

Why her?

Factors that
Have Influenced
the Careers of
Successful Women
in Film & Television

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1 EXECUTIVE SUMMARY

Strong Female Influences

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

Early Creative Learning

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

Role Models and Mentors

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

Education and Training (Pre-Entry into Industry)

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

Support and Encouragement

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

Personal Characteristics

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

Industry Education and Training

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

Networking

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

Career Pathways

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

The Agent's Role

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

Industry Culture and Attitudes

A number of older participants reported direct experience of overt sexism in the industry, but none of the younger participants. The prevailing view was that the majority of men are comfortable working with or for women, but that the industry operates within a culture that makes it very difficult for women to sustain a long term relationship or start and bring up a family, and that women should be mindful of the sacrifices they may have to make before entering the industry. Other Skillset research has shown women to be paid less on average than men, in spite of being more highly qualified, and has also highlighted a high level of attrition among women in the workforce when they reach their thirties, suggesting that many are effectively having to make a choice between a career in the industry and a family.

2 INTRODUCTION

Background to the Study

Skillset's research programme was set up by the industry in the 1990s to provide the cyclical evidence base required to address key skills demand issues. It has since provided both Skillset and the industry in the four UK nations with the Labour Market Intelligence (LMI) required to target resource to where it's needed; inform the development of skill solutions; chart the size and shape of the industry; monitor broad trends in the demand for skills; forecast future skills needs; and more recently track industry satisfaction with Skillset. For more information please visit: www.skillset.org/research.

Intelligence gathered from Skillset's research programme has led to this study by identifying the demand for further research into representation of women in certain areas. For a number of years, major discrepancies have been revealed in the levels of employment of women in different occupations in film and related sectors of the Creative Media Industry. Some areas have witnessed growth in representation, and now employ a majority of women. For example, 85% of those in make-up and hair, and 80% of those in costume and wardrobe are now female. There remain however, a number of areas in which women have failed to make significant inroads. For example, only 4% of people in lighting, 8% in sound, and 15% of those in camera are women.

Previous research in this area has tended to focus on barriers to career progression. The purpose of this study, however, was to identify, and subsequently learn from, the factors that have contributed to the success of women in occupational areas where women are still a tiny minority.

Skillset and Women in Film and Television thus commissioned interviews with a sample of women who have succeeded in each of the following male-dominated grades:

- Camera
- Sound
- Direction
- Screenwriting

Research Aims and Objectives

The aim of this study was to identify factors that have led to the success of women in occupations in which women are consistently and significantly under-represented by applying the principles of 'positive deviancy' to look at the successes of the minority.

Specific objectives of the study can be summarised as follows:

- Map the career pathways of the study participants
- Explore in-depth the factors that influenced their entry and paths through the industry including:
 - Their early years and family
 - Training and development pre-entry
 - Training and development post-entry
 - Mentors
- Isolate common characteristics of the study participants
- Extract recommendations from the study participants for the way forward

Methodology

This exploratory study adopted qualitative research methods to gather data from the perspective of the women in scope. Face-to-face and telephone interviews enabled a) an in-depth and detailed exploration of the women's paths to success through their eyes and b) the flexibility to probe beneath the surface and into any unanticipated areas. Recorded interviews of between 60-90 minutes duration were conducted with 20 women during Autumn 2008.

A purposive sample was designed with five UK-based women in each occupation who had succeeded in the occupations in scope (camera, directing, screenwriting and sound). This was based on:

- a) number of years active in the occupation in the Creative Media Industry (minimum of five years)
- b) number of films worked on in a senior position (more than one film)

Informed consent was obtained from each participant and all have given their permission to be named here.

