

Balancing Children and Work in the Audio Visual Industries

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Background

Over recent years, Skillset has, with the support of industry and partner organisations such as the UK Film Council and PACT, carried out a wide range of research on the audio visual labour force, involving extensive engagement with both employers and individuals. Copies of all Skillset research reports can be downloaded at: www.skillset.org/research.

Throughout the course of this, it has consistently emerged that women aged 35 or over are under-represented in the workforce, compared with both men of the same age and women aged under 35. While this could be attributable to greater numbers of women now entering the industry, it has also been noted that:

- fewer women than men in the audio visual workforce have dependent children aged under 16 years, and
- representation of people with dependent children is lower in the audio visual industries than in the UK economy as a whole.

Taken in combination, these findings suggest that there may be some attrition occurring among women in the workforce in their early-mid thirties, possibly due to the demands of attempting to combine work with starting a family. As noted in the Skillset/UK Film Council 2005 Film Production Workforce Survey, 'the long working hours and frequent travel are not easily compatible with the role of primary care giver within a family'.

The purpose of this research was to investigate the issues confronting people trying to combine work and family life in the industry, and in particular to explore the factors that determine whether they manage to do so successfully and remain in the industry, or move on and transfer their skills to other sectors. The starting point was that the industry may be losing highly valuable skills at considerable cost to itself; any potential for minimising this loss should be explored.

Aims and objectives

While there has been considerable research on 'work-life balance' and in particular, combining work and family life, there has to date been no research on the factors specific to the audio visual industry in this area. The aim of this study was to further investigate those factors, and in particular to identify and isolate the determinants of whether or not women remain in the industry at each phase of balancing a career with family life.

The key research questions this study sought to investigate include:

- Is an audio visual career compatible with having a family, particularly for mothers/primary carers?
- As a result, are women who work in the audio visual industries 'choosing' their career over starting a family, or to leave the industry upon starting a family to work in another sector or care full-time?

- How is it possible to sustain a career in the audio visual industries with a family, and are mothers less able to do this than fathers?
- Has the decision to start a family affected parents', and in particular mothers' career paths and progression within the audio visual industries?
- Have external factors had an impact on their decision and experience?
- Finally the study will ask what could be done to improve parents' balance of family responsibilities and employment within the audio visual industries.

Methodology

Method

There were two stages to the research. First, the design of the study was informed by structured one to one interviews with representatives from expert, industry, and government organisations, including the following:

Acas (Advisory, Conciliation and Arbitration Service)
 Asset Skills, Sector Skills Council for the Property, Facilities Management, Housing and Cleaning industries
 Broadcast Entertainment Cinematograph Trade Union
 UK Film Council
 Warwick Institute for Employment Research
 Women in Film and Television
 Work and Family Team, Employment Relations Directorate, Department of Trade and Industry
 Working Families
 Skillset industry representatives
 Former audio visual industry employees

Second, study data were generated via focus group discussions that lasted up to three hours. Five focus groups of between six and eleven people were organised characterised by homogeneity of characteristics determined by the purpose of the study and the sample specification, in order to capitalise on participants' shared experiences. One focus group was held each day during the first week of October 2006:

1. Female employees with children, working in the sectors in scope to the study
2. Female freelancers with children, working in the sectors in scope to the study
3. Women with children, who were no longer working in the sectors in scope to the study
4. Women without children, working in the sectors in scope to the study, who were conscious of having to make a decision whether to in light of their career within the industry
5. Male employees and freelancers with children, working in the sectors in scope to the study

The discussions were structured according to the chronological process undergone from deciding whether to start a family, through to long term balance of career and family life, as follows:

- The basis upon which the decision to have (or delay having) a child/children was made
- Experience of maternity/paternity and work life (not discussed with women who did not have children)
- The basis upon which the decision to return to work in the industry (or not) was made
- Views/experience of sustaining a career in the industry after having children
- Possible solutions/recommendations to improve the balance between work and family life and make the decision process easier

In addition, in advance of the focus group discussions each participant was invited to complete a short questionnaire to provide context to the focus group discussions.

Appendix A contains a detailed breakdown of the composition of each focus group, including information provided on the questionnaires.

