

Raising Films AUSTRALIA

Honey, I Hid the Kids!

Experiences of Parents and
Carers in the Australian Screen Industry

Full Report
November 2018

PRESENTING PARTNERS



COLLABORATING PARTNER



FUNDING SUPPORT





“We are undermining our own industry if we don’t assist talented hardworking people to get and retain work. It sends a horrible message to my daughters/young Australian women that no matter how hard you work, if you’re a single mother with kids, the Australian screen industry does not value you enough to create a pathway to work for you.”

Female Freelance Writer, Carer (not photographed)

Table of Contents

Executive summary	2
Method	3
Recommendations & Key Findings	4
Survey Background	5
Industry Profile	6
Carer Profiles	9
Impact of Caring	12
Challenges	21

Historical Background	26
Solutions & Actions	27
What Next?	29
About	30
Survey Questions	31
Response Rate	37
References	37
Resources	38

The Report Team

Megan Riakos	WIFT NSW / Raising Films Australia
Prof. Deb Verhoeven	University of Technology Sydney
Dr. Sheree Gregory	Western Sydney University
Erin Joly	University of Technology Sydney
Margaret McHugh	University of Technology Sydney

Acknowledgements

Tracey Corbin-Matchett, Sally Storey, Alwyn Davidson, Zhenya Samoilova, Hope Dickson Leach, Laura Giles, So Mayer, Katrina Irawati Graham, Sabina Giado, Vejune Zemaityte, Create NSW, South Australian Film Corporation, Adelaide Film Festival, Raising Films, Western Sydney University, University of Technology Sydney.

How To Cite Full Report

To cite this report: Verhoeven, D., Riakos, M., Gregory, S., Joly, E. & McHugh, M. 2018, *Honey, I Hid the Kids!: Experiences of Parents and Carers in the Australian Screen Industry Full Report*, Raising Films Australia, Sydney.



Executive Summary

We need to care more about caring. In Australia and around the world, parenting and caring is a crucial period and process in which inequality is perpetuated. Combining caring and labour is one of the most critical and vexed policy issues of the twenty-first century. This report concerns the impact of caring responsibilities on those who work in the Australian screen industry.

Nearly three-quarters of carers surveyed in this study (74%) report that their caring responsibilities have a negative impact on their career. Of these, 86% were women. In particular, women working as freelancers on lower than median incomes experience a career penalty as a result of their caring (over 30% of carers who reported a negative impact on their careers belonged to this category).

This negative impact is further indicated by the number of women who reported nil to negative income and reduced employment opportunity while taking on caring responsibilities. Female carers with nil or negative income outnumber female non-carers in this income bracket more than 2 to 1.

Honey, I Hid the Kids!

It is especially concerning that many women report the elaborate lengths they go to in order to hide their caring status at work and keep their children “out of the picture”.

This admission of children’s invisibility is alarming. It reveals how care is devalued even by those who are doing it and normalises the idea that a productive environment is a world in which children and other dependents are neither seen nor heard (about).

Freelancers, the majority of the industry’s production workforce, already operate outside conventional maternity leave entitlements and guaranteed return-to-work provisions. This, in addition to fear that employers will discriminate against carers, contributes to a screen industry culture that lacks transparency and that limits the opportunity for open discussion about workplace flexibility or broader industrial innovation.

“In various jobs I have been extremely careful to not mention my child, virtually pretending not to have a child.”

Female Full-time Executive

This report takes a care-focused approach to understanding the lived realities of working in the Australian screen industry. Creatively reframing work-care dynamics is also about safeguarding the screen industry. Our long-term investment in substantial resources – both human and financial – should enable an inclusive, productive, resilient, sustainable and successful screen industry in Australia.

Not caring about caring however, means that this investment remains unrealised and is too often lost altogether. It perpetuates existing industrial and social inequalities. And given the importance of the screen industries to maintaining national culture, it diminishes us all.

This report then is not just about care; it is an intervention of care. It advances a screen industry that is invested in transparent and equitable work-care relations, that values all carers (inclusive of self-care), and that is directed to long- term sustainability (both individual and industrial) based on a better work-life balance in the screen industry.

“Parents and carers are an asset to all artistic industries. We are missing out on their skills and stories without them. We need parents and carers in the industry!”

Female Full-time Producer



“Making films and telling stories is a way of life and a way of preserving culture. If in the film and TV industry parents are impacted, so will the quality of stories we tell which is an important way to teach our children about the world that we live in.”

Female Full-Time Marketing, Carer (not photographed)

Method

The aim of the Raising Films Australia survey and report is to explore the experience and needs of parents and carers working in the Australian screen industry. The national survey, created in SurveyMonkey software, was launched on 10 May 2018 and closed on 18 June 2018 with a total of 618 respondents from all states and territories in Australia.

The survey was distributed via direct link to over 2500 people on the Raising Films Australia/Women in Film and Television (WIFT) NSW mailing list and over 5000 via its social media accounts. The survey was promoted by other organisations via mailing list and social media platforms including screen industry guilds, state screen agencies, unions, screen advocate organisations, film schools and film festivals. Key industry news outlets, including Inside Film, FilmInk and Mumbrella were notified. The survey link distribution reached over 25,000 screen industry workers and 400 businesses.

Headlines and key statistics were selected collaboratively by the report team and the final report was compiled in two versions. A six-page summary report was launched at the Adelaide Film Festival on 12 October 2018 with the support of Create NSW and South Australia Film Corporation. The Full Report was launched at the Screen Forever Conference on 21 November 2018 and will inform the Raising Films Australia Screen Industry Forum to be held on 6 December 2018.

Note – This report does not present its findings on the specific impact of caring for ATSI, LGBTIQ and Disability respondents as the sample size is too small to deduct meaningful conclusions. Further detailed research on these cohorts is recommended.

“We need diversified voices and stories in the industry, not just those who can afford it or without family responsibilities”

Female Producer on Contract, Carer



Recommendations

Measures for supporting carers to return to work.	Industry incentives that reward inclusive production structures and processes.	Recognition of carers as productive industry members.	Actions to redress the negative impact of attitudes to carers in the workplace.	Introduction of care-sensitivity in funding agency processes.
<p>Funding incentives for inclusive projects which employ people who are returning to work from caring responsibilities.</p> <p>Subsidies for childcare provision on screen productions, on-site and at events.</p> <p>Flexible work arrangements such as job sharing or flexible hours.</p> <p>More predictable working hours to enable care arrangements to be made.</p>	<p>Innovative production methodologies that re-prioritise work (e.g. the approach adopted by the feature film production <i>52 Tuesdays</i> or captured in <i>the topple principles</i>).</p>	<p>Opportunities for carers to participate in the industry in strategic roles that can be continued while caring such as professional advice and consultancy, formal coaching, assessment activities, script editing, sitting on advisory committees and juries, appointments to boards and so on.</p> <p>Subsidised access to industry events and networking opportunities to maintain reputational currency, industry skills and knowledge.</p>	<p>The provision of programs to support managers who have staff returning to work from carer responsibilities.</p> <p>Industry-wide workshops in which key industry leaders and carers work together on delivering strategies for a more inclusive workplace.</p> <p>Learning from other sectors who have already begun the process of cultural and industrial change in the form of knowledge exchange and education.</p> <p>More consideration for carers in regards to industry events such as timing, childcare facilities (including breastfeeding facilities), disability access, provision of communication tools (e.g. streaming and video conferencing).</p>	<p>Budget line item clarity in relation to:</p> <ul style="list-style-type: none"> - The definition of approved childcare in the A-Z Budget. - Transparency around the eligibility of childcare as a QAPE-able expense. <p>Recognition in funding applications of career interruptions due to carer responsibilities (e.g. ROPE provisions in academic funding assessment).</p>

Key Findings

<p>74%</p> <p>state caring has a negative impact on their role within the industry.</p>	<p>73%</p> <p>find it impossible to difficult to vary the hours and amount of paid care they access.</p>	<p>60%</p> <p>of carers are freelance or self-employed. They state long hours, financial uncertainty and unpredictable work commitments are major concerns.</p>
--	---	--

Challenges

The top 5 challenges from all respondents:

1. Long hours/weeks
2. Financial uncertainty
3. Evening networking/screening events
4. Lack of confidence/prejudice from funders/employers
5. Lack of access to childcare services

Solutions

The top 5 solutions from all respondents:

1. Care provided as a line item in production budget
2. Greater availability of part-time/flexible roles
3. Flexible, short-notice, state-funded 24-hour child/elder care
4. Stronger union rules on early morning, late night and weekend work
5. Tax relief for child/elder care expenses (personal)



“Caring for children is important for our entire society, the responsibility should not only sit on the shoulders of mothers. Children need their parents’ care, and parents need their careers and income too.”

Female Part-Time Filmmaker, Carer (not photographed)

Survey Background

This survey was based on a 2016 survey, *Making It Possible: Voices of Parents & Carers in the UK Film & TV Industry*, released by UK organisation Raising Films in collaboration with the University of Sterling. This survey was developed and adapted for the Australia screen industry through a collaboration between University of Technology Sydney (UTS), Raising Films Australia and WIFT NSW with funding support from Create NSW.