Table 1, Biographical Data of Participants

Interviewee	Occupation	Minimum Number of Years in Industry	Minimum Number of Films
Antonia Bates	Dialogue Editor	6	3
Antonia Bird	Director	27	5
Natasha Braier	Director of Photography	7	3
Laurence Coriat	Screenwriter	16	2
Harriet Cox	Head of Cinematography	26	2
Lorna Dean Gibbs	Director/Camerawoman	20	(TV mainly)
Jan Dunn	Director/Film-maker	23	2
Cinders Forshaw	Director of Photography	20	2
Sue Gibson	Director of Photography	29	3
Olivia Hetreed	Screenwriter	25	2
Catherine Hodgson	Sound Editor	25	5
Joanna Hogg	Director	20	(TV mainly)
Nina Kellgren	Director of Photography	30	5
Laura Lovejoy	Sound Editor	15	2
Jill Marshall	Producer/Director	25	(TV mainly)
Abi Morgan	Screenwriter	10	2
Sarah Morton	Dialogue Editor	29	5
Patti Musicaro	Camerawoman	15	(Documentaries mainly)
Nanu Segal	Director of Photography	14	5
Shawn Slovo	Screenwriter	30	4

The interviews were semi-structured and designed to be flexible focusing, on influencing factors during:

- Early life and school
- Adult life, university and the first break
- Career progression to the current day
- Recommendations for the way forward

The full interview schedule is appended to this report.

Acknowledgements

Skillset and Women in Film and Television would like to thank all study participants for providing an invaluable insight into the factors bearing on their career entry and progression, and gratefully acknowledge the following for their help identifying and recruiting study participants:

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3 MAIN FINDINGS

Strong Female Influences

Most of the participants reported that they were brought up in 'happy', 'traditional' or 'normal' environments, usually with a professional father (doctor, salesman, insurance agent, lawyer, etc) and either a non-working mother or a mother who worked part time or full time. Only four of the twenty women had one or other or both parents working in the film or television industry. This settled and happy early environment was particularly evident in the camera and sound grades where most described their upbringings as being contented, 'normal' and stable. Among both the screenwriters and the directors there was some evidence of more turbulent and disrupted early years, due to phenomena such as marital breakdowns, parents with depressive illnesses, house moves, or financial problems.

Parents were key influencers for most of the women in the sample – especially the mother, who was variously described as being 'strong', 'determined' and 'keeping the family together'. Around a third of the women had been brought up mothers who were frequently left to look after their children on their own while their husbands were away from home, or by single mothers. Once again, a mother who was coping on her own, or a particularly strong and forceful mother, was more evident among the screenwriters. However, the mother was central to the family for many others also. Most commented that they were always given the impression by their mothers (and in some cases their fathers too), from a very young age, that 'anything' was possible and that they could achieve just what they wanted to achieve with the required effort:

"I suppose I was brought up in the 1960's generation when anything was possible for women"

"My parents were always there for me and encouraged me in everything that I did"

"I'm a Thatcher child and Thatcher children thought they could 'have it all'"

It is also perhaps significant that most of the participants attended single sex schools and that these schools also perpetuated this feeling that 'anything was possible' for women:

"I went to a girls' only secondary school and I'm sure that it did make a difference. There was no competition; we were all expected to do science. There was no stereotyping of the boys doing the science and the girls doing the more creative things"

"I went to a school that had an environment of academic excellence and where they had the attitude that 'everything is possible for girls'"

Early Creative Leaning

Early childhood influences were extremely important and relevant to many of the women, all of whom showed artistic and creative leanings from a very young age. Many had parents and siblings who were also artistic and creative and were often encouraged to develop their creativity at home as well as at school:

"I had an amazing experience as a child. I was given lots of freedom, we didn't have material things but we had the opportunity to be creative by making things, weaving, making candles...all sorts of activities"

"I've always been interested in the arts, I was always sketching and painting as a child and my parents would always encourage me to do it"

"My father was a very good landscape painter and I learnt the pleasure of interpreting landscapes literally at his knee"

Creativity manifested itself typically as a love of photography, drawing and painting, or for music, singing, dancing and drama. Significantly, there were clear relationships in many cases between early creative leanings and eventual career paths: for example, screenwriters talk about their love of reading and story-telling from a very young age:

"I used to read a lot and escaped (an unhappy childhood) through literature"

"My parents divorced rather acrimoniously when I was young and I just used to lose myself in reading, I've always loved stories and storytelling"

Directors, however, often talk about their love of dancing and drama:

"My drama teacher recognised something in me ...I've always loved acting"

"I loved dancing and drama from a very young age. I think I started dancing when I was about two!"