Sample design

A non-probability sample was designed. Sub-sectors of the audio visual industries were selected where Skillset research has shown there is either under-representation of women with dependents under the age of 16 (compared to men); the percent of women working is above average for the audio visual industries as a whole (37%); or there is a high degree of reliance on freelancers. The radio sub-sector met these criteria but was excluded due to having a similar percentage of women and men with dependent children, 26% and 30% respectively. A further two sectors were selected for inclusion despite not meeting these criteria: Film production, due to the high proportion of freelancers employed within the sector (90%) and post production, because the difference between the percentage of men and women with dependent children under 16 years is considerable (15% of women compared with 36% of men).

On this basis the following sectors were in scope to the study:

- Cable and satellite TV
- Terrestrial TV
- Independent production for TV
- Film production
- Post production

The driving force for the second stage of the sample design was the intention to explore as wide a range of experience as possible and was guided by the following four characteristics:

- Presence of children
- Contract type
- Currently or used to work in the sectors in scope to the study
- Gender

A detailed breakdown of the sample is provided in **Appendix A**.

Analysis and presentation

Transcriptions of audio recordings of the focus group discussions were prepared and analysed following a full immersion in the data. Themes cutting across each chronological

stage of the discussions are presented in this report as well as those emerging within each stage. In order to retain context and the meaning of participants every effort has been made to couch data in the terminology they used and where relevant quotes from participants are included. To retain anonymity quotes have been attributed to broad descriptions of individuals and the names of companies or other individuals to whom participants referred have been removed.

Consideration of the findings must bear in mind that this is a small-scale piece of research, designed to take a preliminary look at the issues involved in combining life in the audio visual industries and life as a parent. In this sense the claim that the results are representative of the entire media workforce in scope to the study is not being made.

We would like to take this opportunity to thank Women in Film and Television in particular, for their support of this study and their help in identifying focus group participants

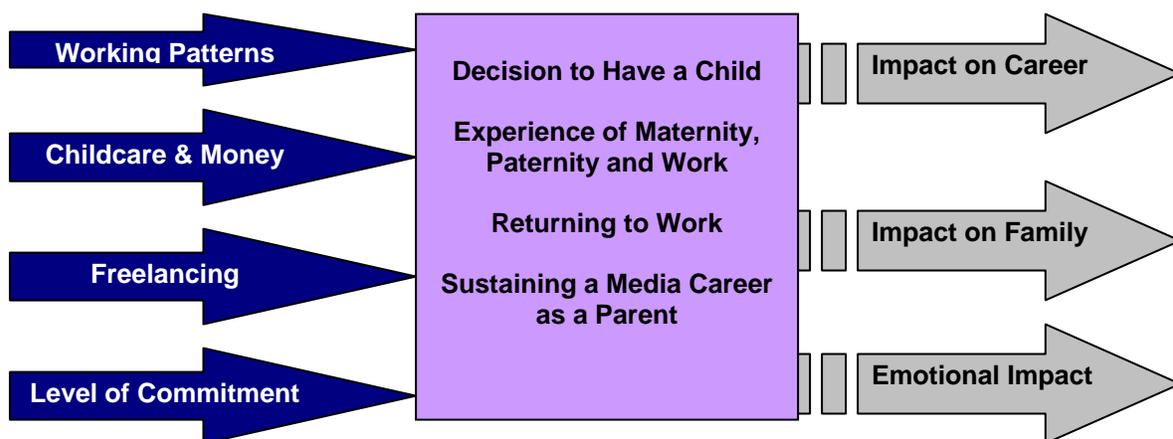
Results

The study findings focus on experiences that appear distinct for the audio visual industry. They are summarised under two main headings:

1. 'Cross-cutting themes' – in this section are themes that cut across each stage of the focus group discussions from the decision to start a family to sustaining a career within the audio visual industries as a parent.
2. 'Impact on choice' – in this section, the impact of the cross-cutting themes on the ability to make choices in relation to career and family is presented in this section.