The Australian and UK surveys make for an interesting comparison. The UK report received a total of 640 respondents and the Australian survey 618. Both surveys found ‘long hours’ were the primary challenge for working parents and carers and ‘flexible/part time/job shares’ were a popular solution. Both reports yielded similar responses to the negative impact of caring with the UK presenting slightly higher at 79% in comparison to Australia at 74%. Broadly the working conditions, issues and solutions were similar between both reports. Both surveys revealed that financial relief was the primary consideration for carers although this was expressed differently. The Australian survey proposed budget support for paid care as the preferred solution (46% compared to the UK at 39%), whereas the top UK solution was tax relief for caring costs (51% of responses).

“It is near impossible to break the traditional mould of ‘mother as primary carer’ and ‘father as full-time worker’.”

Female in Education/Academia



Industry Profile

Gender

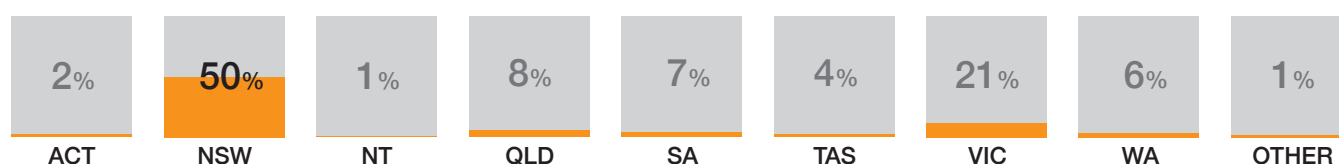
This survey received a total of 618 respondents; of that 610 comprised of 'female' and 'male'. Eight respondents comprised of 'other' or 'prefer not to say'. Although women only represent 35% of the Australian screen industry workforce, the majority of the respondents to this survey are women. This reflects the unequal distribution of caring responsibilities that fall on women and accentuates the gendered dimension of caring and parenting experiences.



Note: Percentages are reflective of the sample only and do not represent the gender proportions of the industry

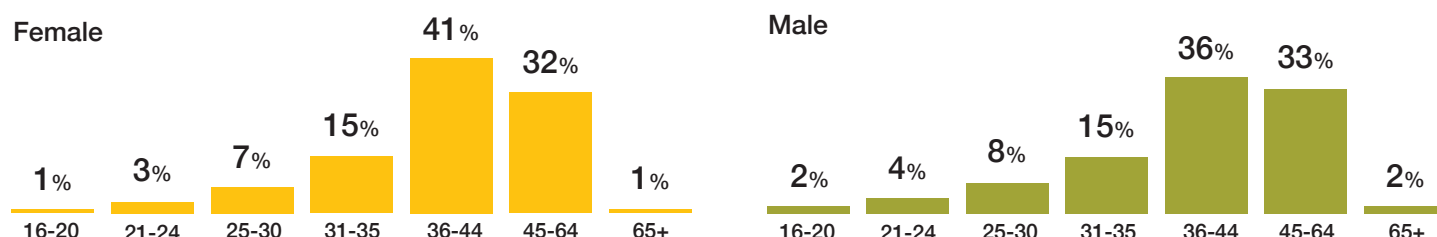
Location

The survey was distributed across all States and Territories of Australia; other is representative of respondents living overseas who have worked or trained in Australia.

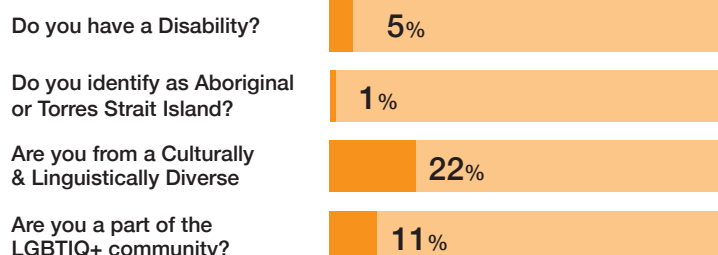


Age

The majority of the respondents were aged 31 years and older, which, as might be expected, locates them in child-bearing and raising years.



Identity



"Being a woman of colour, there is an increased difficulty in having funders seeing my stories as of interest to a wider (AKA whiter) audience - this, on top of my lack of availability given my childcare needs, leads to frustration."

Female Freelance Writer

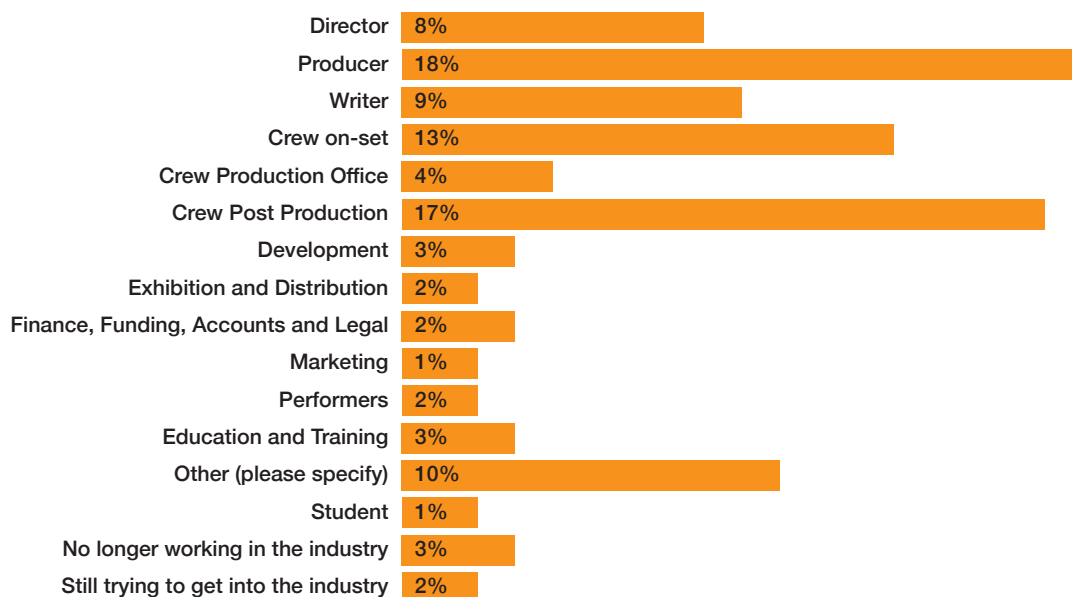


“Many freelance workers take on more than a full-time load in order to survive/keep relationships with multiple employers alive. Some flexibility in delivery of deadlines that takes the ‘freelance dance’ into account would be helpful.”

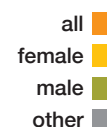
Female Writer, Carer (not photographed)

Current Industry Roles

Eighteen percent of the respondents were producers followed by 17% from post production, 13% on-set crew, 10% chose other, 9% writers and 8% directors.



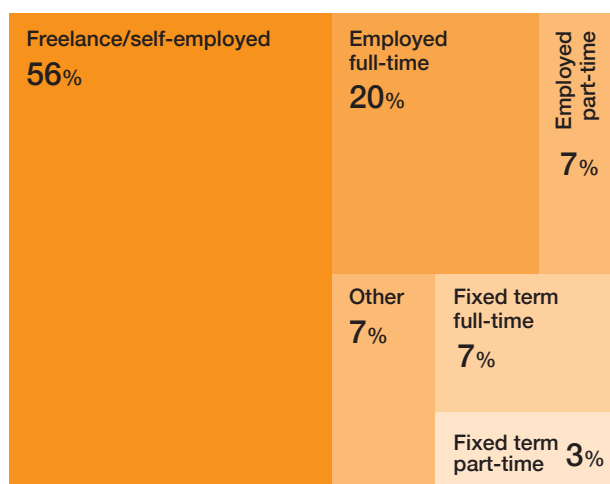
Industry Profile



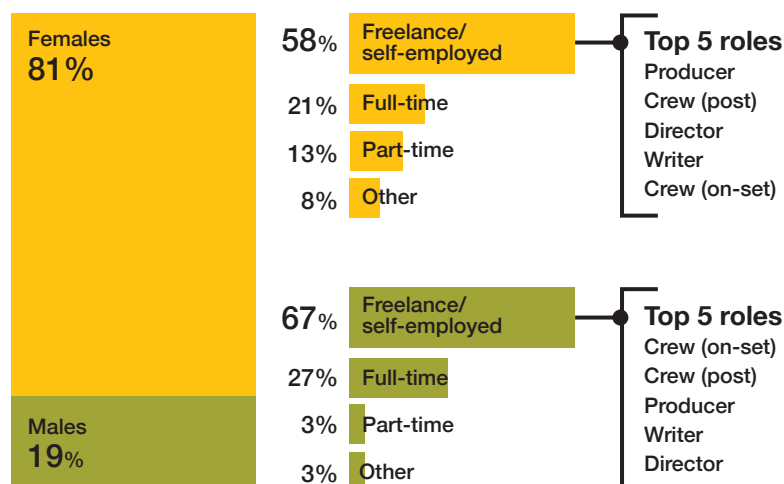
Employment

Over half the respondents are freelance or self-employed, which is broadly representative of the nature of the screen industry. Many freelance respondents noted that the long hours and unpredictable work commitments impacted significantly on their ability to manage their caring responsibilities.