Those involved with camera describe their early interest in painting, art and stills photography:

"I can remember saving up for my first stills camera. My dad had an old super 8 movie camera and loved filming"

"I've always loved drawing and then got really interested in photography when I was about 11 or 12. I can remember"

saying when I was very young; 'when I grow up I'm going to work for the BBC!' "

Sound editors also mentioned their early interest in drama and music:

"My mother was always very musical and my I played the piano from an early age"

"I've always had a love of music. I learnt to play the violin when I was very young and still play the piano"

All were encouraged from a very early age to develop their creativity. They were allowed to flourish and develop their skills both within the home and while at school. However, the home environment was often the most influential and nurturing of the creative drive in the majority of cases.

It was often during later teenage years that a firm and lasting interest in film and theatre was developed. Many would speak about their love of going to the movies with friends, or of being inspired by a theatre trip whilst at school:

"I can remember going with the school to see a musical. It was this theatre trip that really sparked off an interest in theatre. I thought that musicals were just amazing"

"I mixed with a whole lot of arty types when I was a teenager and we were always going to the movies"

Participants were generally inspired from a very young age to do something creative with their lives – but very few knew exactly what. They all talked about being driven by their creative instincts and passions – a strong motivating force throughout their careers. However, most stated that they never had a set career path or strategy, knowing more about what they did not want to do rather than what they did want to do. Although many stated that they had always loved the theatre or the movies, few if any, knew which route to take to achieve their goal. Some had dismissed their early dreams of working in film and/or TV as unobtainable:

"I just loved working in the medium and couldn't believe that this could be work!"

"I'd always loved film, but never thought it was possible for me to enter the industry. It was something that was unattainable, distant and inaccessible"

Throughout the interviews there was a common strand of women being led by their creative instincts. This strong, 'inner force' gave many women the confidence and strength to achieve their goal of working in the industry.

Role Models and Mentors

As the participants matured and developed, other people, in addition to their parents increasingly influenced and helped to shape their development. Some spoke of inspirational teachers at school or at drama groups, whilst others talked of older siblings or friends who had influenced them in their early teenage years.

Many could also name one or two key women whom they aspired to become – women who they did not necessarily know, but who had inspired them and had acted as role models for them. Women who had shown that they could rise to the top in the industry – that anything could be possible given enough drive, energy and creative passion. Such women included Joan Littlewood and Sue Birtwhistle (Directors) and Ann Coates (Film Editor) and Diane Tammes (the first camerawoman in the UK to obtain a union ticket).

Education and Training (Pre-Entry into Industry)

Participants reported having been generally happy in their secondary schools and most stayed on to perform relatively well in O'levels/GCSEs and A'levels. They generally described themselves as being; 'academic', 'bright at school' and 'hard-working'. Only a couple 'dropped out' of school without completing their A' levels or did not go into higher education. The majority received a high standard of degree qualification, often in arts or humanities based subjects (English, Drama, Psychology, Fine Art), and commonly from 'traditional' British universities such as Oxford, Exeter, and London. Evidence from Skillset's 2008 Workforce Survey suggests that the experience of participants largely reflects that of women across the industry as a whole – 81% of women in the industry now hold a degree compared with 68% of men. Most reported having enjoyed their student life, particularly for the freedom and creative expression it afforded them. Indeed, university life was for many a spring-board into a career in the media, either via student film clubs or via drama groups. Certainly, some participants made lasting friendships and long term contact with people who would later become producers or directors in the film and television industry. A few could detail one or two key individuals from their university days who had really 'opened doors' for them in later life.

"In my second year at uni I worked on a student film and I knew immediately that this was what I wanted to do. From that time on I had a plan of 'how do I get into film?'"

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

"I did lots of student theatre work and got involved with lots of live P.A's"

A minority of the women did not take the university route and either went straight into employment, or spent a gap year travelling abroad. Those who travelled generally found the experience to be worthwhile and inspirational. The small number who went into non-creative employment found the experience to be generally unfulfilling but inspirational in a different way as they became even more determined to enter a creative working environment:

"I got in with a wild crowd and dropped out of school...but two years of working in a factory is enough to put you off that kind of life for good!"

Thus for some participants, their inner creative passions were driving them forward – either by taking film, photography or drama courses, or by continuing to draw, act, photograph whilst doing routine jobs 'just to pay the bills'.

