higher percentage of respondents in the film industry agreed things had deteriorated for women in the last 10 years than in TV or video.

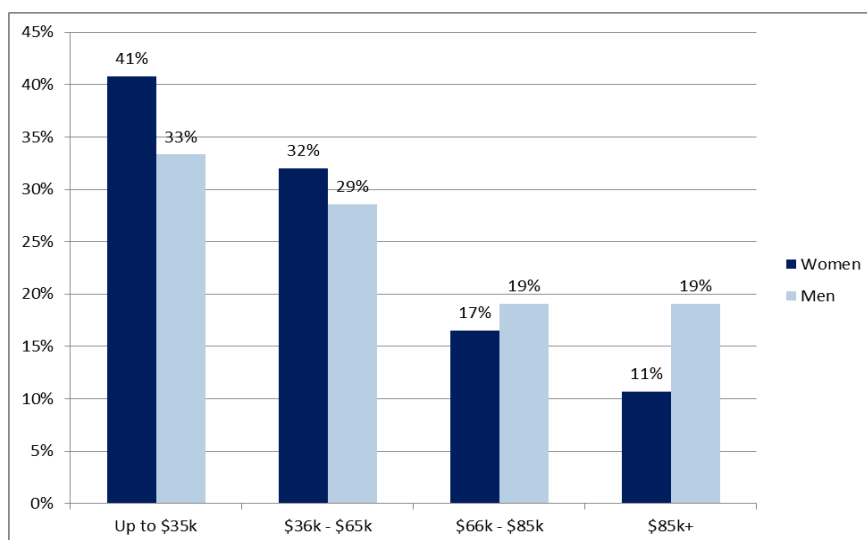
### Comment

The industry is ageing and those who have maintained a career are receiving higher remuneration and are therefore rating the industry as having improved; however, this is not the case for all sectors of the industry, particularly younger women. There is some evidence that the film industry, which has traditionally been more supportive to women, is now more difficult; those achieving promotion and increases in salary are more likely to be found in television.

#### b. Income

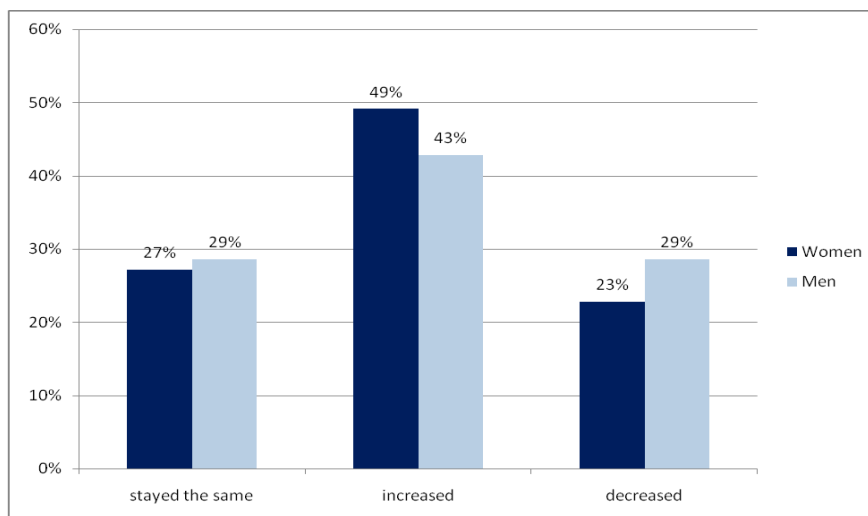
*There are no pay rises whatsoever at this commercial network, even after asking. And the rate is lower than other organisations. There is no level across the board for wages.*

Q7B - What were your gross yearly earnings for the 2008/09 financial year?



Women were more likely than men to have earnings below \$65,000 for the 2008/9 financial year. Thirty-eight per cent of men earned above \$66,000 compared to 28% of women.

Q6H - Has your income over the past 5 years increased, decreased or stayed the same?



Forty-nine per cent of women admitted they had pay increases in the past 5 years, 6% more than men. Overall, there was little discrepancy between genders with regard to pay shifts.

### Subgroups

- Technical workers were most likely to have yearly earnings under \$35k than creative or production.
- Thirty-eight per cent of respondents in the TV industry, 30% in film and 0% in video, had earnings above \$75k.
- Commercial TV employees had the highest earnings, while people working on their own project had the lowest.
- Forty-eight per cent of respondents who believed a gender disadvantage existed earned less than \$35k compared to 33% who didn't believe there was a disadvantage.
- TV industry employees (57%) were more likely to have realised a pay increase over the past 5 years, while 38% of the film industry agreed their pay had stayed the same.
- Thirty-eight per cent of people who had their own company had realised a pay decrease in the last 5 years.

### Comment

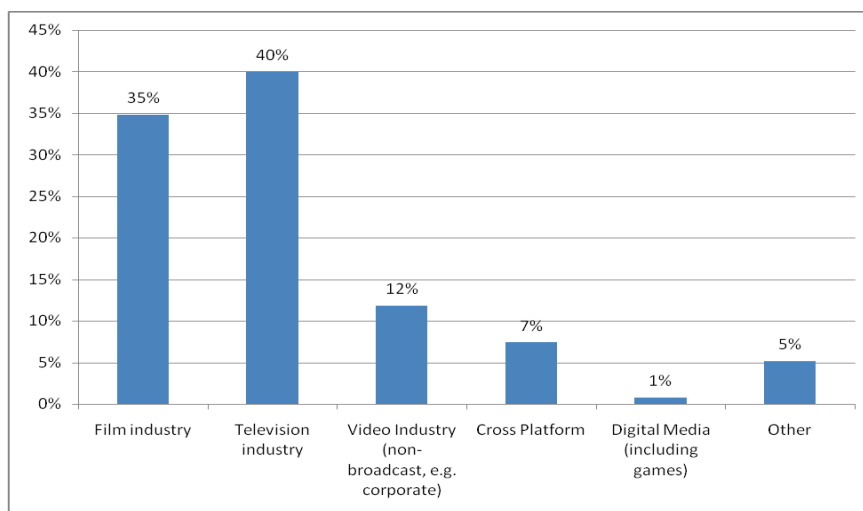
Half of the men and women surveyed had salaries that had stayed the same or decreased in the past 5 years. This indicates the industry is not keeping abreast with inflation, and salaries are low, without satisfactory promotion or salary increase. Those who were in television, or those who were self-employed, were the most likely to have increased their financial position.

### c. Employment

*There are many opportunities to work in film and television, especially from advertised positions on websites ... But most of the positions are voluntary and for low budget projects. I have worked in different areas so far, in order to remain and progress in the industry, but most of the work has been on a voluntary and deferred wage basis. This has allowed me to be in a higher position than if I were to go for a paid position, and broaden my network of connections, but has meant being both poor and uncertain of future financial ...*

*There tends to be a trend in Australia towards woman [sic] holding the producing roles and men being considered the 'artists' and taking the writing/director roles. There needs to be more women directors especially.*

Q6A - Is your employment mainly in the film, video or television industry?



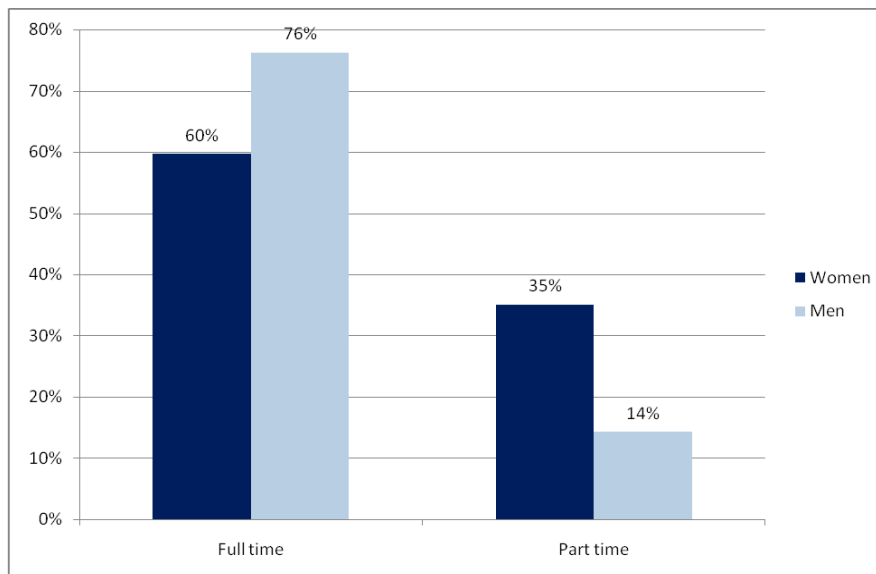
Most respondents were employed in the television industry, with only 1% employed in digital media.

#### i. Employment Status

Q6B - Are you currently in paid employment?

Seventy-seven per cent of respondents were in paid employment with negligible difference between men and women.

### Q6C – What is your work status?



More men work full time than women with the reverse true for part-time work.

### Q6D

- Are you largely self-employed?

Fifty-seven per cent of women and 67% of men were largely self-employed.

### Subgroups

- Sixty-two per cent of respondents involved in independent projects work in the film industry, while 32% of own projects were in the video industry.
- Twenty-eight per cent of employees in 'creative' areas and 38% of people in independent projects were not in paid employment.
- Seventy-two per cent of respondents in the TV industry were full time, while technical roles in the industry were more likely to be part time.
- People who believed there was a gender disadvantage were more likely to be part time (39%) than those who did not believe (27%).
- Interestingly, almost three-quarters of respondents who had not had formal training were in full-time work, whereas 56% of people who had formal training were in full-time work (but it is noted that those with formal training were more likely to be younger, and to be women and women were more likely to have undergraduate/postgraduate degrees).
- The 'Jobs limited by family' category showed no significant difference between full- or part-time work.
- Eighty-four per cent of creative employees and 67% of people 35 years and older were largely self-employed.
- A larger proportion of people who believed gender disadvantage existed were not largely self-employed.