All respondents



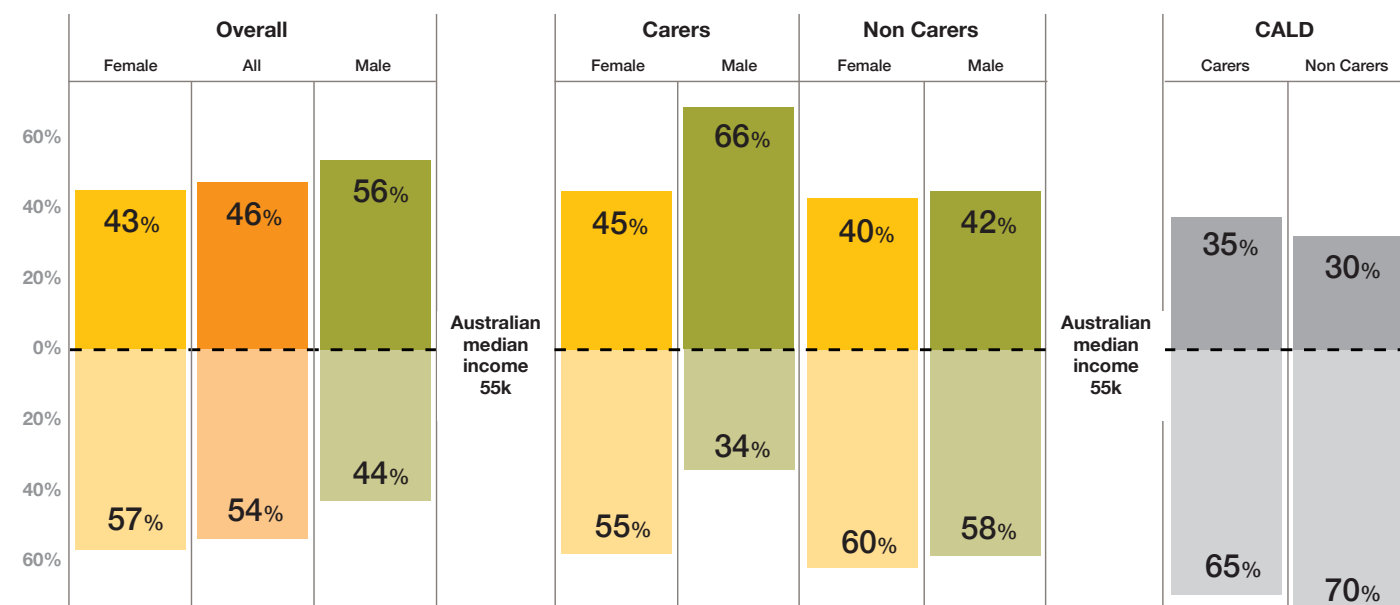
Carers



Income

A comparison of respondents approximate pre-tax earnings from the screen industry for the last financial year, grouped into carers and non-carers above and below the Australian median income (55k), reveals that Culturally and Linguistically Diverse (CALD) respondents are in the lowest income range and that male carers do not appear to be negatively affected financially by their caring responsibilities. In fact, their income is higher than male non-carers and would indicate they have benefited from a 'fatherhood bonus'.

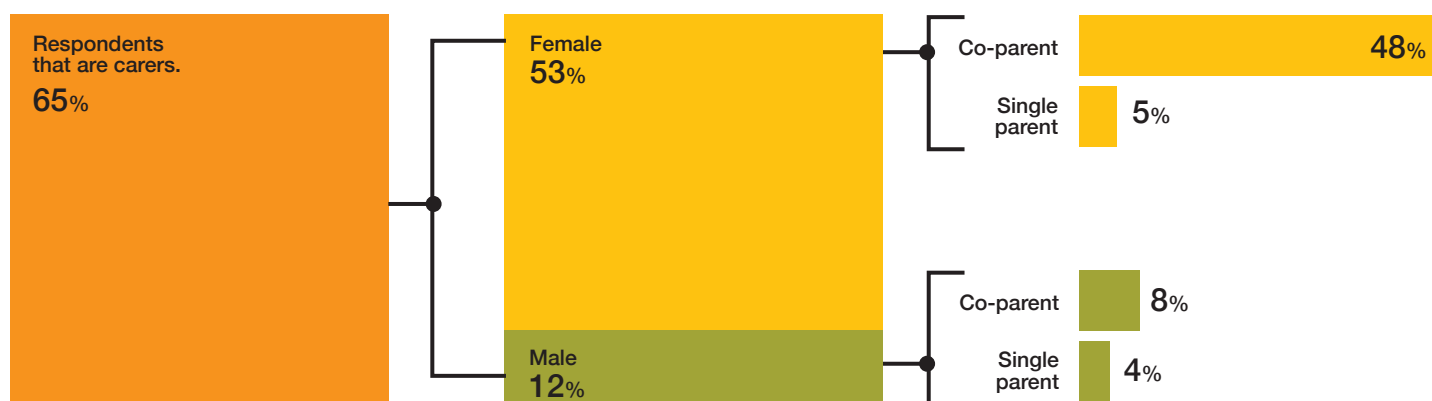
Note: negative income was excluded.



Carer Profile

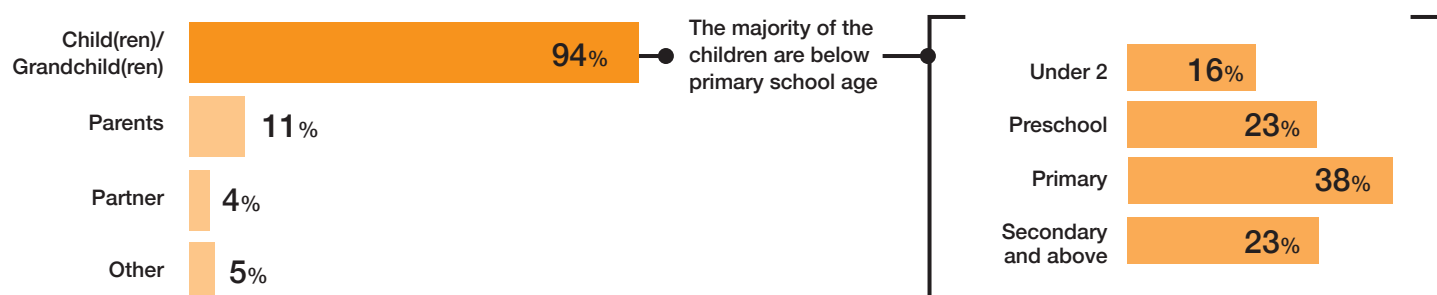
Carer Responsibilities - caring for a child or other person

Of the 618 respondents 65% reported having caring responsibilities. Of the 65% a significant percentage were women (81%). Additionally, 22% of respondents identified as Culturally and Linguistically Diverse (CALD) of which 14% were carers.



Dependents Category and Age Bracket

Of the respondents who reported caring responsibilities 94% of them were caring for children and 77% of the children were at or below primary school age. *Note: respondents could select multiple responses.*



Composer Tony Dupé in the studio with son Astor

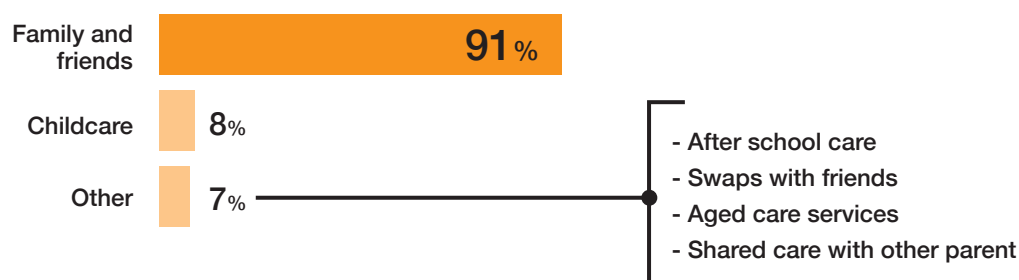


Carer Profile

Access to FREE carer support

Over half of the free carer support is from family and friends. This excludes partner support.

Note: respondents could select multiple responses.



“Being asked to work 9 to 5, five days a week, made me go freelance. I needed to work in with the needs of my family and have flexible hours. There is no way I would be able to be freelance without a partner who picks up the slack and has shared care. It would be financially and practically impossible. I would need to change career.”

Female Freelance Filmmaker

External PAID carer support

Based on hours paid per week for carer support, the primary source was day care/family day care and before/after school care. The second primary source was day care/family day care followed by paid support via a nursing home or from a nanny. *Note: respondents could select multiple responses.*

	First	Second	Third
Under 5	Babysitter	Day care/Family day care	Before/after school care
5-10 hours	Before/after school care	Day care/Family day care	Nanny
11-15 hours	Before/after school care	Day care/Family day care	Nanny
16-30 hours	Day care/Family day care	Nanny	Babysitter
30+ hours	Day care/Family day care	Nursing home	Before/after school OR Au-Pair

“Guilt in asking for flexi hours, becoming a single parent whilst trying to juggle work and life has been tricky without financial support.”