Figure 1 below provides an illustration of the cross-cutting themes and how they impact on choice:

Figure 1 Diagram Illustrating How Key Factors Impact on Choice



1. Cross-cutting themes specific to the media

Working patterns

The pattern of working required by jobs there was highlighted as one of the most problematic barriers to parenting. For many of the participants, needing to work long hours, in extreme cases through to the early hours of the morning, at weekends and away from home for substantial periods of time, was endemic¹. In addition, though the EU Working Time Directive indicates that no more than forty-eight hours should be worked, as it currently stands individuals can ‘opt out’ and work more hours. Women cited such demands of the audio visual industries as a motivating factor to stop working in them after having a child, or to delay starting a family. A mother of one young child who had worked as a freelance production manager, but had stopped since having a child and was caring for her child full-time, for example said:

“I was being asked to work weekends and late nights and I just can’t do that”.

And another woman working in the television sector who was intentionally delaying becoming a parent, said:

“I have to live away from home a lot...and I don’t think I can offer a good parental role”.

Childcare and money

Childcare cost and availability was cited as a key barrier to balancing parenthood and a media career for both men and women. For those combining parenting with demanding and unpredictable hours of working, the only way they were able to manage was by relying on external sources of childcare. Mothers who had stayed working in the audio visual industries relied on formal paid childcare such as nannies and au pairs, informal unpaid childcare via support networks made up of family and friends, or a combination of formal and informal childcare. In a couple of cases this included their partner, whose job allowed more flexibility to combine caring responsibilities.

A couple of women had relocated to be nearer their extended family and accessible informal childcare; however this was not possible for others, whose only option was to pay. Several female participants cited the cost of childcare, particularly for more than one child, which was required to cover the long and unpredictable hours required by their audio visual industry jobs, as a primary reason for ending their media careers and also to delay starting a family. One ex-freelance mother had tried to continue working in

¹ Previous research has shown that people in the audio visual industries work forty-five hours per week on average (excluding film production, calculated using mean hours worked per day and mean days worked per week, Skillset 2005 Survey of the Audio Visual Industries’ Workforce) compared with an average thirty-two hour week across the entire UK economy (Labour Force Survey, July-September 2006).

the audio visual industries but had curtailed her career due to the difficulties of combining it with motherhood, saying:

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

The reliance on paid childcare may explain why money was cited as the strongest factor affecting the decision to return to work, to delay starting a family and also to leave the audio visual industries by both male and female participants. Several of the women who had continued working were senior relative to their counterparts who had left the audio visual industries, at the time of becoming mothers. For some of the women who had left, continuing their media career was financially impossible while for those sustaining their career, working was considered their only option as one female freelance writer said:

“We don’t have the choice to stay at home. It’s financially simply not possible”.

Freelancing

For freelancers, the lack of stability and guarantee of work that comes with becoming self-employed was cited as problematic and for some a motivation to leave the industry or delay starting a family. A major issue, particularly though not exclusively to freelancers, was dissatisfaction with the lack of benefits for which they were eligible, including maternity and paternity benefits. Unless they have been in continuous employment with the same company for over a year, freelancers receive no maternity pay or benefits and have no ‘job’ to return to. In addition, they have difficulty planning or accepting work in the later stages of pregnancy due to the imprecision of estimated due dates. This is becoming an issue for an increasing number of people in the media workforce with the industry’s increasing reliance on them. One female freelance scriptwriter without children said:

“I dream about having sick pay never mind maternity pay”.

Broad agreement was expressed across each group that in the past freelancers had been paid more than employees in order to compensate for not receiving such maternity and paternity benefits, however it was felt that this was less the case now. As a result many of the freelancing parents had been unable to take time off towards the latter stages of pregnancy and many of the mothers had returned to work soon after their child was born, sometimes within days.

Another major issue cited by both male and female freelancers was a lack of appropriate provision to cover their role and responsibilities whilst they were away. Although the availability of people willing to work in the industry was evident, participants said it was difficult to take any time off during a freelance contract with the guarantee of a job when they returned. This impacted on both mothers and fathers. A mother freelancing as a director for example recalled:

“When my second child was born, I was back at work within twenty four hours. I was directing a show. I didn’t have any choice”.

And a male freelancer who was working as a freelance executive producer when his child was born was unable to take much time off due to his work commitments. He said:

“...there was absolutely no way I was going to be able to disappear for more than a week...nice to get a week, but it was a week from my annual leave entitlement, because of my freelance contract, there was no paternity”.