## Comment

The industry has high unemployment, significantly above the Australian unemployment rate of 5.1%.<sup>12</sup> In addition, it has a high level of self-employed people. On top of being very lowly paid, technical employees were often part time, as more often were women. As indicated below, they also spend a lot of time undertaking unpaid work.

Q10A - Did you spend any time in the last financial year in unpaid film/TV/video PROJECT DEVELOPMENT e.g. securing finance, presales, script development?

A large majority of respondents had spent time in unpaid work (68% of women and 76% of men). Of these women, 21% spent 50% or more of their time on these projects, while 31% of these men spent 50% or more.

### ii. Skills

*Most positions e.g. at ABC, demand web 2.0 skills for multiplatform content, which denies people like myself with TV/video skills and qualifications the chance to work cross-platform.*

Q4A - Do you consider that you have professional skills in any of the following?

Skill	Female	Male
Producer	29%	43%
Script	26%	57%
Production management	25%	0%
Other	24%	10%
Direction	18%	57%
Postproduction	11%	5%
Editor	9%	19%
Camera	9%	14%
Journalist presenter	5%	0%
Production design	5%	0%
Distribution marketing	4%	14%
Sound	4%	0%
Support services	4%	0%
Casting	4%	0%
Continuity	4%	0%
Lighting	4%	0%
Art direction	3%	5%
Costume	3%	0%
Makeup hairdresser	3%	0%
Animation	2%	0%
Music	2%	0%
Technical TV production	2%	0%
Digital media designer	1%	0%
Digital media developer	1%	0%

<sup>12</sup> Source for unemployment: <http://www.abs.gov.au/ausstats/abs@.nsf/mf/6202.0> Accessed 6/3/11.

There was a clear bias towards males stating they have skills in the areas of Production (43%), Script (57%) and Direction (57%). Although the sample of men was small, only women filled the more creative roles, such as music (2%) and animation (2%).

Digital skills are the least possessed by both women and men who undertook this survey. This may be explained in that the survey was promoted through industry guilds and unions representing people working in the more traditional areas (in particular, producers, writers and directors). This may be a marketing issue for the survey, which did not have an adequate take-up by people working in digital media.

### Subgroups

- Almost two-thirds of respondents with producer skills worked for their own company.
- People with script skills were more likely to be over 35 years, but most likely to also be earning under \$35k.
- Director skills were correlated with jobs being limited by family, implying this work is particularly difficult for those who have family responsibilities.

### Comment

A comparison of the grid for questions 4A and 4B shows that both men and women have skills they are not using in their most frequent employment since July 2009 (or that if they are using them, they are not getting paid to do so).

### iii. Job Type

*In my particular role as a DOP, I'm often considered 'safe harbour' for a director in a production environment, especially with first-time directors ...*

*The main barrier for me is the opportunity to move from one department to another e.g. from content services into the producer production pool.*

Q4B - What has been your current/most frequent job since July 2009?

Job	Female	Male
Producer	13%	10%
Director	10%	29%
Academic/Teaching	8%	14%
Scriptwriter	8%	10%
Production coordinator	4%	0%
Actor	4%	0%
Administration/Policy	4%	0%
Editor	3%	5%
Line producer	3%	0%

Producer's assistant	3%	0%
Production manager	3%	0%
Publicist	3%	5%
Researcher	3%	0%
Art director	2%	0%
Cinematographer	2%	5%
Makeup artist	2%	0%
Script editor	2%	0%
Sound designer	2%	0%
Animator	1%	0%
Assistant director (film)	1%	0%
Associate producer	1%	0%
Audio recordist	1%	0%
Casting coordinator	1%	0%
Critic/Reviewer	1%	0%
Festival curator	1%	0%
Production manager	1%	0%
Production sec/Assistant	1%	0%
Screen culture	1%	0%
Script consultant	1%	0%
Sound recordist	1%	0%
Stills photographer	1%	0%
Training officer	1%	0%
Boom operator	0%	5%
Distributor	0%	5%
Executive producer	0%	5%
Journalist	0%	5%
Set decorator	0%	5%

The most popular jobs are common to both women and men: Producer (13%/10%), Director (10%/29%), Academia and Teaching (8%/14%) and Scriptwriter (8%/10%) are the top 4 job types.

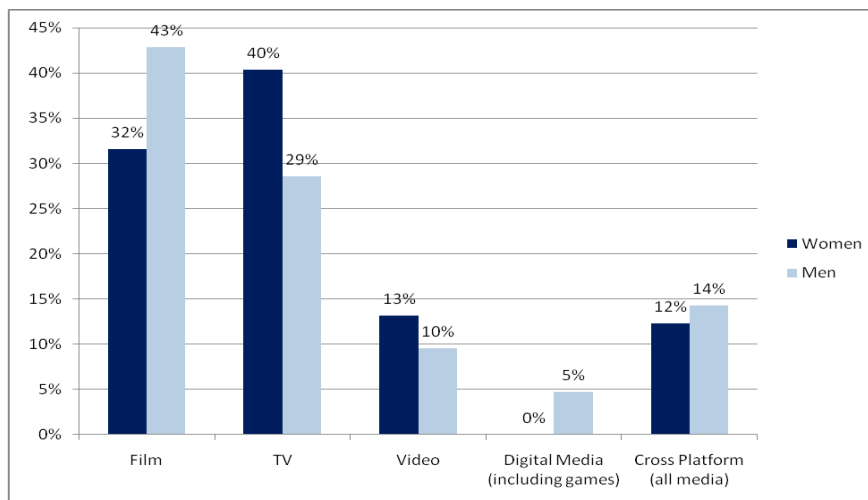
Q6F - Do you have management responsibilities?

Sixty-seven per cent of respondents had management responsibilities. There was no significant difference between genders with regard to management responsibilities.

### **Comment**

In the 1992 survey, 57% of women and 63% of men had management responsibilities; this implies that women have therefore increased their management roles in the industry.

### Q6G - Do you work primarily with TV, Film, Video or Cross-Platform?



The survey sample was made up of men largely working in the film industry (43% compared to 32% women), while women who completed the survey were strongly drawn from the TV industry (40% compared to 29% men).

### Subgroups

- A large proportion of people in cross-platform employment and the 35+ age group had management responsibilities.
- Ninety-five per cent of people who earned between \$75k and \$85k had management responsibilities.
- Sixty-four per cent of production house employees work primarily with TV.
- Slightly over half of people earning between \$45k and \$65k work primarily in TV.

### iv. Current and Recent Employers

*I am working for myself to generate a career that fulfils me and a work/life balance I can manage. I intend to have children and am setting myself up in a way that is flexible, that I can continue career progression, and the responsibilities of family.*

Q8A - Of your work in the industry in the 2008/09 financial year, did you work mostly for only one person/company/organisation?

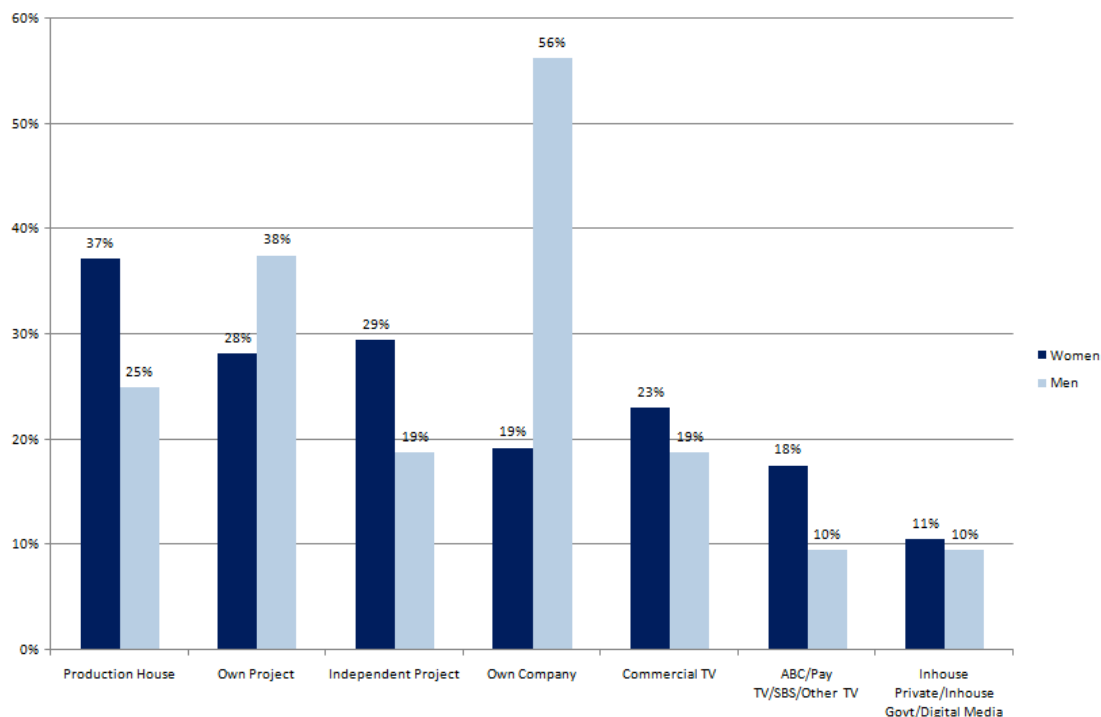
Half of the women's sample and a third of the men's sample worked for one person or organisation. So women possessed more stable employment where they only worked for one person or organisation.

Q8B - How many different people/companies/organisations did you work for?



Fifty-seven per cent of women worked for 5 or fewer employers, whereas 71% of men worked for 5 or fewer employers, suggesting that men may possess more stable employment where there were multiple employers (this may indicate men who are freelancers get more repeat hiring than women, however, given the male survey is too small to be statistically reliable, this would need further investigation).