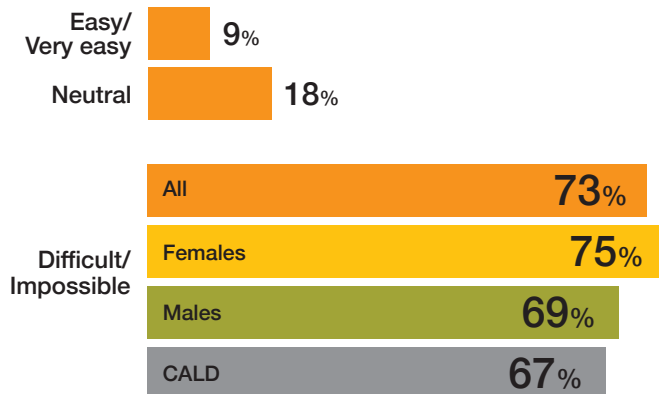
Female Full-Time Executive

Carer Profile

all
female
male
other

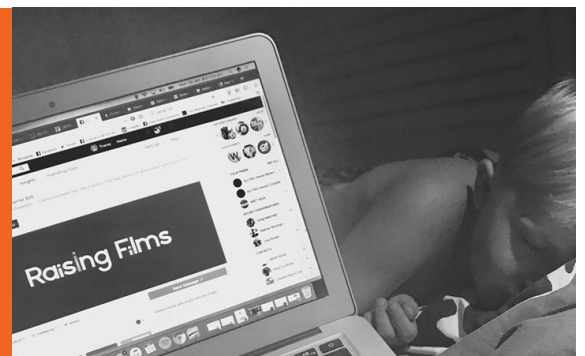
How easy is it to vary the hours and amount of paid care you access?

A significant number of respondents stated their ability to vary hours and amount of payment to care support was difficult to impossible. Seventy-five percent of female respondents noted it was difficult to impossible to vary hours versus 69% of males. Sixty-seven percent of CALD respondents also noted this. Carers of children and carers of adults recorded similar experiences, with 75% and 73% finding it difficult to impossible.



"Not knowing the hours you are going to be working until late the evening before. My wife makes our main income, but my lack of certainty in hours makes it hard to contribute to caring for our child."

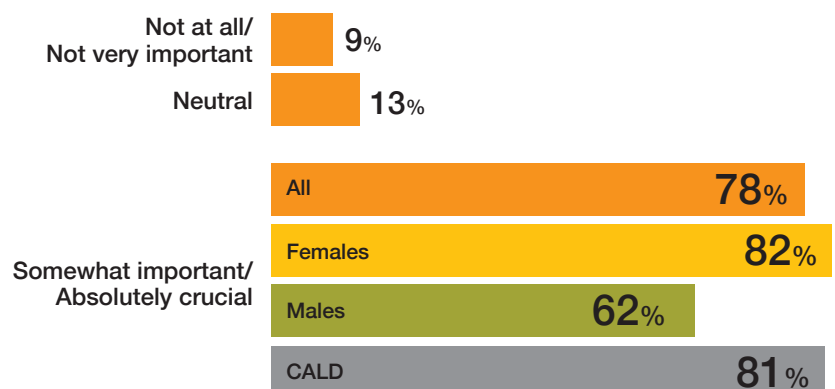
Male Freelance On-Set Crew (not photographed)



Raising Films Australia Project Manager Tracey Corbin-matchett working with her son

How important is financial/in-kind assistance for you to do your role?

A total of 78% of respondents reported that access to financial and/or in-kind assistance was somewhat important/absolutely important to their ability to perform and develop their role in the industry. Eighty-two percent of female carers and 81% of CALD carers stated that financial assistance was somewhat important or absolutely crucial to their role.



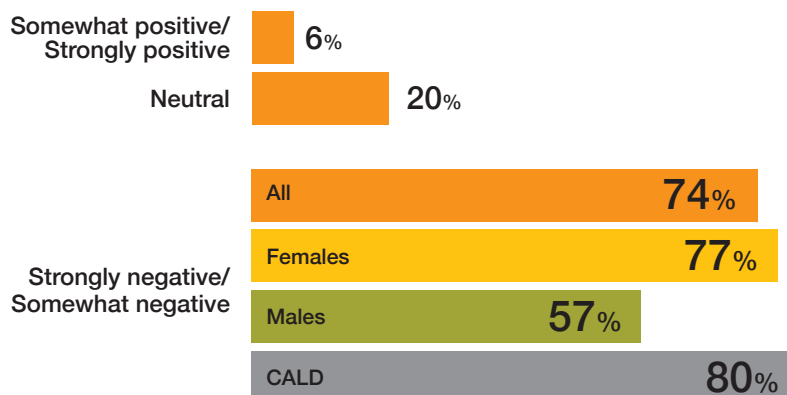
"The long hours required are so difficult for carers."

Female - Left the industry, Carer



What is the specific impact of caring?

A striking 74% of respondents reported the impact of caring work on their role in the industry has been negative. Only 6% identified the impact as positive. The larger majority reported 'Somewhat Negative', followed by 'Strongly Negative'. Twenty-two percent who responded are from a CALD background of which 80% state that their caring responsibilities have negatively impacted their careers.



Gender and Care

Eighty-one percent of all carers who responded are female and 19% are male.

Seventy-seven percent of female carers state that their caring responsibilities have negatively impacted their careers.

Fifty-seven percent of male carers state that their caring responsibilities have negatively impacted their careers.



Photo by Andy Barclay: Shideh Faramand with daughter Elia Faramand-Khadem on-set

Carer Type

Of all the carers surveyed, 85% care for children only, 5% care for adults and 10% care for both. Each of these groups stated a similar negative impact of caring in the range of 74-75%.





"I found it difficult to find child care for my son while I'm on film shoots. Have opted for casual work so I'm free to do some creative work - which makes childcare proportionally expensive."

Female Freelance Director (not photographed)

What is the specific impact of caring?

Respondents were asked to provide details of the specific impacts of caring work on their role in the screen industry in Australia. Of the 308 qualitative responses, four main areas of impact were 'financial impact or cost', 'juggling and effect of juggling', 'effects on productivity' and 'job prospects'.

Practical limitations (financial)

The financial impact or cost of caring work on their roles in the industry, relates to 'reduction of income', 'cost of child care' and being 'financially responsible for many people'.

"I am not able to commit as much time as I would like to my work as my income is dependent on the projects I can finance. Having to pay childcare/ nannies up front puts me at a significant loss to start. I am basically paying someone to be able to work and not be guaranteed an income. It's a false economy."

Female Freelance Director



Practical limitations (managing time and implications for health)

“When children are sick, it is very difficult if you can’t be in the office. In my role as a line producer it then means I have to catch up outside of hours which is very difficult with young children.”

Female Producer on Contract

“Working extra and late hours usually every night to make work deadlines.”

Female Full-Time Development, Carer

“My wife and I share pick-up and drop-off duties for one child at day care and one child at school. Arranging my work hours around the need to do a drop-off or a pick-up on a certain day has been challenging.”

Male Freelance Post Production



Photo by Candid Films:
Producer Jo Austin on-set with new-born

A key impact was described as ‘the juggle and the effects of juggling’, where those respondents grappled with managing the demands and responsibilities of their paid work and caring work. Respondents described the experience of negative impacts on their health, such as stress, and additional effort required in the making up of work due to taking time off paid work to care for an ill child. The making up of hours is often outside of standard work hours.

“My health has suffered from working extreme hours and balancing my duties as a parent.”

Male Full-Time Post Production

“Stress of working nights and managing events when my kids are at home - missing out on dinner / bed times.”

Female Freelance Marketing

“Makes it stressful to juggle when jobs are confirmed in very short time frames - and then to decide whether a job is financially viable after covering costs of sometimes multiple carers vs. passion vs. the need for work to move upward / forward.”

Female Freelance Performer



“It’s difficult to work for minimal money when you need to pay for childcare. It’s difficult to work from home with small children. It’s difficult to be productive and hold a place in the industry.”

Female Freelance Writer (not photographed)

What is the specific impact of caring?

Impact on productivity

Respondents described the negative ‘effect on productivity’, in particular, the experience of leaving work early or needing to get home at a certain time for childcare, and the feeling of being less productive.

“Caring effected my productivity, as some days I have had to leave early to manage school pick-ups. Job prospects have been impacted as I am not firing on ‘all cylinders’, so it has led to taking a back seat in my workload and impacted my promotions.”

Female Full-Time Executive



Limited job prospects

(and opportunities for advancement) Part I

The impact of caring work on job prospects was the most widely reported negative effect on respondents' career and role in the screen industry. This included limiting work roles, jobs and networking due to caring demands and responsibilities. Respondents also spoke of limited opportunities to advance in their careers. This was due to caring demands, and because the job structure is too limiting and unfriendly to accommodate caring work in terms of work culture and practices.