Level of commitment

Participants with and without children, were emphatic in their belief that the level of commitment required by, expected of, and given to a career in the audio visual industries is higher than within any other. In part they felt a high level of commitment was demanded by the patterns of working such as long hours and needing to travel away from home for example, but they also felt there was a general attitude within the industry that work comes first. For the female participants in particular, both employees and freelancers, there was broad agreement that there is an expectation from colleagues across the audio visual industries that a life outside the job should be kept outside. One woman without children freelancing as a scriptwriter in the television industry remarked:

“They don’t actually want you to have a life”.

Some of the male and female participants felt that employers’ and colleagues’ attitudes were shaped less by chauvinism than by concern for running the business. They felt that employers were of the view that pregnant women and mothers of young children were more likely to need time off or away from work at short notice and that colleagues were resentful of covering their responsibilities during such times. In particular, this was the perception of how smaller companies operated. One woman, who was committed to, but yet to start a family for example, was open about her concerns about hiring parents and said:

“I’d rather use a guy who has got no responsibilities and is available all the time... Completely no tolerance policy for me I’m afraid because it directly impacts on my business”.

2. Impact on choice

Decision to have a child

Study participants, particularly the female employees, highlighted a lack of transparency and difficulty in accessing information about the maternity benefits offered by their employer as a key barrier to planning a family. A lot of women reported finding it awkward to enquire either at the point of recruitment or actually during their employment as they wanted to avoid giving the impression that they were planning to have a child. Some of the women with children had been the first in their organisation to become pregnant and as a result had discovered for themselves to what they were entitled, by

contacting external organisations such as ACAS (Advisory, Conciliation and Arbitration Service). Some of the women without children on the other hand, felt suspicion towards the lack of information that was available to them and that as a result of a perceived negative attitude towards parenthood within the industry, they were uncomfortable asking to what they are entitled if they were to start a family. A woman working in film marketing, for example, was frustrated by the lack of transparency and said:

“You are not allowed to find out about the company’s policy before you join. It’s very, very difficult”.

For some, the decision to start a family was directly correlated to income, experience and relative seniority. For freelancers in particular, experience and seniority gave them the confidence to pick and choose when to work and when to take time off, comfort in the knowledge that work would be available to them when they returned. One mother remarked that her own and her colleagues’ willingness to be accommodating with the parents they hired might depend on their level of experience:

“If you’re looking for an esteemed Creative, who’s got a fantastic track record and you want them to come in and make you a documentary, you’ll bend over backwards to make it work”.

There is no guarantee however and some parents had taken steps in their career and lives to prepare for parenthood. Many of the women without children for example said they were delaying starting a family until they had financial security and an income high enough to cover periods of time off work and childcare. Mothers and to a lesser extent fathers had changed their job in order to gain comparatively routine hours or work or relocated to be near to informal childcare. At the time of the study one woman freelancing in film development was struggling to pursue a role with longer contracts. She said:

“...it’s been extremely difficult trying to get a permanent job...I need stability before I can actually think about it”.

Experience of maternity, paternity and work

Though there was broad agreement among those eligible for benefits, that provision had improved in recent years a range of levels of satisfaction were expressed, with dissatisfaction shown by women without children in particular. In fact, the limited financial provision available during maternity leave was a particular cause for concern among such women.

Many of the women who were entitled to maternity benefits did not feel able to take full advantage of them above and beyond a financial concern. This was due to a combination of pressure from their employer, fear of being marginalized during absence due to the high level of competition noted earlier, and also a fear of losing touch in such a fast-moving industry. As a result many had worked more or less right up to the birth of their child and returned to work before they would have liked. It was also common for women to report working during their maternity leave, even when not being paid, either because of pressure from their employer or because they wanted to ‘keep their hand in’.

Whilst on maternity leave one mother working in the facilities sector did this and in the process read in the trade press that she had been replaced:

“I took out my own subscription, so I was just in touch...I was flicking through *Broadcast*, and I came across a photo of one of my colleagues...And they’d promoted somebody into my job, while I was on maternity leave, even though I knew, they knew, I was going back”.

This was in contrast to the feelings of the fathers working as employees who were comfortable with taking advantage of the benefits available to them. A father of one child now working as a part-time production accountant for example recalled:

“We were both in staff jobs and you know, all the sort of maternity, paternity, what paternity benefits there were at the time were there for us, you know, so there was never a question that, in terms of putting career first if you like”.