Q9 i) - Which of the following did you work for last year?



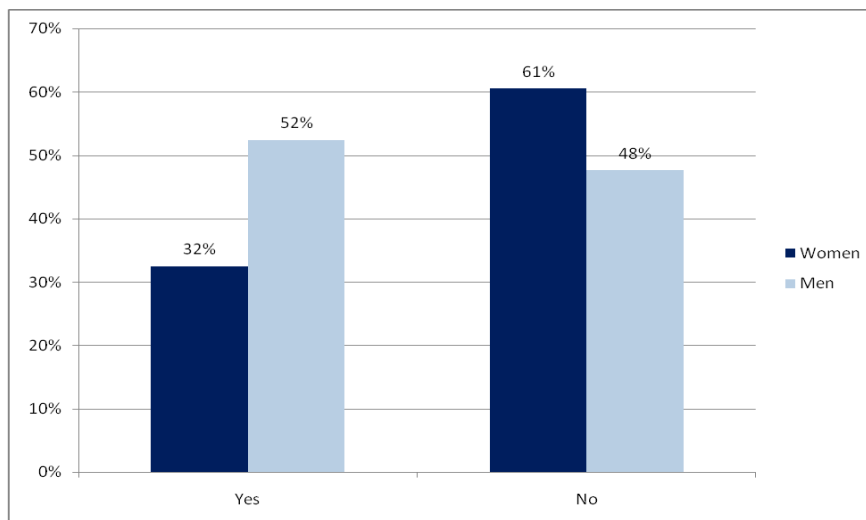
Women were mostly involved in production houses, own projects and independent projects. There was also a relatively high representation on commercial TV (23%).

Men were more likely to be self-employed: over half the men had their own company, compared to 19% of women. Women were more involved in the non-commercial TV (18%) than men (10%).

Q9 ii) – Did you work for any others last year?

Other employment included own projects (Female 17%/Male 33%), Production House (14%/19%), Independent Project (13%/14%), ABC (11%/14%), Pay TV (6%/14%) and SBS (5%/5%).

Q11A - Thinking about your current main job/job type, are you satisfied that you are getting promotion (e.g. more senior types of employment/more money) at an acceptable rate?



Only a third of women thought they were receiving promotion at an acceptable rate, while over half of men thought the same. However, it is noted that women working in television had achieved promotion more often than other sectors (57% in TV, compared to film, where only 38% had achieved promotion in the last five years).

*There are different expectations of job performance between men and women – men with less aptitude/fewer skills being promoted within organisations by other men.*

### Subgroups

- Employees of commercial TV were far less likely to work for one person/company/organisation (86%) than people working for themselves or in a production house.
- Almost half of TV industry employees worked for production houses last year, while 56% of video industry employees worked on their own project.
- Respondents aged 35 and under were most likely to have worked with production houses and independent projects, while over 35s were most likely to work for their own company or on their own project.
- A little over half of people earning between \$75k and \$85k worked for a production house last year, while a little over a third of people earning under \$35k worked on their own project.
- Video industry workers were least likely to be satisfied with getting promotions at an acceptable rate (this appears to be a poor sector for women when combined with low satisfaction, higher reported discrimination, lower pay and the highest reported dissatisfaction/desire to do another job).
- Seventy-six per cent of respondents who believe a gender disadvantage exists are unsatisfied with their promotion rates.

## v. Type of Products

### *Lack of opportunity in independent documentary production*

Q13 - What were the main types of productions you were working on in 2008/09?

Type	Main	Other
Feature films	34%	13%
Documentary	31%	12%
Serials/Series	17%	8%
Mini-series/telemovie	12%	8%
Drama short	12%	12%
Other	10%	NA
Light entertainment (variety/talk/quiz)	9%	2%
Cross-platform	8%	4%
Corporate film/video	7%	10%
Children's television	7%	5%
Educational videos	7%	7%
Website/Interactive media	7%	7%
Music clips	6%	7%
Digital media	6%	3%
Commercials/promo	5%	8%
Govt department film/video	3%	1%
News/current affairs	2%	3%
Experimental film/video	1%	4%
Sport	1%	1%
Games	1%	1%

Feature Films (34%), Documentary (31%) and Serials/Series (17%) made up the majority of 'main' work, while 'other' work (not the main area of employment) was: Feature Films (13%), Drama Short (12%), Documentary (12%) and Corporate Film/Video (10%).

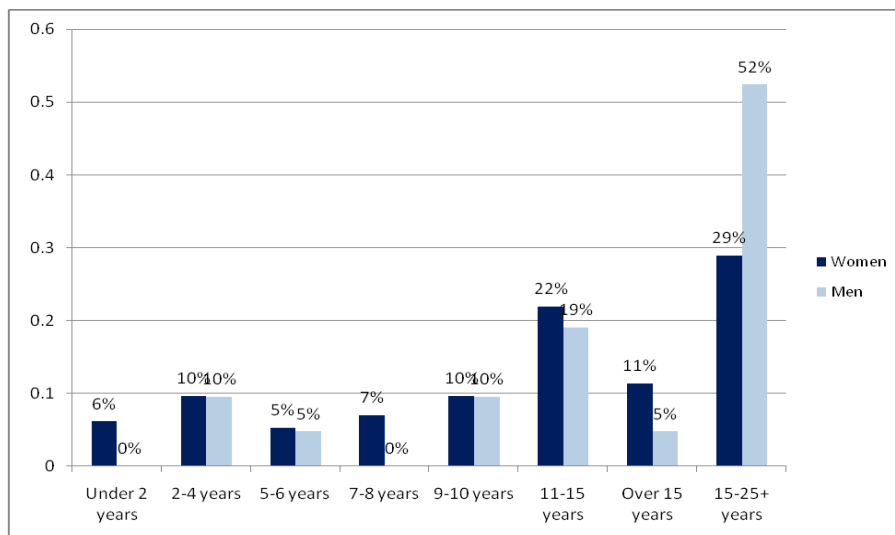
### **Subgroups**

- Respondents working on Serials/Series were more likely to earning \$75k+ than lower pay levels (but the largest proportion of the respondents – 41% – started in television as their first job, and this group had been in the industry for more than ten years).
- Respondents with formal training were more likely to be working on documentaries than those without training, while the opposite was true for people working on feature films in 2008/9.

## vi. Length of Time in Industry

*Been here for 4 years and still no promotion.*

Q1 - What is the total length of time you have worked in the film/video/television industries?



Based on this sample, a skew exists in the industry toward people who have worked in the industry for over 15 years, making up 43% of the industry. The other categories are under 5 years (15%); 5–10 years (21%); 11–15 years (21%).

### Subgroups

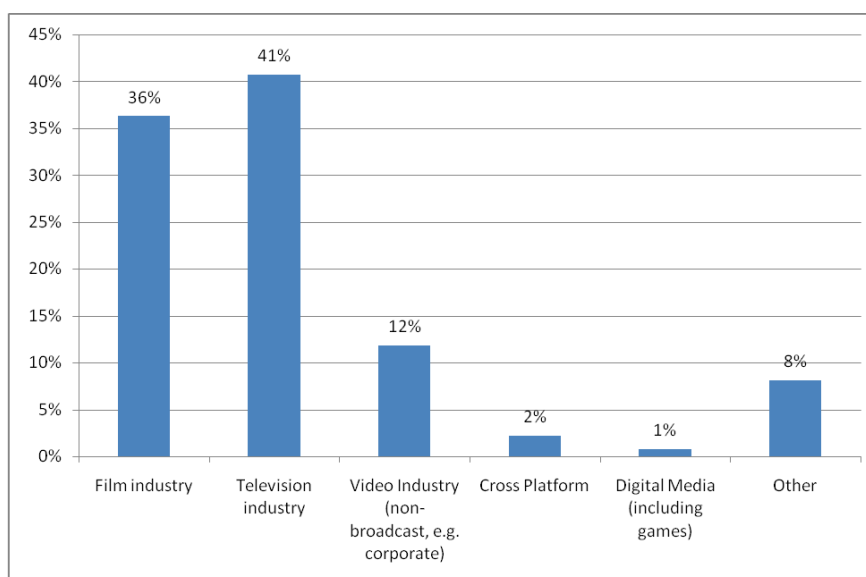
- Seventy-one per cent of respondents working for their own company had been in the industry for over 15 years, while independent project employees had the shortest time in the industry (34% under 4 years).
- ABC/SBS/Pay TV employees were most likely to have been in the industry for 11 to 15 years.
- Half the people who don't believe a gender disadvantage exists have worked in the industry for over 15 years.
- Formal training is not positively correlated with time in industry – people who had been in the industry for long periods were more likely not to have formal training (see notes on formal training in major trends).

### Comment

According to the survey, the majority of those working in audiovisual industries have been in it for more than 10 years (62% women and 76% of men), and a majority of men (52%) plus a significant per cent of women (29%) have been in it 15–25+ years. This is consistent with the observation of an ageing sector.

## vii. First Job

Q14 - What was your first job in the film/TV/video industries?



Television (41%) is the most popular entry into the industry.

Q15 - How did you get your first paid job?

Category	Female	Male
Through the same place I had unpaid experience	25%	40%
Parent, relative or friend suggested the job for me	19%	20%
Answered an advertisement	14%	20%
Other	14%	20%
Working in a related area and new people	11%	20%
Initiated own project	11%	20%
Mentor	8%	20%
Sent by course/training institution	8%	0%
Turned up and asked	8%	0%
Govt training scheme/attachment	3%	0%
Sent by an agent	3%	0%

‘The same place as unpaid experience’, through a parent’s, relative’s or friend’s suggestion or by answering an advertisement were the top methods of getting the first paid job.