Photo by Candid Films:
Producer Jo Austin pregnant on-set

Around half of the total survey respondents provided details on the specific impacts that they had experienced due to caring work on their role in the industry. The negative impact on job prospects was striking and concerning. Of particular concern is the experience that many carers are taking a step backward in their job so that they can combine work and family.

"I often have to pass on jobs because they don't fit in with caring responsibilities. I would say I turn down 60-70% of the work on offer or available."

Male Freelance On-Set Crew

"Reduced availability. Shortened job prospects."

Male Full-Time Post Production

"I am unable to work on set, especially as a breastfeeding mother."

Female Sessional Teacher in Education/Academia

One respondent noted their career is effectively 'on hold':

"I currently am my husband's carer... My career has been put on hold and I am exhausted. As a carer, I would like to see more opportunity for part-time roles in the industry so that I could possibly partake in various job opportunities... More flexible and part-time roles."

Female Part-Time in Production

"Had to take roles that ensure I'm based in [location not disclosed] and do not have to travel. Had to take roles that I know I can work office hours, not studio or location hours."

Female Full-Time in Production

"Inability to take roles, cutthroat positioning of work, favouritism for free labour over skill-based roles."

Male Freelance Performer



“Unable to commit to full-time production, meetings are hard to make and have had to pull out of or reduce acceptance of opportunities due to caring needs. Have pulled away from directing and scaled back to writing as this is more carer-friendly.”

Female Freelance Writer (not photographed)

What is the specific impact of caring?

Limited job prospects

(and opportunities for advancement) Part II

The common problem that lay beneath respondents' comments is the experience of managing long hours and the expectations of the industry. In order to grapple with this problem, some respondents had no choice other than to 'quit' their jobs, go 'off the radar', take on 'lower profile jobs', and 'turn down jobs' due to the expectations of long work hours which are incompatible with caring demands.

“I am taking lower profile projects, rather than high profile projects, so I can juggle my hours and the work is not as demanding with raising a child.”

Female Freelancer in Post Production

“Off the radar. Cannot commit to jobs requiring long hours away from home.”

Male Freelance On-Set Crew

“Had to quit jobs or not take them at all. Was offered many jobs and had to turn them down because of the long hours.”

Female - Left the industry



Limited job prospects

(and opportunities for advancement) Part II



Rebecca Elliott and daughter Adelaide at the launch of the Summary Report

Inflexible structures cause some of the dynamics underpinning caring work in the industry. In particular, the structure of job operations and roles and unfriendly employer attitudes towards caring and family responsibilities within the screen industry are a common feature among screen workers' experiences.

"Not being able to work full-time as a director because of needing to be available to care for kids. Limited ability to travel for work. Unable to accept some work offered because of care."

Male Freelancer in Post Production

"Impossible to work on long-form production with a young child as a single person without a partner. The advertising industry, as a represented director, is time-intensive and availability for meetings and related production exceed after-care hours. Difficulty in negotiating time from co-parent father who views his work as necessary and my own as related to my preoccupation with filmmaking rather than my means of earning a living."

Female Freelance Director

"Job prospects - unable to work on set, especially as a breastfeeding mother. Change of role - no longer working on sets, changing to academia, which is also limited due to care responsibility / having no help outside of my partner and family day care."

Female Sessional Teacher in Education/Academia

"Unable to take 95% of jobs offered because of requirement to: travel, do long hours, offer flexibility and be responsive to the needs of the project."

Female Part-Time Worker in Development



“Returning to work after time off for babies is slow, even though I can work full-time. Employers are reticent to offer me full-time roles because I have small children.”

Female Freelance On-Set Crew

What is the specific impact of caring?

Limited job prospects

(and opportunities for advancement) Part III

Coupled with limitations on future job prospects and opportunities for advancement is a work culture that is unfriendly towards caring:

“I have been overlooked for a role where it was expected that I couldn’t do the hours (rather than anyone asking me before offering it to someone else).”

Female Freelance Producer

“I have been asked at job interviews if I have children. The hours required and travel away from home is a deterrent.”

Female Producer on Contract

“People have said they did not think of me because I just had a baby.”

Female Freelance Director

“Family often needs to be ‘invisible’. There is a lack of recognition of the cost of being present out of hours.”

Female Part-Time Worker in Development



Limited job prospects

(and opportunities for advancement) Part III

“Returning to work after time off for babies is slow, even though I can work full-time. Employers are reticent to offer me full-time roles because I have small children.”

Female Freelance On-Set Crew

“Having a child under 1-year means I am limited to part-time work if I wish to focus on raising my son. I’ve been told by employers who I previously had a great working relationship with that, “it’s not likely we can offer you part-time work after mat leave - this job requires such full-on availability.” I’ve actually since worked for them ad hoc (as I’d suggested), so it’s actually really possible to still be active but keep things flexible. But it’s relevant that the initial reaction / assumption was that it wasn’t possible.”

Female Freelance Producer



Photo by Candid Films:
Producer Jo Austin on-set with new-born

Some comments were of a positive nature, such as ‘increased connections’, ‘the deepening of my work’, ‘the innovation in my work’, ‘upskilling while child was a teenager and now have new career opportunities’, ‘taking baby into office is good for morale’:

“Increased productivity and perspective, taken the opportunity to study/reflect/reposition, have baby at work which is great for office morale – positive for others.”

Female Company Owner/Producer

“I swear I get some gigs with repeat clients just so they can hear about or catch up with my son. He is a pretty awesome kid. Has also made many appearances on sets and gets taken seriously as being helpful and intelligent from a pretty young age.”

Male Freelance On-Set Crew

“It has deepened my work. It hasn’t been easy but it has forced me to be innovative about how I work.”

Female Freelance Writer/Director/Producer



“Film work is so precarious and poorly paid that many people with caring commitments simply opt for stable, uncreative work.”

Female Freelance Director (not photographed)

What are the main challenges?

Challenges

In addition to the ‘impacts’ and ‘limitations’ (Question 20) most commonly associated with combining caring and labour in the screen industry in Australia, are specific challenges encountered by creative workers. In particular, the top five challenges for all respondents in answer to Question 25 and 26 were:

The top 5 challenges from all respondents:

1. Long hours/weeks
2. Financial uncertainty
3. Evening networking/screening events
4. Lack of confidence/prejudice from funders / employers
5. Lack of access to childcare services

“Unstable working conditions.”

Female Freelance Writer



Challenges

Almost half of all survey respondents identified long hours and weeks as a key challenge, followed by financial uncertainty. The qualitative responses from 192 survey participants further reveal these top five and illuminate a wide-range of specific challenges that have been experienced in managing a career in the screen industry in Australia and combining caring responsibilities. For instance, the long hours of work, expectations around adapting to a change in schedule at short notice, the feelings of guilt associated with asking for flexibility and the demands of international travel were commonly noted by respondents.

Role	Key challenges	Secondary challenges
Director	Financial uncertainty	Long hours/weeks
Producer	Long hours/weeks	Financial uncertainty
Writer	Financial uncertainty	Long hours/weeks
Crew on-set	Long hours/weeks	Financial uncertainty
Crew Production Office	Long hours/weeks	Financial uncertainty
Crew Post Production	Long hours/weeks	Financial uncertainty
Development	Lack of industry infrastructure / flexibility	Financial uncertainty
Exhibition and Distribution	Financial uncertainty	Long hours/weeks
Finance, Funding, Accounts and Legal	Long hours/weeks	Financial uncertainty
Graphics and Marketing	Long hours/weeks	Financial uncertainty
Performers	Financial uncertainty	Long hours/weeks
Education and Training	Long hours/weeks	Financial uncertainty

What are the specific challenges?

Long working hours

“Standard long hours extended beyond 50-70 hours a week due to production deadlines.”

Female Full-Time Writer

“Long working hours, so women with children can’t do it.”

Female Freelance Producer

“Interstate or international productions and the cost makes it difficult to go with children.”

Female Company Owner / Producer

Lack of flexibility in working hours

The lack of flexibility and change in hours at short notice was particularly challenging for carers and parents:

“Unknown until the last minute call times for next day, unknown wrap times so no way to plan anything but work.”

Female Freelance On-Set Crew

“I have been rejected for many roles, as the Head of Department wasn’t interested in flexibility in my hours.”

Female Freelance On-Set Crew

“Lack of part-time and flexible roles.”

Female Freelance Producer

Lack of sustainability in work

It was widely commented by respondents that the precarious nature of freelance work in the Australian screen industry was a dominant challenge and highly unsustainable and undesirable:

“Most available opportunities fall on the extremes of full-time (mostly inflexible) commitment and the instability and income-related stress of casual work.”

Male Full-Time Worker in Post Production

“The precarious nature of the industry makes my partner and myself unhappy which noticeably transfers to our daughter.”

Male Freelance Producer

“Pathway to sustainable employment is challenging.”

Male Freelance Producer

“I have had stints of long-term unemployment.”