Some of the female employees in senior roles, particularly those in small companies, although eligible for maternity leave had come up against a similar issue to that experienced by freelancers: provision to cover maternity was lacking. Several felt that in part this was due to limited company resources. In particular, women in niche or senior roles expressed awareness that it would not be possible to provide cover for them in their absence because of their specialist knowledge and skills, and that work would simply be displaced to other team members. As a result, many of the mothers employed as employees reported having felt guilt toward their employer for taking time off from the job to have a child.

Freelance participants felt largely that their immediate line manager and how sympathetic he or she was to their situation determined their experience. Although there was more or less a consensus that attitudes towards working parents in the industry had changed greatly in recent years, there were a number of cases where employers had responded adversely or been unsupportive. Several women reported that during the course of their pregnancy for example, their employer had shown a lack of awareness or concern. In some cases this had culminated in unreasonable demands being made when they were off sick or incapacitated, or expecting them to carry out inappropriate tasks on set. One female cameraperson/director who had delayed starting a family to be able to commit to her physically demanding job, found she still needed to carry out strenuous elements of her work even when seven months pregnant:

“I didn’t change track at all. I actually carried on, and I was, you know, like up a crane, when I was seven months pregnant”.

Participants were also asked about the attitudes of their colleagues in the audio visual industries towards parenthood. Some participants with children had experienced a positive reaction, but several with and without children felt that a negative attitude towards parenthood resonated throughout the industry. This was considered to be an issue by more of the female than male participants, many of whom had concealed their status as a mother as a result.

Returning to work

A wide range of motives for returning to work in the industry (or leaving it) were reported. Of women who had returned to work, some indicated that they would have stopped working if they could have afforded to, and others that they would have been bored if they had stopped working. One female freelancer had stopped working after having a child but returned not long afterwards:

“I tried to stop, and realised I’d lost my whole identity.”

Of those who had left the industry, money was the biggest determining factor, and in most cases the economics of income against childcare costs had not been viable. This had been found to be particularly problematic on the arrival of a second child and as children got older and their caring needs become more complex.

For the most part, both men and women had been unsuccessful in reducing their working hours after becoming parents. As a result, some had resorted to changing career paths either within or outside the audio visual industries to more stable occupations, which in some cases they felt had pushed them down the career ladder. Others had chosen their family over their career and stopped working altogether and many were continuing to struggle with combining parenting with a demanding career. For example, one mother who had ended her career as a freelance production manager to care for her child full-time said she had unsuccessfully tried to return to her job after having her child:

“I thought I’d be able to go back ... and I’d kind of do a nine to five day. And then they weren’t able to keep the job within those hours”.

And a father of one young child had found that reducing his hours of work as a freelance assistant director had been impossible:

“...you can’t turn round on a drama shoot and say; actually can I leave early three days a week. You know, you’d just be laughed out of the room”.

Resonating across each focus group was the feeling that individuals without children were willing to accept working conditions that a parent could not, for example long working hours. Many study participants across each demographic commented that employers are not under any pressure to change their ways of working as a result. For the mothers who had left the audio visual industries this was cited as a major factor for leaving. One woman who had previously freelanced as a production accountant and now worked part-time outside of the audio visual industries, for example said that her proposal to job share was rejected a couple of days before she was to begin her contract of employment:

“...and they all just said you know what, it’s too much trouble, there are plenty of production accountants out there”.

Some had been successful in reducing their working hours and for some time had tried to work part-time, but reported doing the same job but for less money:

“You’re doing a full-time job for half the hours, and yet you’re never going to get training because they can’t spare you”.

Sustaining a career in the audio visual industries as a parent

Many of the women felt that the experience of motherhood enhanced their value in the workplace, especially in respect of planning and time management as combining work with childcare necessitates exceptional organisational skills:

“I would say 90% of the people I employ are women, and I would venture 60% of them have children. Because actually from a production management point of view it’s actually quite good to have women with children because they make the best organizers...”.

A number also felt that parenthood had given them a sense of perspective in life which was previously lacking, helping them to manage certain things at work more effectively and keep things in proportion.

Most women who had left the industry were aware of having made a personal sacrifice. A number had waited until their children went to school and then retrained in other areas such as teaching. Few women who had continued working in the audio visual industries had spent time not working, apart from during limited breaks during and following pregnancy.