### Subgroups

- Over half of respondents working in production had their first job in the TV industry, while technical employees were more likely to get their first job in the video industry.
- Sixty-one per cent of current TV employees and 55% of current film employees had their first jobs in their respective current industries.
- A little over half of people who currently have their own company, and 45% of people who don’t think a gender disadvantage exist had their first job in the film industry.
- Current gross yearly earnings did not have a significant relationship with first job.

- Two-thirds of respondents in technical roles got their first paid job through the same place they had unpaid experience.

### Comment

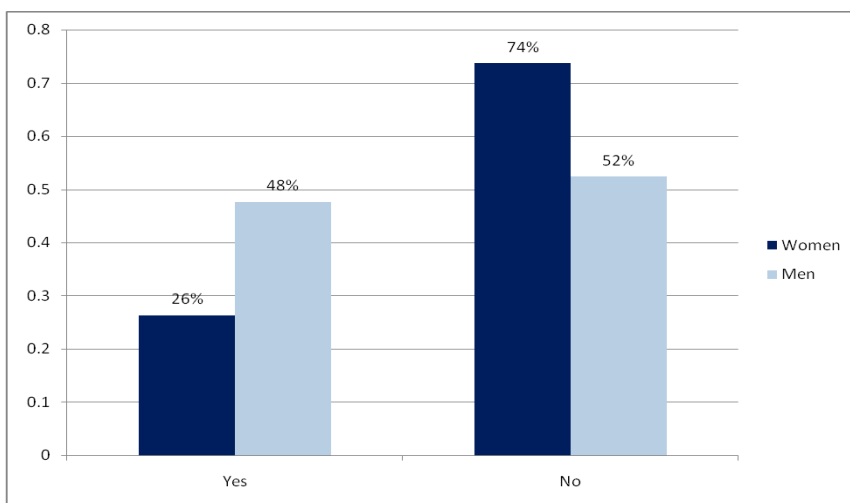
Discrimination is less often felt in the film industry as compared to the television industry. Technical employees are most likely to get a job following volunteer work. The industry one begins working in is most likely to be the one their career develops in.

## d. Demographics

### i. Childcare and Family Responsibilities

*The industry is not very family friendly, particularly for key roles not based in the production office. In my experience there is a huge divide in support for women with families and in particular those who have children with special needs ... Mothers don't get the support they need to develop professionally.*

Q17A - Do you have any dependents living with you?



Interestingly, almost 75% of women did not have dependents living at home with them, while a little over half of men did. The higher age skew may mean that children have moved out of home (this may indicate an older industry, or that these women did not have children). A conclusion may be drawn that men with children are more able to maintain a career in the industry than women are – despite responses that family responsibilities are less significant than they have been for respondents to the 1992 survey. This indicates that family responsibilities are less significant because women in the industry don't have children, not because men are doing more of the domestic work.

### Q17B - Dependent Ages

The majority of women's children living at home were under 5 years of age (40%) while 33% were between 5 and 14 years old. Thirty per cent were over 15 years. Elderly parents were not significant dependents for those in the industry.

### Q17C - Do you have sole responsibility for these children/parents all, or most of, the time?

Fifty per cent of both Female and Male respondents had sole responsibility. This could indicate that the industry has more single parents than other industries (this would need more research to ascertain).

### Q17D - In the last two years were there jobs you would have liked but could not apply for, due to family responsibilities?

Family responsibilities were not a large hindrance for job application; 76% of women agreed that family responsibility was not an issue. However, given 75% of women did not have dependents living at home with them, this is not informative in relation to whether the industry is family friendly.

### Q17E - Reasons you would have liked to applied for jobs but could not

'Couldn't work long hours' (50%) and 'Cannot travel' (50%) were the key reasons here. 'No appropriate childcare' (17%) was ranked last.

### Subgroups

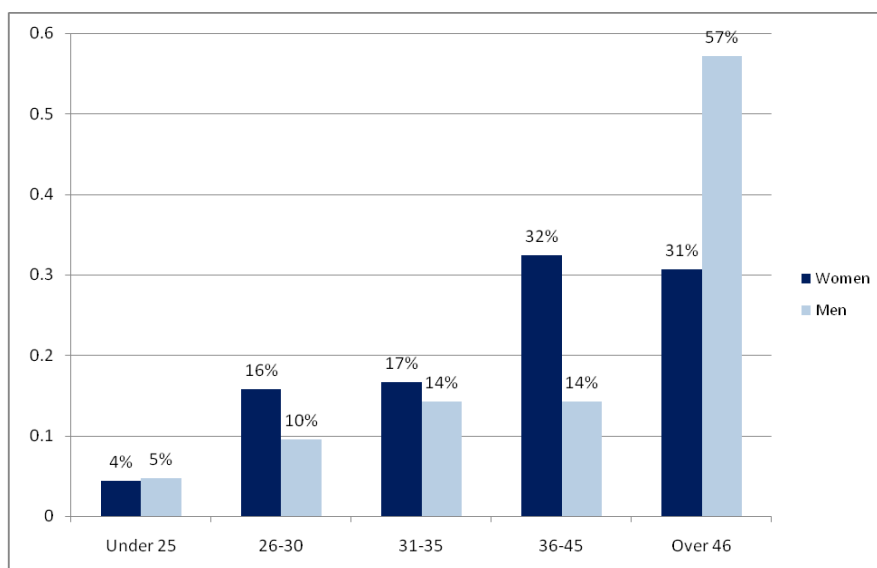
- Ninety-two per cent of under 35s did not have dependents living at home.
- Only 10% of respondents involved in production had dependents living with them, while 86% of ABC/SBS/Pay TV employees did not have dependents living with them.
- 'Dependents living at home' was not correlated with gender disadvantage.
- Nearly all respondents saying their jobs were limited by family had dependents living at home who were under 15 years of age.
- Sole responsibility was not a statistically significant factor across subgroups.
- Respondents 35 and over were more likely to have not applied for jobs due to family responsibilities.

### Comment

The figure that 92% of under 35s did not have dependents living at home indicates that young people in the industry may not be having children. That same group lacks employment mobility if they do have children.

## Age

Q3 – What is your age?



Well over half of women in the industry are aged above 35 years, while the large majority of men (57%) are over 46 years of age.

Sixteen per cent of the sample was Male (n = 21), which was important for comparative purposes. It should be noted that the male sample size is not as reliable as the female sample when cross-tabulated with other variables, due to its small size.

## Subgroups

- Two-thirds of respondents who had their own company were over 46 years.
- The over 46 age bracket were least likely to think a gender disadvantage existed in the industry.
- Age was positively correlated with gross yearly earnings.
- Formal training was more correlated with people between the ages of 26 and 45.



### e. Discrimination

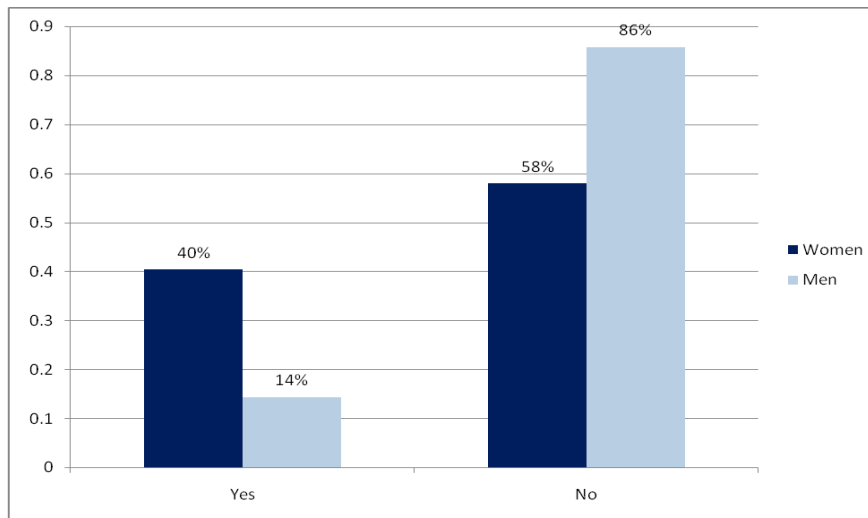
*The biggest growing problem in our business is that the wrong women are getting into high positions. They resent other women and make things harder for them. The discrimination isn't coming from men as much as other women.*

Q18A - Have any of the following workplace experiences affected you?

Category	Female	Male
Stereotyped assumptions being made about your abilities	53%	24%
None of these apply	29%	52%
Expected to act like one of the boys	24%	10%
Exclusion from groups	22%	10%
Unequal division of tasks between the sexes	18%	5%
Person of the opposite sex unfairly given employment instead of you	17%	5%
Assignment to low status	16%	10%
Sexual harassment	16%	5%
Failure to be promoted because of your gender	13%	5%
Other	12%	10%
Assumptions that your family obligations will affect work	11%	5%
Language you speak/nationality	3%	0%
Ethnicity	0%	5%

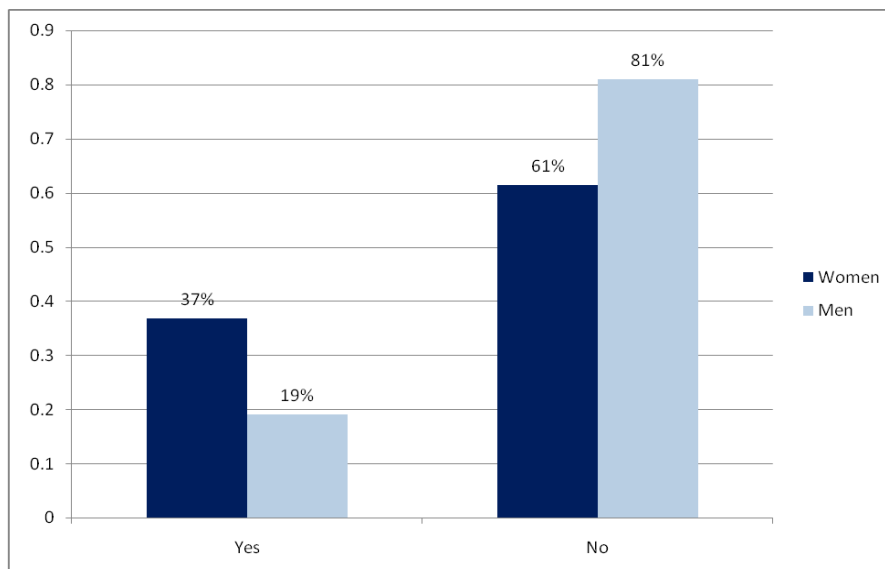
The only categories in which men rated higher than women were 'None of these' (52%) and 'Ethnicity' (5%). Fifty-three per cent of females admitted they had been affected by stereotyped assumptions made about their abilities (but 24% of men being also affected is significant). Twenty-four per cent of women admitted they were 'expected to act like one of the boys'; the 1992 survey indicated that this was a significant issue for men in audiovisual industries, and this appears to be still apparent (10%). This indicates sexism is an issue that affects both men and women.