Female Freelance On-Set Crew

Precarious work and inconsistent career pathway to work

Inconsistent career paths was also noted as part of the unsustainability and precarious characteristics of screen-based work:

“For freelancers, lack of consistent career path.”

Female Freelance Worker in Post Production

“Lack of support for emerging creatives and the lack of open-application schemes based on merit.”

Female Freelance Worker in Development

“No consistency of work due to the nature of how these productions work. Maybe it can be managed better somehow further up the chain? It’s fine whilst I’m young but I worry for when I want to settle down and have children that it will be too difficult and stressful to maintain and I may have to take a typical ‘9 to 5’ even though I love the screen industry.”

Female Freelance On-Set Crew



Director Catriona McKenzie's son onset with her on the TV series *Nowhere Boys* (Matchbox Pictures)

What are the specific challenges?

Sexism

Sexism in the industry was also identified by respondents as a specific challenge:

“Women are told all the time film and TV is not a suitable job for a mother.”

Female Freelance Director

“Sexist attitudes towards your commitment to a role and whether you should be aiming lower because you have taken time out.”

Female Freelance Writer

“Bias towards men for positions, even if they have children, as it’s not perceived they’ll want ‘time off’ or have ‘divided loyalties’ !”

Female Full-Time Worker in Education/Academia

“Ingrained sexism in industry.”

Female Full-Time Worker in Post Production

“I’ve been very lucky to be a director that works (sometimes more sporadically than others) but I’ve survived. However, I know being a minority female director has cost me unknown opportunities. I’m at a point in my career where I have delivered on time and on budget for almost 20 years, but this has not translated into more opportunities - or client loyalty.”

Female Freelance Director

Moreover, sexism was also identified in relation to returning after a career break for pregnancy and family reasons, and parenting and caring responsibilities:

“I was selected to a prestigious lab, however when they found out I was pregnant, I was uninvited.”

Female Full-Time Director

“Wanting to work with women but being unable to as they cannot get away from being the major carer of their children.”

Female Freelance Performer

“I was in a workshop...but my daughter wasn’t allowed. I was breastfeeding at the time so I had to leave at nights to sleep with her. My partner rented a house really close to the workshop. I have to pay a nanny or the day care out of my salary, and sometimes I need a nanny for long hours, but this doesn’t happen all the time. Having financial support during those times would have helped me a lot.”

Female Full-Time Director

“Not getting renewed contracts if kid situation is not well hidden.”

Female Freelance Producer



Historical Background

Key challenges experienced by carers over the past 35 years in the Australian screen industry:

1983	1987	1992	2018
Dictating the area of film they worked in.	Long hours	Dealing with the conflicting primary responsibilities of	Long hours / weeks
Restricting the ease with which they could respond to different work possibilities and learn new skills.	Travel	Domestic responsibilities	Financial uncertainty
Making it virtually impossible to work irregular hours or go on location, especially given the difficulty of organizing childcare.	Stress and tiredness	Long hours	Evening networking / screening events
	Financial stress	Travel problems	Lack of confidence/prejudice from funders/employers
	Unemployment		Lack of access to childcare services

A longitudinal comparison of three Australian reports, *Women in Australian Film Production* (1983), *What Do I Wear for a Hurricane?: Women in Australian Film, Television, Video & Radio Industries* (1992) and *Women in Australian Film, Video and Television Production* (1987), reveals that caring responsibilities have had an evident negative impact on respondents' participation in the industry, particularly that of women, for more than 35 years

The persistence of the challenges reported by carers such as long hours, the inability to travel, financial stress and lack of access to childcare suggests long-term negligence by the industry and its policymakers.

1983 *'Producers are reluctant to employ me for location work or long hours when they know I have two small children. There is the perpetual question "What will you do with the children?" as though you haven't thought of it before applying for the job. It's a question never asked of men.'* (Respondent from 1983 survey)

1987 *'Especially since I had a baby, people seem to have clear ideas about how this will affect me. My husband, by contrast, was not told he could not do a particular job because he would be up with the baby all night...'* (Respondent from 1987 survey)

1992 *'There is not a culture of support for having children within the industry. There are no arrangements made for childcare on an industry basis.'* (Respondent from 1992 survey)

2018 *'Having young children and very little support (no family in town and all friends work or have kids themselves) makes it very challenging to move forward and be as available and flexible as the industry requires.'* (Respondent from 2018 survey)

What are the main solutions and actions?

Solutions and actions

Respondents were asked to identify their top three choices from a range of solutions, and to describe any additional solutions that had not already been listed in the survey for the industry's consideration. The five most important solutions (Question 22 and 23), were:

The top 5 solutions from all respondents:

1. Carer provided on location/set as a line item in production budget
2. Greater availability of part-time/flexible roles
3. Flexible, short-notice, state-funded 24-hour child/elder care
4. Stronger union rules on early morning, late night and weekend work
5. Tax relief for child/elder care expenses (personal)

An easier transition back into the workplace needs to be followed by more employers. Understanding when children are sick would be helpful not only from managers but the rest of the team as well! An option to work from home when kids are sick would make things easier for both parties.

Female - Left the Industry

Role	Key solutions	Secondary solutions
Director	Care provided as a line item in production budget	Tax relief for care expenses (production)
Producer	Better understanding by employers and financiers of the impact of caring	Care provided as a line item in production budget
Writer	Greater availability of part-time/flexible roles	Care provided as a line item in production budget
Crew on-set	Care provided as a line item in production budget	Better understanding by employers and financiers of the impact of caring
Crew Production Office	Greater availability of part-time/flexible roles	Flexible, short-notice, state-funded 24 hr care
Crew Post Production	Better understanding by employers and financiers of the impact of caring	Greater availability of part-time/flexible roles
Development	Greater availability of part-time/flexible roles	Greater structural support for return to work after a period of parental or compassionate leave
Exhibition and Distribution	Better understanding by employers and financiers of the impact of caring	Care provided as a line item in production budget AND Flexible, short-notice, state-funded 24 hr care
Finance, Funding, Accounts and Legal	Tax relief for care expenses (personal)	Better understanding by employers and financiers of the impact of caring
Marketing	Tax relief for care expenses (personal)	Greater availability of part-time/flexible roles
Performers	Care provided as a line item in production budget	Flexible, short-notice, state-funded 24 hr care
Education and Training	Greater availability of part-time/flexible roles	Part-time/freelance workers to be given same status as full-time employees in terms of their level of commitment to the project

What are the suggested solutions?

Care provided as a line item in production budget

Almost half of all respondents identified 'Child/elder carer provided on location/ set as a line item in production budget' as the most important solution. This solution would assist with making the demands and responsibilities of caring 'visible', so as not to hide this aspect of people's lives.

Having a carer on-site would be incredible!!! At times I feel I almost need to hide the fact I have young kids to avoid being 'difficult'."

Female Freelance Performer

Job share

Job-sharing was raised as a particularly striking solution to assist in resolving the negative impacts and challenges experienced by parents and carers.

"Job sharing or working part time from home would be invaluable."

Female Full-Time Worker in Production Office

"Job sharing/more part-time roles would be an excellent way of opening up more professional roles to parents (usually mothers) looking to return to work."

Female Freelance Producer

"I've seen job-share work for on-set crew. It can be very simple: Two similarly qualified crew divide a role to suit them both; 3 days and 2 days, or week-on, week-off or block on-block off. There are many options. Mostly, crew are happy to divide the wage pro-rata, which means no extra expense for production. Many parents I know who have left the industry would have stuck around if job-share was more widespread. It's really the only way to create part-time work for on-set roles."

Female Freelance On-Set Crew



Raising Films Australia Crèche (via The Heart Cart) at the Screenworks/WIFT event at Byron Bay Film Festival

What Next?

The screen industry requires more than a one-size-fits-all approach to better addressing care and the employment of carers. Not only is the industry made up of a wide range of workplaces and employment practices, there are also many types of caring. The intersectionality of both work experiences and individual carers has created a complex challenge that requires careful consideration by a wide range of stakeholders.

More research is required to investigate:

- Carers with a disability
- Carers who identify as ATSI
- Carers who identify as LGBTIQ
- Carers from a CALD background
- Carers who are male
- Carers who have already left the industry
- Carers who care for adults and people with special needs
- Self-Care

More about Raising Films Australia

In February 2018, Women in Film & Television set up the Raising Films Australia initiative in recognition of the enormous impact that caring responsibilities are having on participation in the screen industry. This initiative is based on the UK organisation Raising Films and the work they have undertaken in their region over the past three years.

The initial survey, 6-page report and this comprehensive report are the first steps in a strategy headed by Raising Films Australia to bring awareness and change for carers in the Australian screen industry. Further initiatives include:

1. Raising Films Australia Forum - December 2018

The industry-wide Raising Films Australia Forum will be held on 6 December 2018 at the Australian Film Television & Radio School (AFTRS) in Sydney and live-streamed nation-wide in direct response to this Survey Report. It is vital that the industry as a whole work together on these important issues and recognise that no one organisation has all the answers nor should a singular part of the sector be charged with solving the issues.