A number of women with children felt torn between their parental and professional role with some feeling that one compromised the other on an emotional level. Perhaps as a result of societal pressures, several of the women who had remained in the industry after having a child felt that their children were missing out on something, particularly their time, because they had done so. This was a major motivating factor for many who had decided to leave the industry; feelings of guilt emanating from concern that they were neglecting their children and in some cases their employer, resulted in a conscious decision to care for their children full-time or enter a different and less demanding industry.

Recommendations and solutions proposed

During the course of each discussion a number of solutions were proposed by participants, to widen the choices available to them in relation to the decision to start and upon having a family whilst pursuing a media career. The solutions can broadly be grouped under actions that can be taken by the Government, by employers and by other industry bodies:

A. Government

- Tax relief on childcare
- Extend employment rights to freelancers e.g. maternity provision
- Enforce working hours legislation

- Subsidise maternity provision and cover for smaller companies
- Provide support for dual earner families.

B. Employers

- Transparency of maternity benefits
- Respond to and support requests for flexible working arrangements e.g. working from home, job-shares, reduced hours for some jobs
- Avoid indirect forms of indiscrimination towards parents e.g. timing of meetings
- On-site childcare e.g. crèches.

C. Industry Bodies

Audit/Review of Interventions

- Equal opportunities review (beyond stat. prov)
- Publication of employers' mat. and pat. packages/ 'Which' guide
- Publish/promote examples of good practice to stimulate competition, raise standards

The Business Case

- Identify measures
- Educate employers

Training and Development

- Return to work workshops
- Special training for freelancers on managing/planning getting work, timing, sustaining networks while off, getting contracts post-childbirth, etc.
- Opportunities to network e.g. focus groups

Information/Advice

- Maternity/paternity issues and rights for employers, employees and freelancers (employment rights calculator)
- Reduce bureaucracy
- Advice on practical issues, particularly for freelancers e.g. how to get childcare
- Advice on financial issues e.g. tax relief on childcare, pensions

Communicating Information and Advice

- Signpost people to existing information and advice (e.g. ACAS, Working Families)
- Produce factsheets with CEHR
- 1:1 advice for employers and individuals e.g. PACT
- Update UKFC diversity toolkit

Practical Interventions

- Sharing of specialist nanny services via a database
- Government revisit rights of freelancers
- Further research
- Education/publicity
- Skillset board etc. champion best practice
- Present results to stakeholders
- Launch research jointly with a stakeholders' action plan

Possible Stakeholders

- Broadcasting, Entertainment, Cinematograph and Theatre Union' (BECTU)
- Equality and Human Rights Commission
- Department for Business, Enterprise and Regulatory Reform
- Department for Work and Pensions
- PACT
- UK Film Council
- Women in Film and TV

Conclusion

This study has shown that 'choices' made by the media industry workforce, particularly for mothers, in relation to and upon starting a family, are based on a number of factors. These include hours and patterns of employment, income and access to childcare, and attitudes of colleagues towards responsibilities outside the workplace. These factors may be common to other employment sectors but some are heightened in the audio visual industries. For example, the particularly long-hours culture complicates childcare requirements and increases childcare costs.

Additional factors affecting decisions to and upon starting a family, both of a personal and professional nature, have also been uncovered not least self-employment. Freelancers manage their own career paths rather than relying on the traditional 'organisational career'. Their pattern of working, characterised by informal routes into the industry, short-term contracts, combined with fierce competition means that without regulation people become more accepting of paths, both personal and professional, they may not be ordinarily.

Though based on a small sample, this study has gone some way to explore the uniqueness of employment in the audio visual industries in the context of combining work and family. Further research is needed; however a start has been made to identify key barriers for parents and particularly for mothers in having both a family and a career in the media industry.

Skillset, 2007.