Q18C - Do you think your gender might have disadvantaged you in positions you have held in the last five years within the film/television/video industry?



Although under half of women sampled saw gender as a disadvantage (40%), this figure is still far greater than men who felt gender was a disadvantage (14%). This indicates that sexism is felt by both genders in audiovisual industries and some men feel disadvantaged by their gender.

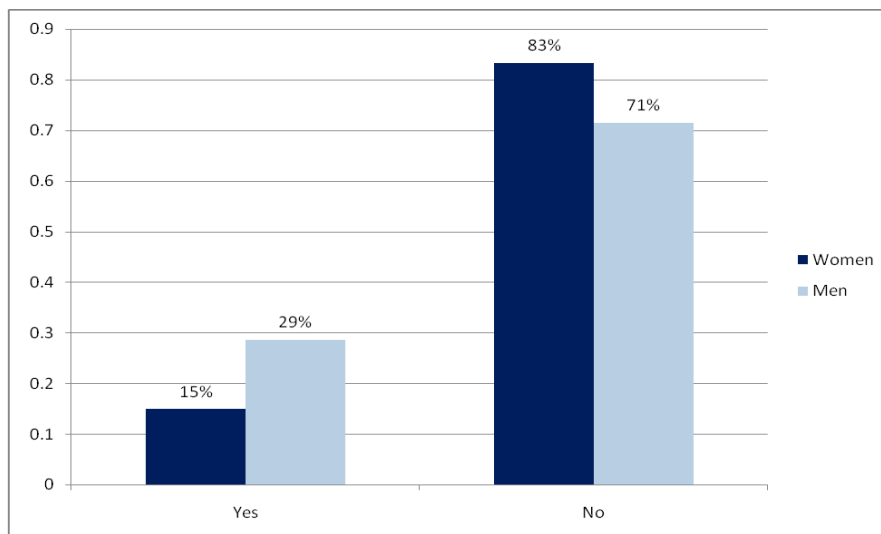
Q18D - Do you think your gender might have advantaged you in positions you have held in the last five years within the film/television/video industry?



It is noted that the statistics for people who thought gender might have advantaged them in positions held are not dissimilar from those of people who thought gender had disadvantaged them.

The response here implies some women are observing positive discrimination because of their gender. However, the majority of both genders believed that gender does not advantage nor disadvantage them.

Q19 - Are you aware of any affirmative action/EEO policies or programs operating within the organisations you have worked within in the last three years?



Men had higher awareness (29% compared to women 15%) of affirmative action/EEO policies operating within organisations they had worked in within the last 3 years. There is enough evidence here to suggest that such policies are not widely recognised within the industry.

### Subgroups

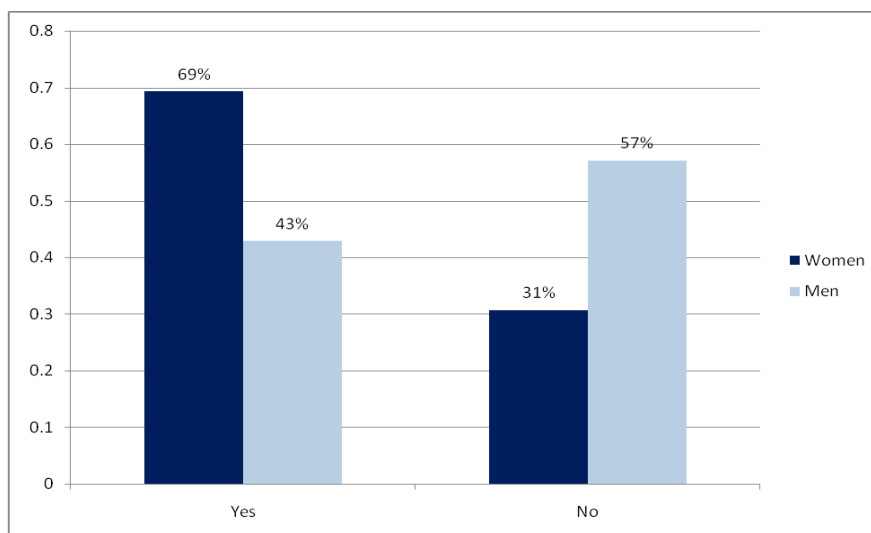
- Respondents in production were least likely to have a person of the opposite sex unfairly given employment instead of them.
- Company owners showed a significantly high proportion of 'none of these apply' for workplace discrimination experiences.
- Production houses were more likely to experience unequal division of tasks between the sexes than other areas of employment (27%); a quarter of respondents under the age of 35 admitted the same (suggesting ageism being experienced by the under 35 group).
- Fifty-six per cent of respondents in the video industry admitted that gender disadvantaged them in positions held in the last five years within the industry but this industry had the highest awareness of affirmative action/EEO policies/programs.
- Twenty-seven per cent of respondents in ABC/SBS/Pay TV employees admitted that gender disadvantaged them in positions held in the last five years within the industry, but the TV industry had the lowest awareness affirmative action/EEO policies/programs.
- A significantly larger proportion of people with training said gender might have been an advantage in positions held in the last 5 years.

## f. Training

*As a recent graduate from film school, finding employment as a director and camera operator has been hard, since I am not at an appropriate level (professionally and experienced) to receive trust in my abilities as a filmmaker in order to secure funding or productions.*

*Networking via Facebook has shown more visibility of women!*

Q20A - Have you done any courses in film/television/video/games/cross-platform delivery?



A significant number of women had undertaken courses (69%); this is significantly higher than the male sample (although it is noted that this sample is too small to find, men are less likely to undertake such courses – more research would be needed to find this out).

Q20B - Which courses have you undertaken?

Course	Female	Male
AFTRS short course	47%	33%
Special one-off training	34%	56%
Bachelor degree (included Film & TV production e.g. 1 RMIT Media or other)	30%	11%
Other	27%	11%
TAFE course	22%	22%
Industry program	19%	33%
Postgraduate	19%	11%
Faculty of VCA and Music (formally VCA School of Film and TV/Swinburne)	15%	0%
Bachelor degree (no studies in Film or TV)	14%	0%
Other industry training/In-service (please specify below)	13%	11%
MA Arts	11%	11%
Bachelor degree with honours	10%	22%
Graduate certificate	10%	11%
Graduate diploma	9%	11%
Other university/college course (please specify below)	8%	11%
Graduate diploma in Film & TV	8%	0%
AFTRS degree	6%	11%
Bachelor of Film & TV/(Honours)	5%	11%
Open program	5%	11%

Postgraduate degree (included Film & TV production)	6%	0%
Postgraduate degree (no studies in Film or TV)	6%	0%
Other (please specify below)	5%	0%

Women were more likely to have undertaken an AFTRS short course (47%), while men were more likely to have performed special one-off training (56%). Women were more likely to hold a Bachelor degree (30%) than men (11%) but men were more likely to hold an honours degree (22%) than women (10%).

The tables below illustrate that men are more likely to undertake short/industry/TAFE level training, while women are more likely to hold undergraduate and postgraduate degrees. However, the kinds of training undertaken are in similar proportions (e.g. both men and women in the industry were more likely to have done a short or industry training course than anything else, and undergraduate/postgraduate degrees were only done by a small number – between 5 and 12%). It is noted that 63% of the women surveyed were over 35 (as indicated, the survey noted the ageing population in the audiovisual industries), and future patterns for training could change if more younger people enter the industry.