This forum will provide space for a long overdue conversation around the challenges and obstacles that parents and carers face and drive strategies to address them. It will feature the lead researchers of the report as well as experts on workplace and industry matters around work and care and will include a facilitated round-table discussion with key industry stakeholders.

Key questions the Forum aims to address:

- What can we change?
- What can we do to make that change happen?
- What we can't be changed and why?
- Are there other ways to look at this?



Director Heidi Lee Douglas on-set with son

What Next?

2. Follow Up Forum Report

A follow up Raising Films Australia Forum Report will be released based on the outcomes of the Forum, it will announce initiatives and recommendations, including Best Practice Guides for supporting carers and parents in the Australian screen industry.

3. Making It Possible Pilot Program

The “Making It Possible” Pilot Program will be released in NSW between November 2018 - May 2019. This program is a free one-day course with follow-up mentorship for women in the screen industry whose careers have been impacted due to parenting and caring responsibilities. The course will provide a holistic approach to personal, career and creative advice, mentorship and education, while providing access to a free crèche on the day. The course will be held in Sydney, Penrith, Bega, Dubbo and Byron Bay and is delivered in partnership with Screenworks and Creative Plus Business.

Funding support has been provided by the NSW Government via the Investing in Women grant program from Women NSW and from Create NSW. This program is designed as a compliment to the recommendations outlined in this report. Without structural and cultural changes, carers will still struggle to combine work and care in the screen industry.

About WIFT Australia

Women in Film & Television (WIFT) NSW comes under the banner of WIFT Australia and is a Not-For-Profit organisation dedicated to achieving gender equality in the Australian screen industry through research, advocacy, education and support for female-identifying screen industry.



Composer Claire Deak's son Astor lends an ear to her latest sketches in the studio

Survey Questions

Q1. What is your age?

16 to 20
21 to 24
25 to 30
31 to 35
36 to 44
45 to 64
65+

Q2. What is your gender?

Female
Male
Other
Prefer not to say

Q3. Where do you live?

New South Wales
Northern Territory
Queensland
South Australia
Tasmania
Victoria
Western Australia
Outside of Australia
What is your postcode?

Q4. What is your primary CURRENT industry role?

Director
Producer
Writer
Crew - On Set (AD's & Production Team)
Crew - On Set (Cinematography & Camera Team)
Crew - On Set (Costume and Makeup)
Crew - On Set (Production Design & Art Department)
Crew - On Set (Sound, Electrics, Grip, Unit, Stunt Co-ord, Armourer and all others)
Crew - Post Production (all other jobs)
Crew - Post Production (Composer & Music Team)
Crew - Post Production (Editor & Edit Team)
Crew - Post Production (Sound Design & Sound Post Team)
Crew - Post Production (VFX, Grade & Online Team)
Crew - Production Office based
Accounts and Legals
Development
Distribution
Education or Academia
Exhibition
Finance & Funding
Graphics
Marketing
On-set Actors, performance, Stunts
Training & Skills
Voice Over Artists
No longer working in the industry
Still trying to get into industry
Student
Other (please specify)



Q5. What was your PREVIOUS industry role?

Director
Producer
Writer
Crew - On Set (AD's & Production Team)
Crew - On Set (Cinematography & Camera Team)
Crew - On Set (Costume and Makeup)
Crew - On Set (Production Design & Art Department)
Crew - On Set (Sound, Electrics, Grip, Unit, Stunt Co-ord, Armourer and all others)
Crew - Post Production (all other jobs)
Crew - Post Production (Composer & Music Team)
Crew - Post Production (Editor & Edit Team)
Crew - Post Production (Sound Design & Sound Post Team)
Crew - Post Production (VFX, Grade & Online Team)
Crew - Production Office based
Accounts and Legals
Development
Distribution
Education or Academia
Exhibition
Finance & Funding
Graphics
Marketing
On-set Actors, performance, Stunts
Training & Skills
Voice Over Artists
No longer working in the industry
Still trying to get into industry
Student
Other (please specify)

Q6. What is your DESIRED industry role?

Director
Producer
Writer
Crew - On Set (AD's & Production Team)
Crew - On Set (Cinematography & Camera Team)
Crew - On Set (Costume and Makeup)
Crew - On Set (Production Design & Art Department)
Crew - On Set (Sound, Electrics, Grip, Unit, Stunt Co-ord, Armourer and all others)
Crew - Post Production (all other jobs)
Crew - Post Production (Composer & Music Team)
Crew - Post Production (Editor & Edit Team)
Crew - Post Production (Sound Design & Sound Post Team)
Crew - Post Production (VFX, Grade & Online Team)
Crew - Production Office based
Accounts and Legals
Development
Distribution
Education or Academia
Exhibition
Finance & Funding
Graphics
Marketing
On-set Actors, performance, Stunts
Training & Skills
Voice Over Artists
Other (please specify)

Survey Questions

Q7. What is your employment status?

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

Q8. What is your approximate annual pre-tax earnings from the screen industry for last financial year?

Negative Income
Nil Income
\$1-\$7,799 per year
\$7,800-\$15,599 per year
\$15,600-\$20,799 per year
\$20,800-\$25,999 per year
\$26,000-\$33,799 per year
\$33,800-\$41,599 per year
\$41,600-\$51,999
\$52,000-\$64,999
\$65,000-\$77,999
\$78,000-\$90,999
\$91,000-\$103,999
\$104,000-\$155,999
\$156,000 or more

Q9. What proportion of your total income from last financial year was earned by working in the screen industry?

90-100%
70-89%
50-69%
30-49%
10%-29%
Less than 10%
None of my income

Q10. If you have a partner that shares living expenses with you, do you earn more, the same or less money than your partner?

I don't have a partner
I earn more money than my partner
I earn roughly the same amount of money as my partner
I earn less money than my partner
Not sure

Q11. Are you or have you been caring for a child or another person?

Yes/No

Q12. Who are you caring for?

Tick all that apply.
Child/ren
Sibling
Partner
Friend
Parent
Grandchild/ren
Other (please specify)

Q13. How many dependents of each category are you caring for?

Baby (under 2)
Pre-school
Primary school
Secondary school
16+ studying full time
16+ working
Retired/elderly
With a disability
With an illness

Q14. Are you caring solo or as a co-parent/carer?

Solo/single parent
Co-parent/carer



Q15. If you have a co-parent/carer, do they have a job in:

Screen industries
Creative arts industries
Other
Full time parent/carer

Q16. Do you have access to any FREE caring support (outside you and, if applicable, your partner)?

Tick all that apply.
childcare/carer/care relief
Family & friends
Employee benefits
Respite Care
Not applicable
Other (please specify)

Q17. Do you have any external PAID help (outside you and, if applicable, your partner) with providing care and for how many hours a week? Tick all that apply.

Nanny
Babysitter
Day Care / Family Day Care
Au-pair
Before and After School Care
Respite Care
Nursing Home Care
Other (please specify)

Q18. How easy is it to vary the hours and amount of paid care you access?

Impossible
Difficult
Neutral
Easy
Very easy

Q19. Has the impact of caring work on your role in the industry been...

Strongly Negative
Somewhat Negative
Neutral
Somewhat Positive
Strongly Positive

Q20. Please give details of specific impacts e.g. job prospects, change of role, effect on productivity.

Q21. How important is financial/in-kind assistance to your ability to perform/develop your role in the industry?

Not at all
Not very important
Neutral
Somewhat important
Absolutely crucial

Q22. From the list below, please select 3 tangible solutions and rank them from 1 to 3 (in which 1 is the most important), that would be most useful for improving the conditions for parents/carers in your role.

Child/elder care provided on location/set as a line item in production budget
City-centre drop-in creches/elder care centres for screen industry workers
Flexible, short-notice, state-funded 24 hour child/elder care
Tax relief for child/elder care expenses (personal)
Tax relief for child/elder care expenses (production)
Improved paternity leave and equal parenting legislation
A legal requirement that all roles be available for job share
Greater availability of part-time/flexible roles
Part-time/freelance workers to be given same status as full-time employees in terms of their level of commitment to the project
Stronger union rules on early morning, late night and weekend work
Five-day working week maximum
Increase in tele/video-conferencing for meetings
Greater structural support for return to work after a period of parental or compassionate leave
Better understanding by employers and financiers of the impact of caring

Survey Questions

Q23. Please tell us why your chosen three would be most useful, and how you might see them working in practice?

Solution 1
Solution 2
Solution 3

Q24. Please outline any other suggestions for solutions to combining caring labour and your role in the industry, particularly any solutions you have witnessed in action.

Q25. What do you see as the five main challenges for parents/carers in the film & TV industry (rated from 1 as the biggest challenge to 5)?

Long hours/weeks
Location shoots
Financial uncertainty
Lack of local/regional opportunity
Decrease in state benefits/support
Lack of confidence/prejudice from funders/employers
Lack of industry infrastructure/flexibility
Lack of role models/positive media coverage
Evening networking/screening events
Lack of long-term/stable employment
The high cost of care/ inadequate access to rebates
Lack of access to childcare services

Q26. Please give examples of any further significant challenges you have experienced or observed.