Appendix A Sample Profile

Group 1 – Six female employees working in the industry, with children

Employment information					
Employment status: 6 X Full-time	Sector: 2 X Terrestrial Television 1 X Independent Production for Television 1 X Film Production 2 X Post Production	Occupation: 4 X General Management 1 X Producing 1 X Sales and Marketing	Length of time in media industry: 1 X between 5 and 10 years 1 X between 11 and 15 years 2 X between 16 and 20 years 2 X more than 20 years		
Background information					
Age: 1 X 25-34 years 4 X 35-49 years 1 X 50 years or older	Relationship status: 1 X Co-habiting or in a long-term relationship 5 X Married or in a civil partnership	Location of residence: 5 X London 1 X North East of England	Number of dependents (under 16 years): 1 X one dependent 3 X two dependents 2 X three dependents	Average age of dependent children: 7 years	Source of childcare: 5 X friends and family 4 X live in nanny 1 X daily nanny 1 X au pair 1 X childminder 4 X school clubs

Group 2 - Eleven female freelancers working in the industry, with children

Employment information					
Employment status: 11 X Freelance	Sector: 3 X Terrestrial Television 5 X Independent Production for Television 2 X Film Production 1 missing	Occupation: 5 X Producing 1 X General Management 2 X Production 1 X Camera 1 X Sound 1 missing	Length of time in media industry: 1 X between 5 and 10 years 2 X between 11 and 15 years 4 X between 16 and 20 years 3 X more than 20 years 1 missing		
Background information					
Age: 1 X 25-34 years 7 X 35-49 years 2 X 50 years or older	Relationship status: 1 X divorced or separated 7 X Married or in a civil partnership 1 X Single 1 X Widowed	Location of residence: 4 X London 5 X South East 1 X South West	Number of dependents (under 16 years): 4 X one dependent 3 X two dependents 1 X three dependents 1 X six dependents	Average age of dependent children: 12 years	Source of childcare: 7 X friends and family 5 X live in nanny 4 X daily nanny 1 X mother's help 4 X childminder 1 X private nursery 1 X home child carer 3 X school clubs 1 X no outside help

Group 3 – Seven women no longer working in the media industry, with children

Employment information					
Employment status: 1 X Full-time 3 X Full-time 3 X Full-time carer/ homemaker	Length of time in media industry: 3 X between 5 and 10 years 3 X between 11 and 15 years 1 X more than 20 years	Time away from media industry: 1 X <1 year 2 X between 1 and 2 years 4 X more than 2 years			
Background information					
Age: 2 X 25-34 years 3 X 35-49 years 2 X 50 years or older	Relationship status: 1 X Co-habiting or in a long-term relationship 5 X Married or in a civil partnership 1 X Single	Location of residence: 6 X London 1 X South East	Number of dependents (under 16 years): 4 X one dependent 3 X 2 dependents	Average age of dependent children: 6 years	Source of childcare: 5 X friends and family children: 1 X mother's help 1 X private nursery 1 X school clubs 1 X no outside help

Group 4 – Ten women working in the media industry, without children

Employment information					
Employment status: 4 X Full-time 6 X Freelance	Sector: 4 X Terrestrial Television 3 X Independent Production for Television 3 X Film Production	Occupation: 3 X Producing 1 X General Management 1 X Sales and Marketing 3 X Production 2 X Journalism	Length of time in media industry: 2 X less than 5 years 4 X between 5 and 10 years 4 X between 11 and 15 years		
Background information					
Age: 3 X 25-34 years 7 X 35-49 years	Relationship status: 2 X Co-habiting or in a long-term relationship 1 X Divorced or separated 4 X Married or in a civil partnership 3 X Single	Location of residence: 7 X London 2 X South East 1 X Northern Ireland			

Group 5 - Eight men working in the media industry, with children

Employment information					
Employment status: 4 X Full-time 2 X Part-time 2 X Freelance	Sector: 3 X Terrestrial Television 2 X Cable and Satellite Television 2 X Independent Production for Television 1 X Post Production	Occupation: 1 X General Management 2 X Producing 4 X Production 1 X Post Production	Length of time in media industry: 1 X between 5 and 10 years 3 X between 11 and 15 years 2 X between 16 and 20 years 1 X more than 20 years		
Background information					
Age: 3 X 25-34 years 5 X 35-49 years	Relationship status: 1 X Co-habiting or in a long-term relationship 7 X Married or in a civil partnership	Location of residence: 3 X London 4 X South East 1 X Yorkshire and Humber	Number of dependents (under 16 years): 4 X one dependent 4 X two dependents	Average age of dependent children: 7 years	Source of childcare: 4 X friends and family 2 X mother's help 1 X childminder 3 X private nursery 5 X school clubs