<b>Short or industry training</b>	<b>Female</b>	<b>Male</b>
AFTRS short course	47%	33%
Special one-off training	34%	56%
Industry program	19%	33%
Other industry training/In-service (please specify below)	13%	11%
TOTAL (rounded)	28 %	33 %

<b>Associate degrees or TAFE</b>	<b>Female</b>	<b>Male</b>
TAFE course	22%	22%
Graduate certificate	10%	11%
Graduate diploma	9%	11%
TOTAL (rounded)	13.5 %	14.5%

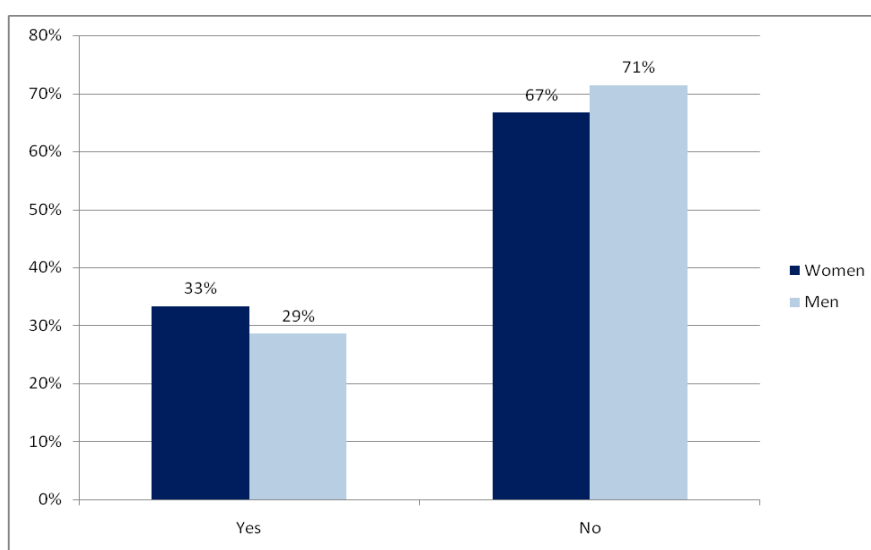
<b>Undergraduate</b>	<b>Female</b>	<b>Male</b>
Bachelor degree (included Film & TV production e.g. 1 RMIT Media or other)	30%	11%
Bachelor degree (no studies in Film or TV)	14%	0%
Faculty of VCA and Music (formally VCA School of Film and TV/Swinburne)	15%	0%
Bachelor degree with honours	10%	22%
Graduate Diploma in Film & TV	8%	0%
AFTRS degree	6%	11%
Bachelor of Film & TV/(Honours)	5%	11%
TOTAL (rounded)	12 %	8 %

<b>Postgraduate degrees</b>	<b>Female</b>	<b>Male</b>
Postgraduate	19%	11%
MA Arts	11%	11%
Postgraduate degree (included Film & TV production)	6%	0%
Postgraduate degree (no studies in Film or TV)	6%	0%
TOTAL (rounded)	10.5 %	5.5 %

## Subgroups

- Seventy per cent of ABC/SBS/Pay TV employees had done a course in film/TV/video delivery.
- A stronger correlation exists between younger age groups and courses undertaken than older age groups.
- Respondents over 35 years were more likely to have done an AFTRS short course.
- No correlation existed between university education and gross yearly earnings; special one-off training was more likely to realise a \$75k to \$85k bracket.

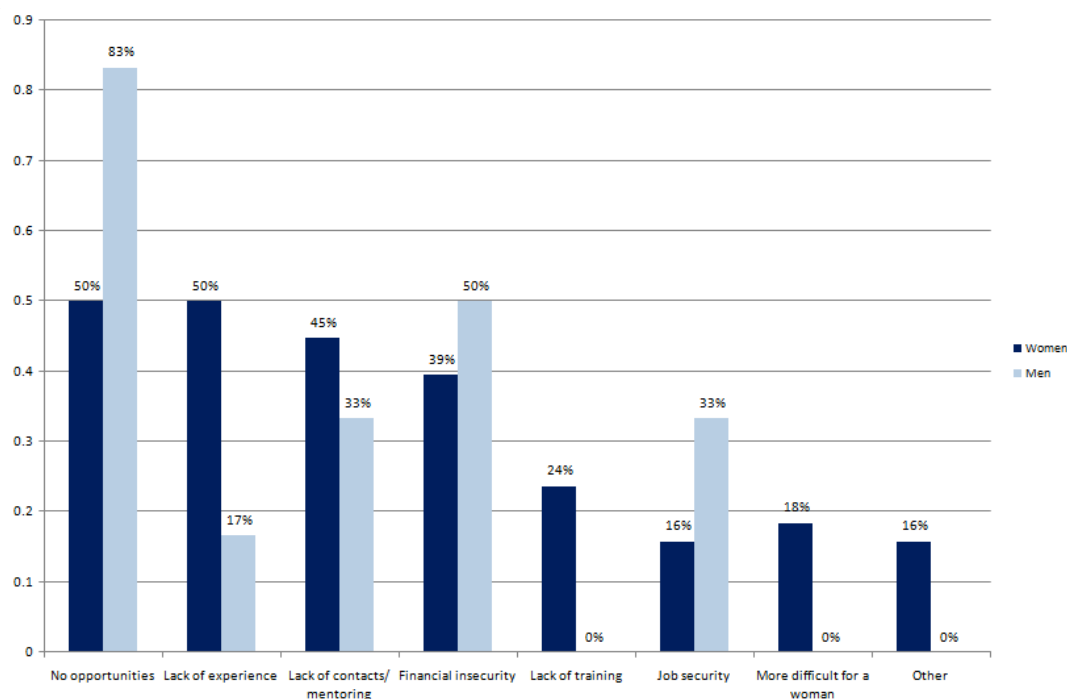
Q12A - Is there another type of job within the industries that you would prefer to the one you are mainly doing now?



There was no significant difference between gender with regard to preferences for another within-industry job. Over two-thirds of women and men did not prefer another job.

Of the women who did prefer another job, 58% of those preferred jobs were in the film industry and 24% in the TV industry. All males preferences were in the film industry.

### Q12B - What is stopping you from doing another type of job?



Lack of opportunities, experience and contacts/mentoring were the main reasons stopping women from doing another job. Opportunities and financial insecurity were the main reasons for men.

### Q16- What is the most important for getting work? (Rating from 1 to 4 where 1 most important)

Reason	1	2	3	4	Average
Networks	54%	32%	13%	7%	1.6
Ability to do the job	40%	50%	9%	13%	1.7
Formal training	3%	14%	74%	67%	2.9
Other	3%	4%	4%	13%	2.3

Networks and ability to do the job were ranked most important by 94% of respondents, while formal training was ranked least important. Networks scored an average of 1.6, while formal training only 2.9.

### Subgroups

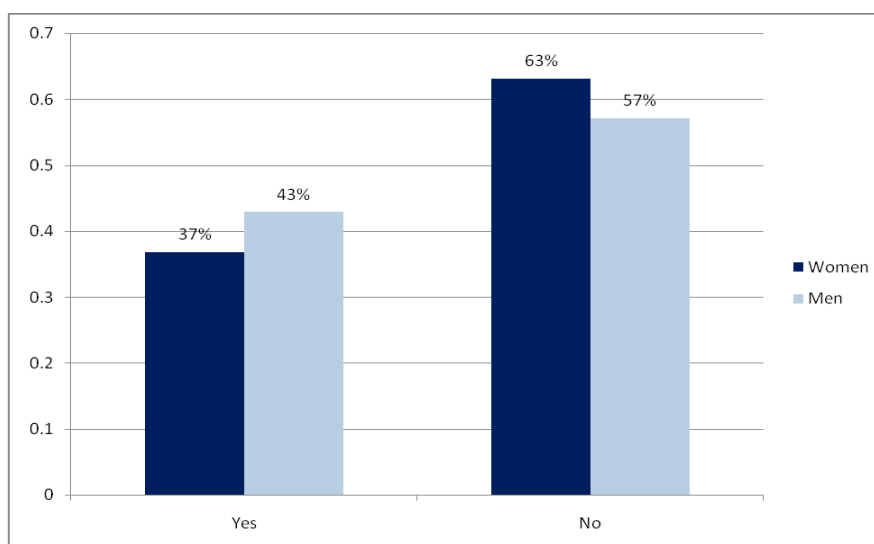
- Sixty-three per cent of video industry employees preferred to be doing another industry-related job to their current job, while only 13% of company owners preferred another job.
- There is greater job satisfaction with older age groups; 77% of over 35s would not prefer to be in another job.
- Forty-three per cent of respondents who believed a gender disadvantage exists would prefer to be in another job, compared to 25% of people who didn't believe.
- People over 35 were more likely to quote 'financial insecurity' as what's stopping them from doing another job than people under 35.
- Seventy-nine per cent of people without formal training admitted 'no opportunities' was the main reason stopping them from other work.

### g. Grants and Funding

*There are no barriers beyond my own abilities and those of my associates to provide a great project to pitch to investors.*

*Lack of connections to experienced producers ... in order to apply for funding from government bodies. Also, don't have a large body of work of my own, so lack of accolades, produced/funded projects in which to use as evidence, which disqualifies me for applying for most funding from private or government funding bodies.*

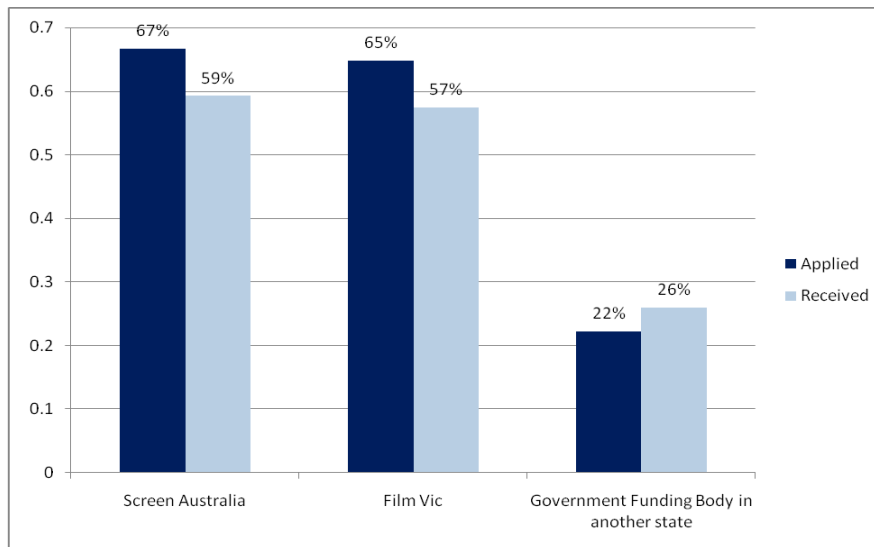
Q21A - Have you applied for and/or received government assistance from the bodies listed below in the last 5 years?



While no significant difference exists between genders, the majority of respondents have not applied for or received government assistance.

Q21B\_1 - Have you applied for and/or received government assistance from Screen Australia, Film Victoria or a government funding body in another state?





Our sample showed no large discrepancy between applying for and receiving assistance. For those receiving funding, 59% received a maximum level of \$0 to \$100,000 in the last 5 years, with a further 20% receiving between \$100,000 and \$500,000.