Q27. Why do you think it's important that parents/carers get more support in the film & TV industry?

Q28. What would be the best way for Raising Films to share/educate about the challenges and possible solutions surrounding care (Please select 5 choices and order them from 1 to 5, in which 1 is the most important)?

Physical meet-ups in different cities/venues
Social media meet-ups (Twitter chats, Google hangouts, Facebook groups etc)
Family-friendly screenings with discussion opportunity
Raising Films website with resources and community forum
Events at film festivals and conferences
Email newsletter
Articles in mainstream/industry media
Panels/platforms for specific industry organisations
Presentations at large media companies
Training/mentoring sessions
Other (please specify)

Q29. Do you have any further comments?

Q30. Do you have a disability?

Yes/No

Q31. Do you identify as Aboriginal or Torres Strait Islander?

Yes/No

Q32. Are you from a Culturally and Linguistically Diverse Background?

Yes/No

Q33. Are you part of the LGBTIQ+ community?

Yes/No

Q34. Would you like to participate in our General Women in Screen survey?

It should only take 5 minutes and you will be contributing to valuable longitudinal research.



Q35. How do you get most of your screen industry work? Choose up to two ways.

Not applicable – have a full-time job
Through my agent
Through my own projects
Approaching possible employers
Rely on my previous contacts
Through marketing (may include through website, show-reel)
Through social media/online networking/Linkedin
Unable to get screen industry work
Other (please specify)

Q36. Do you think your gender identity has affected your employment opportunities in the past two years?

Please give as much detail as you can.

Q37. Do you think other aspects of your identity have affected your employment opportunities in the past two years?

Please give as much detail as you can.

Q38. What are the main improvements required to increase the number of women in the screen industry? Tick all that apply.

Improved pay
Improved conditions of employment (e.g. reduced hours, less travel)
A defined career path
More promotional opportunities
Greater access to funding and projects
Employer attitudes
Attitudes of key players in industry (e.g. financiers, commissioning editors, distributors)
Attitudes of colleagues/crew
Formal mentoring and support
Personal development (e.g. self-confidence)
Educational development (e.g. skills training)
Other (please specify)

Q39. Based on your overall experiences in the screen industry, would you say that the situation for women in the last three years has:

Improved
Stayed the same
Deteriorated
Other
Other (please specify)

Q40. If the situation for women has changed in any way, what would you say are the main changes?

Q41. In the past two years have you found that you have had unpleasant work experiences directly related to your gender? (e.g. harassment, bullying etc).

Yes/No

Q42. If yes which of the following experiences has affected you the most? Tick all that apply.

Promotion or employment of a member of a different gender over you
Sexual harassment
Reference to your family obligations as infringing on your work
Exclusion from groups
Assignment to low status or less well paid job
Unequal division of tasks between the genders
Other (please specify)

Q43. Do you intend to remain in the screen industry for the next three years?

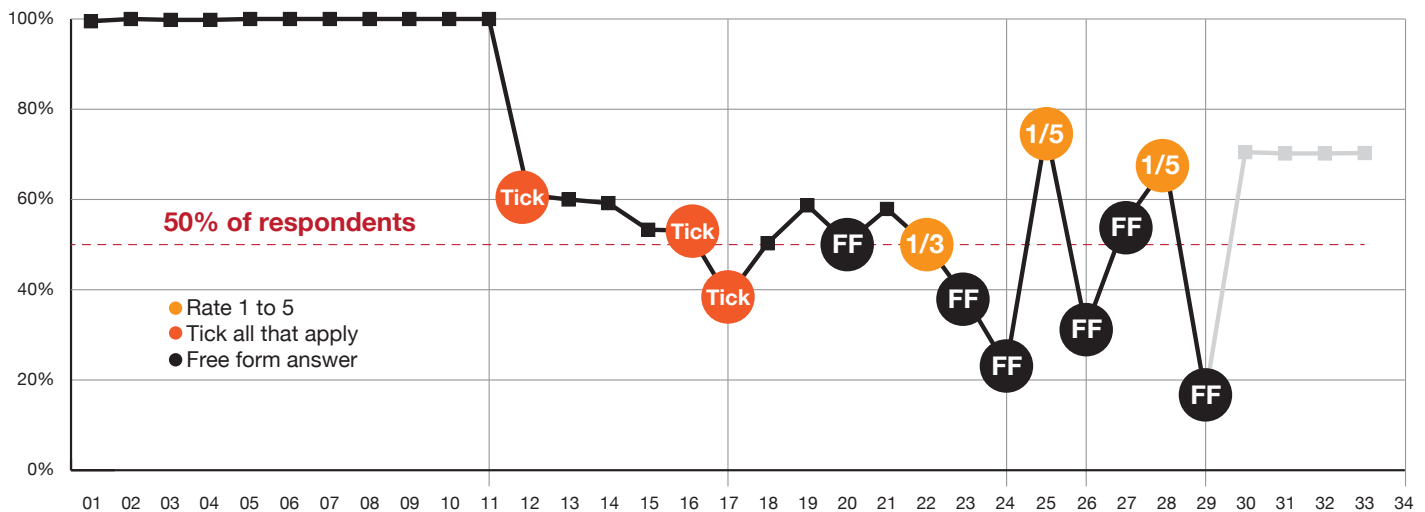
Yes/No

Q44. Do you think that in any of the positions you have held or applied for in the last two years in the screen industry, that your gender might have disadvantaged you?

Yes/No

Response Rate

The Raising Films Australia report included questions 1-29 of the survey and a further 5 demographic questions. It was a mix of multiple choice, 'tick all that apply', rating scales and free-form answer questions. A review of the survey responses is provided in the chart.



It would appear that once the questions required more than a multiple choice selection, the response rate decreased by approximately one-third from 600 to 400. Q11 (Are you or have you been caring for a child or another person?) split the survey population into carers and non-carers. Q12 to Q24 were for carers. Non-carers, were bumped to Q25; the logic implemented was to avoid 'not applicable' answers. All the open-ended questions with free-form answers required had the lowest participation. The survey also contained a second section from Q34 to Q44 entitled *General Women in Screen Survey*. The data from this section was not utilised in this report and will be analysed at a later date.

References

- Bryman, A, 2004, *Social Research Methods*, Second Edn, Oxford University Press, Oxford.
- Cox, E. & Laura, S. 1992, *What Do I Wear for a Hurricane?: Women in Australian Film, Television, Video & Radio Industries*. Australian Film Commission & The National Working Party on the Portrayal of Women in the Media, Sydney.
- Marsh, M. & Pip, C. 1987, *Women in Australian Film, Video and Television Production*. Australian Film Commission (AFC) [Survey of the period 1985/1986 assisted by AFTRS], Sydney.
- Morse, J M, and Richards, L, 2002, *Readme First for a User's Guide to Qualitative Methods*, Sage, Thousand Oaks.
- Raising Films, 2016, *Making It Possible: Voices of Parents & Carers in the UK Film & TV Industry*. University of Sterling & Raising Films, UK.
- Ryan, P. Eliot, M. & Appleton, G. 1983, *Women in Australian Film Production*. AFC Women's Film Fund & AFTRS, Sydney.



Resources

Australian Human Rights Commission

A Quick Employer Guide To Supporting Working Parents www.supportingworkingparents.gov.au

Supporting Working Parents: A Toolkit For Employers

supportingworkingparents.humanrights.gov.au/for-employers

A Quick Guide for Employees

supportingworkingparents.humanrights.gov.au/sites/default/files/quick-guide-employees.pdf

Working Parents - Quick guide to your rights

supportingworkingparents.humanrights.gov.au/employees/working-parents-quick-guide-your-rights

Good Practice Good Business - general inclusive practices

www.humanrights.gov.au/employers/good-practice-good-business-factsheets

Workplace Gender Equality Agency

Leading practice parental leave guide

www.wgea.gov.au/learn/leading-practice-parental-leave-guide

Fairwork -Workplace OmbudsmanFlexibility in the workplace

www.fairwork.gov.au/employee-entitlements/flexibility-in-the-workplace

Parents at Work

Parents at Work is a world leading provider of education and coaching services for workplaces, parents, carers and leaders. www.parentsatwork.com.au

Australian Breastfeeding Association

www.breastfeeding.asn.au

Carers Australia

Carers Australia is the national peak body representing Australia's unpaid carers, advocating on their behalf to influence policies and services at a national level. www.carersaustralia.com.au

Raising Children

raisingchildren.net.au/grown-ups/work-child-care

Centre for Workplace Leadership

Making Flexibility Work <http://www.workplaceleadership.com.au/projects/making-flexibility-work>

Diversity Council Australia

Diversity Council Australia is the independent not-for-profit peak body leading diversity and inclusion in the workplace. www.dca.org.au

Carer Gateway

Carer Gateway is a new national service funded by the Australian Government. Carer Gateway includes a website and phone service for carers to access practical information and support.

www.carergateway.gov.au/employers-of-carers

Heads Up

Better mental health in the workplace www.headsup.org.au/healthy-workplaces/for-employers