Q21D - Have you ever received? ...

Type	Female	Male
Private sector funding	14%	29%
TV presale	9%	10%
Distribution guarantee	3%	0%
Producer offset	2%	14%
Bank loan for industry project	1%	5%
None of the above	72%	43%

Fifty-five per cent of respondents received under \$100,000 from the above, 23% received between \$100,000 and \$500,000 and 14% received more than \$1,000,000.

### Subgroups

- Only a quarter of video industry employees had applied for funding, while 67% of company owners had applied.
- Respondents with formal training were almost twice as likely to have applied for funding in the last 5 years.
- Ninety-four per cent of company owners had applied for Screen Australia funding (same amount received).
- A correlation existed between people who admitted there was gender disadvantage and applications for Screen Australia and Film Victoria funding (meaning only that the data showed the same people felt gender was a disadvantage—not that they felt the funding bodies exhibited any gender bias).
- ‘Own project’ and ‘own company’ were more likely to apply for private sector funding, especially in technical areas.

## 5. Conclusions and Recommendations

There is an urgent need to undertake further studies, to form questions from the findings in this report, and in particular, a national survey of audiovisual industries is clearly warranted.

In terms of gender, there is a host of questions in need of investigation. These include, continued sexism and discrimination; sectorial differences for women working in the industry; the apparent difference in job security for freelance workers (repeat employers) for men and women; the lack of awareness of EEO policy (particularly at organisations such as SBS and the ABC); the finding that women in the industry may not be having families. This research is well situated as a launching pad for the design of further research. It is important that a national survey be undertaken that engages a meaningful male sample and obtains a better sample from those working in digital media.

This survey has found data that is important for the industry to consider more broadly. For example, on questions of the value of formal training, or the relationship between education/training and success; the issue of sustainability given the low remuneration in many areas and the amount of unpaid work undertaken; career path mapping to understand pathways to work in audiovisual industries, including the impact of unpaid work and pathways to success. Given the ageing industry, the issue of ageism for younger and older women would appear to need further investigation and action.

The findings of the survey indicated many successes, for instance, that the significant shift from previous surveys to show that women were thriving in television (although qualitative data included findings that it is difficult for women, but they greatly enjoy their work and have worked hard to achieve this success). It is also worth further research on the basis that this sector is performing well commercially and the question of whether women's participation has contributed to overall innovation could be examined (e.g. Does women's innovation create business value to the industry, and therefore is there a business argument for ensuring women's participation in television?)

In comparing surveys undertaken in Australia, and research internationally, it appears that women's participation in audiovisual industries experienced a global dip after 1998 and up until 2007. This is of great concern socially, culturally, ethically. It is also a problem for business given that industries may not be drawing on all the available high quality

human capital, and that inequity effects everyone, as Bell has found, persistent patterns of gender inequality impact ‘negatively on men as well as women by narrowing choice and reinforcing historic workforce patterns’ (Bell, 2009, p. 10)—a situation that may inhibit innovation.

Moving forward, it is important that researchers collect qualitative and quantitative data that maps gender imbalance in order to provide overdue evidence bases for action, because it is clear that even in the 2000s, gender issues need to be on the table. Further research is needed to gather and analyse key issues, examine industry practices, and look to the support mechanisms. Support that might be significant in turning around the minority participation of women might be initiatives, such as more flexible workplaces and support for career interruption due to child rearing. Programs to encourage women to better plan careers and to understand their leadership potential are also important, along with mentoring (this would include mentoring of women by men, particularly given that the survey found some evidence that women are not necessarily supporting other women). Recognition of what women contribute to the field, for example, via public awareness of contributions by women filmmakers (or further research on this), is also significant in fostering women’s belief in themselves, as well as developing a larger picture of women’s work.

Over the last decade gender equality has largely vanished from the policy agenda (Thornton 2004), but it is hoped that other researchers will take this work forward and put gender back as an issue needing urgent attention. If the skills and aesthetic approaches of all people, including women, are not fully utilised, the effect is that audiovisual industries will lose talent, experience and potential styles that model varied approaches to work and creative endeavour.

Lisa French, 23 February 2012.

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## SURVEY QUESTIONS

### **Women in Film and TV (Victoria) Survey**

This is a survey of employment of women in the film, television and related industries (including digital media and games) in Victoria. Funding from the Malcolm Moore Industry Research Grant has made this possible. The project is being undertaken by Associate Professor Lisa French, School of Media and Communication at RMIT University (the chief investigator), with co-operation from Women In Film and Television (WIFT, Vic); Screen Producer and RMIT Adjunct Professor Sue Maslin; The Australian Writers' Guild (AWG, Vic.); The Australian Film Institute (AFI); The Victorian Women's Trust, and The Australian Teachers of Media (ATOM). Film Victoria and Screen Australia have also been supportive of this project. Assistance in this project was gratefully received from an Advisory Board: Sharon Bell, Sue Maslin, and Leonie Morgan.

The aim of this investigation is to examine women's participation in the film, television and related industries (including digital media and games) in Victoria. It has been many years since a study of this kind was conducted; previous studies were: 1983 (Gill Appleton and Penny Ryan), 1987 (Chris Pip and Marian Marsh with Eva Cox) and 1992 (Eva Cox and Sharon Laura). The 1992 study has been used, with permission from Screen Australia, as a basis for this study to enable statistical comparison (many thanks to Cox and Laura for their work, without which this work could not have been undertaken). This study will a) compare the current industry structure (Victoria only) with the industry as studied in previous surveys; b) identify any changes in women's career paths; c) document specific issues; d) investigate whether there are numerical changes in the representation of women working in different sectors of the industry; e) will produce recommendations based on an analysis of the study to achieve improvements and equity for women working in film and television in Victoria; and f) ascertain whether there are issues that indicate that a national survey should be undertaken.

It is hoped that men as well as women will complete the survey. You are invited to access this on-line questionnaire that will take about 15 minutes to complete. This research is 'low risk' for participants because participation is voluntary, you may withdraw at any time, and it is anonymous. Data collected will be analysed for a report and other publications. In all publications results will be reported in a manner that does not enable you to be identified (e.g. boom operator would be the identifier). As statistical sample comments will be used to represent your personal experience, and as representative of the industry category in which you work.

The benefits of this research are its importance to the industry and broader social value. In revealing the experiences of women in the industry, this project informs those who want to work in it, and more particularly those who already do, and also aims to contribute to the policy environment surrounding the film and television industries in Australia. In filling out the survey, the process may help you to reflect upon your own career and position within the industry.

If you have any queries regarding this project please contact Lisa French on phone 03 9925 3026, email [lisa.french@rmt.edu.au](mailto:lisa.french@rmt.edu.au). A link to a plain language statement that outlines the project is accessible below.

Thank you for your response

Lisa French

If you are willing to participate in a focus group, please add your contact details below, or email Lisa French on [lisa.french@rmt.edu.au](mailto:lisa.french@rmt.edu.au)

These details will be detached from the survey, which will not identify you. Focus groups will take place in Melbourne (city).

Name:

Email:

Phone (landline):

Phone (mobile):

Link: Plain language statement pdf

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1. What is the total length of time you have worked in the film/video/television industries?

Under 2 years

2-4 years

5-6 years

7-8 years

9-10 years

11-15 years

Over 15 years

15-25+ years

2. Are you

Female

Male

3. What is your age group?

Under 25

26-30

31-35

36-45

Over 46

4. a) Do you consider that you have professional skills in any of the following?

Please mark the category below which best indicates your main SKILLS (i), and then any other skills you have used professionally (ii)

(i) Main Skills

(ii) Other used

Animation

Art Direction

---

Camera  
Casting  
Continuity  
Costume  
Digital Media Designer  
Digital Media Developer  
Direction  
Distribution & Marketing  
Gaffer  
Grip  
Journalist/Presenter  
Lighting  
Make-up/ Hair-dresser  
Music  
Postproduction  
Producer  
Production Design  
Production Management  
Script  
Sound  
Special Effects  
Support Services  
Technical - TV Production

Other (please specify) \_\_\_\_\_

b) Now using the list below where possible, what has been: your current/most frequent JOB since July 2009? \_\_\_\_\_



c) Any other substantial job in this same period? \_\_\_\_\_

List to below to drop down from question 4.b) above.

N: Include whether senior or assistant position if relevant (**bold** indicates sole or senior positions as identified in the 1992 survey—it will not be bold in the actual survey but is used to identify senior positions—should actors be added?)

**Actor, Animator**, Tracer/Painter,

**Art Director**, Art Dept Co-ordinator, Graphic Designer, Props Buyer,

Casting Co-ordinator,

**Director**, Assistant Director (Film), Second Unit Director, Director's Assistant (TV), Technical Director,

**Executive Producer, Producer**, Line Producer, Production Manager, Co-Producer, Associate Producer, Producer's Assistant, Section Head,

**Editor**, Assistant Editor, Sound Editor, Sound Mixer, Neg Cutter,

**Location Manger**, Unit Manager, Production Co-ordinator, Production Manager, Production Sec/Assistant, Runner, On-air Co-ordinator,

**Scriptwriter**, Script Consultant, Script Editor, Story Editor, Postproduction Script,

**Cinematographer**, Assistant camera, Studio Camera,

**Sound Recordist**, Boom operator, **Sound Designer, Music Director**, Soundscape Artist, Audio Recordist, CCU Operator, Telecine Operator, Videotape Operator, Vision Switcher, Set Decorator, Gaffer, Grip

**Publicist**, Distributor, Festival Curator, Sales/Marketing,

**Production Accountant**, Accounts Assistant, **Sub-titler, Stills Photographer, Stunt co-ordinator, Stunt Performer, Graphic, Costume Co-ordinator, Make-up artist, Screen culture, Hairdresser, Agent, Animal Handler, Journalist, Administration/Policy, critic/Reviewer, Academic/Teaching, Researcher, Caterer, Safety Officer, Training Officer, Presenter**, Production Security,

Other (please specify) \_\_\_\_\_

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5. a) Based on your overall experience in the film and TV industries, would you say that the situation for women in the last five years has:

Stayed the same

Improved

Deteriorated

Other (please specify) \_\_\_\_\_

b) If changed in any way, what would you say are the main changes?

Attitudes to women have improved

Attitudes to women have deteriorated

Economic situation is better

Economic situation is worse

More opportunities for women

Fewer opportunities for women

More specific training for women

More networking and support from women

More networking and support from men

Other \_\_\_\_\_

c) Based on your overall experience in the film and TV industries, would you say that the situation for women in the last ten years has:

Stayed the same

Improved

Deteriorated

I have not been in the industry that long

Other (please specify) \_\_\_\_\_

---

e) If changed in any way over the last ten years, what would you say are the main changes?

Attitudes to women have improved

Attitudes to women have deteriorated

Economic situation is better

Economic situation is worse

More opportunities for women

Fewer opportunities for women

More specific training for women

More networking and support from women

More networking and support from men

Other (please specify) \_\_\_\_\_

6. a) Is your employment mainly in the:

Film industry

Television industry

Video Industry (non-broadcast, e.g. corporate)

Cross Platform

Digital Media (including games)

Other (please specify) \_\_\_\_\_

b) Are you currently in paid employment?

Yes (please specify) \_\_\_\_\_

No

c) Do you work:

full time

part time

d) Are you largely self-employed?

e) If working for mainly one organization in the industry (including self-employed), what is your job title?:

\_\_\_\_\_

f) Do you have management responsibilities? (e.g. supervision of staff, control of budgets):

Yes

No

g) Do you work primarily with:

Film

TV

Video

Digital Media (including games)

Cross Platform (all media)

7 a) Has your income over the past 5 years:

- stayed the same

- increased

- decreased

b) What were your gross yearly earnings for the 2008/09 financial year?

i) from your work in the film/TV/video industries

ii) from any work outside the industry

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i)      ii)

Under \$15,000

\$15,001-\$25,000

\$25,001-\$35,000

\$35,001-45,000

\$45,001-\$55,000

\$65,001-75,000

\$75,001-85,000

\$85,001 -150,000

Over \$150,001+

8. a) Of your work in the industry in the 2008/09 financial year, did you work mostly for only one person/company/organisation?

Yes

No

b) If No, how many different people/companies/organizations did you work for?

9. a)

i) Which of the following did you MAINLY work for last year?

ii) Did you work for any of the OTHERS, if any?

i)      ii)

ABC

SBS

Commercial TV

Pay TV

Other TV

- 
- Production house/s
  - In-house production units (private)
  - In-house production units (government)
  - Other independent project
  - Digital Media (including games)
  - Own project/s
  - Own Company
  - Other (please specify) \_\_\_\_\_

10. a) Did you spend any time in the last financial year in unpaid film/TV/video PROJECT DEVELOPMENT e.g. securing finance, presales, script development?

Yes

No

b) What % of your time was spent in unpaid film/TV/video project development or production?

5%

10%

20%

25%

25-50%

50% +

11. a) Thinking about your current main job/job type, are you satisfied that you are getting promotion (e.g. more senior types of employment/more money), at an acceptable rate?

Yes (go to question 12)

No

b) If No, what barriers are you facing which prevent your progression?

---

12. a) Is there another type of job within the industries that you would prefer to the one you are mainly doing now?

Yes (Please specify-add drop down menu as per question 6)

No (go to Q13)

b) If Yes, what is stopping you from doing this?

Lack of training

Lack of experience

Lack of contacts/ mentoring

No opportunities

More difficult for a woman

Financial insecurity

Job security

Other (specify) \_\_\_\_\_

13.

a) What were the main types of productions you were working on in 2008/09?

b) What other types of production did you work on?

a      b

Feature films

Mini-series/telemovie

Documentary

Drama short

Serials/Series

---

News/current affairs

Light Entertainment (variety/talk/quiz)

Sport

Children's television

Commercials/promo

Music clips

Educational videos

Corporate film/video

Govt Department film/video

Experimental film/video

Web site/Interactive media

Digital Media

Games

Cross Platform

Other, please specify \_\_\_\_\_

14. What was your first job in the film/TV/video industries?

Add drop down menu from question 6

15. a) If you started working in the industry in the last five years, how did you get your first paid job?

You may tick more than one box:

Through the same place I had unpaid experience

Answered an advertisement

Parent, relative or friend suggested the job for me

Working in a related area and new people

Govt training scheme/attachment

Sent by and agent



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Sent by course/training institution

Turned up and asked

Initiated own Project

Mentor

Other (please specify) \_\_\_\_\_

16.b) What is the most important for getting work, please number in order of importance:

1      2      3      4

- networks

- ability to do the job

- formal training

Other (please specify) \_\_\_\_\_

17. a) Do you have any dependents living with you? (E.g. caring responsibilities, such as children or elderly parents?)

Yes

No (if no go to d)

b) If yes, please indicate the age groups they fall into (tick as many boxes as apply)

Under 5 years

5-14 years

Over 15 years

Over 60

d) Do you have sole responsibility for these children/parents all, or most of, the time?

Yes

No

---

e) In the last two years were there jobs you would have liked but could not apply for, due to family responsibilities?

Yes

No

f) If Yes, what were the reasons?

Shift work

Couldn't work long hours

Cannot travel

No appropriate childcare

Too many domestic responsibilities

Ageing parents/family members

Other (please specify) \_\_\_\_\_

18. a) In the course of your work in the industry, have any of the following workplace experiences affected you?

Stereotyped assumptions being made about your abilities

Failure to be promoted because of your gender

Person of the opposite sex unfairly given employment instead of you

Sexual harassment

Expected to act like 'one of the boys'

Assumptions that your family obligations will affect work

Exclusion from groups

Assignment to low status

Unequal division of tasks between the sexes

Language you speak/nationality

Ethnicity

---

Disability

Other

b) In the course of your work in the industry, have any of the following workplace experiences been barriers to your progress?

Stereotyped assumptions being made about your abilities

Failure to be promoted because of your gender

Person of the opposite sex unfairly given employment instead of you

Sexual harassment

Expected to act like 'one of the boys'

Assumptions that your family obligations will affect work

Exclusion from groups

Assignment to low status

Unequal division of tasks between the sexes

Language you speak

Ethnicity

Disability

Other

c) Do you think your gender might have disadvantaged you in positions you have held in the last five years within the film/television/video industry?

Yes

No

v) Do you think your gender might have advantaged you in positions you have held in the last five years within the film/television/video industry?

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Yes

No

19. Are you aware of any affirmative action/EEO policies or programs operating within the organisations you have worked within in the last three years?

Yes

No

20. a) Have you done any courses in film/television/video/games/cross-platform delivery ?

Yes

No (got to Q20)

b) If yes indicate below which courses you have undertaken (you can tick more than one box):

Faculty of VCA and Music (formally VCA School of Film and TV/Swinburne)

- Bachelor of Film & TV/ (Honours)
- Graduate Diploma in Film & TV
- Postgraduate

AFTRS

- Graduate Certificate
- Graduate Diploma
- MA Arts
- Open Program
- Other

Bachelor Degree (included Film & TV production, e.g. RMIT Media or other)

Bachelor Degree (no studies in Film or TV)

Bachelor Degree with Honours

Postgraduate Degree (included Film & TV production)

Postgraduate Degree (no studies in Film or TV)

TAFE Course

Industry Program

Other university/college course (please specify)\_\_\_\_\_

Special one-off training

Other industry training/In-service (please specify)\_\_\_\_\_

21. a) Have you applied for and/or received government assistance from the bodies listed below in the last 5 years?

Film Victoria	i) Applied ii) Received Funding	
Screen Australia (formerly AFC, Film Australia, FFC)	<input type="checkbox"/>	<input type="checkbox"/>
Government Funding Body in another state	<input type="checkbox"/>	<input type="checkbox"/>
Other (please specify)_____		
Never applied (go to question 22)	<input type="checkbox"/>	

c) If you received funding, what was the maximum level of funding you achieved for one project in the last 5 years?

\$ 0

\$1-\$100,000

\$100,000- \$500,000

\$500,000-\$1,000,000

More than \$1,000,000

More than \$2,500,000

f) Have you ever received:

Private Sector Funding

TV presale

Distribution guarantee

Producer Offset

---

Bank loan for industry project

g) What was the maximum level of funding from (f) above?

0-\$100,000

\$100,000- \$500,000

\$500,000-\$1,000000

More than \$1,000000

h) What might act as barriers to you receiving money?

\_\_\_\_\_

22. Have you experienced other barriers to your progress (e.g. based on the language you speak, ethnicity, disability or other? If so, please describe how this might have affected your work in the film/TV/video industries?

\_\_\_\_\_

23. Do you work mainly in:

- a capital city

- a regional centre

- internationally

24. Other comments you would like to make \_\_\_\_\_

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### Project Consultants

## STATS ON

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### Researcher Information

Lisa French is Associate Professor in Cinema Studies, Media and Communication at RMIT University, and Head of Cinema Studies. She is the co-author of the books *Shining a Light: 50 Years of the Australian Film Institute* (2009) and *Womenvision: Women and the Moving Image in Australia* (2003). Lisa's PhD and MA research were both interested in gender and Australian film, and she has published widely in these fields in local and international journals. Her film projects include producing the film *Birth of a Film Festival* (2003), a film about the first Melbourne International Film Festival. Her professional history includes a broad range of experiences in screen culture, including three years as the director of the St Kilda Film Festival, and nine years on the board of the national screen culture body, the AFI. She can be contacted at:

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### Ethics application - register number:

CHEAN B-2000310-03/10