University experiences and contacts were the key inspiration for many who experienced first-hand the creative satisfactions achieved via film or theatre production. Many talked about working for free for contacts and/or friends on leaving university to gain experience of using equipment, or simply being on set to absorb the atmosphere and learn the basics of how to behave/react:

"I did loads of camera assisting for free just to get experience...you learn so much on the job"

Support and Encouragement

It is perhaps significant that nearly half the sample had female siblings only and so were brought up in households where women were in the majority. The minority were either only children, or were from (older) male sibling family groups. Only a couple of participants talked about any traditional gender stereotyping whilst they were growing up:

"My older brother was expected to go to university, whilst I was expected to be a nurse, a teacher or a secretary"

The typical family environment, for participants in their early years, was one of encouragement and equality:

"I was brought up in an environment of one where the belief was that women could do it all. There was never any question that we couldn't have it all. Equality is in my blood!"

"It was my mother who really encouraged me to do anything that I wanted to do, that I could be as good as anyone. She saw the creative side of me and really helped me to develop it from a very young age"

"It never occurred to be that being a woman was a problem, it seemed to me to be a big advantage"

Most of the women stated that their parents were generally supportive of them trying to enter the industry – even though the majority of parents could not give them any specific help or advice. Only four of the women interviewed had parents who worked in the industry (either as actors, directors or sound editors). Two of these had been particularly supportive and helpful parents, who told their daughters that if they wanted to enter the industry then they would help them to do so. However, one woman stated that her parents were opposed to her working within the industry because their lives had been so hard and unsettled. This did not discourage her however, as she became determined to prove her parents wrong:

"My father was a failed actor – he was quite an angry person really. They didn't want me to go into the theatre, but that made me even more determined to prove my parents wrong"

Personal Characteristics

Prior to the depth interview, respondents were asked to complete a 'personal attributes' grid which aimed to identify the attributes needed for success. Table 2 below summarises average scores for each grade, with 5 the highest score possible and 1 the lowest:

Table 2, Average Scores on Personal Attribute Grid by Occupation

Attribute	Camera	Sound	Director	Screenwriter
I am an organised person at work	5.0	4.5	4.0	3.0
I am a good time manager	4.5	4.5	4.0	3.0
I am a determined individual when it comes to my career	5.0	4.5	5.0	3.5
I am a disciplined person	4.5	2.5	4.5	4.0
I am a confident person	4.5	2.0	3.5	3.0
I'm a person who likes a challenge	4.5	4.5	4.5	4.5
I can be a risk taker	4.0	4.0	4.5	4.5
I like to think that I'm an optimistic person	4.0	4.5	4.5	3.5
I like to 'think on my feet'	4.5	3.5	4.5	3.0
I do quite a bit of socialising within the industry	2.5	2.0	2.5	2.0
I believe that networking is important	3.0	4.0	4.5	3.0
I network within the industry	3.0	2.5	3.0	2.5

Due to the small response numbers, clearly the data should be treated only as indicative at a very high level rather than statistically significant. As the scores reveal, most participants believed that they had to be organised, self-disciplined, able to take both a risk and a challenge and have a positive attitude in order to succeed. Networking was also considered to be an important element for directors.

Screenwriters tended to give lower scores for many dimensions – except for being self-disciplined and taking a risk/challenge.

When probed in the depth interview, however, most believed that having a driving passion and determination to work creatively within the industry was the most important attribute for success. This was closely followed by the need for self-belief and self-confidence – even though many felt that they did not have great self-confidence themselves (as evidenced by the low averages for the sound and screenwriter grades).

Participants also highlighted the need to learn to be tenacious, totally focused and to deal with rejection in a positive way (i.e. learn from past experiences and move on

by improving their skills). Once again, self-confidence will help women deal with any knock-backs in their career:

“Women have got to be able to deal with rejection. They’ve got to be multi-skilled, technically adept but also creative. Being diplomatic is perhaps the key - getting on with people, working well as a team”

“You’ve got to believe in yourself and completely focused – have love of film, have a passion for it. You need a hunger to learn and ask questions all the time”

Other key perceived attributes for success included:

- being creative and highly skilled in chosen occupation
- a real passion for the chosen medium
- being willing to learn and develop throughout your career
- being adaptable and flexible
- being able to work in a team – collaborate creatively with others
- a creative drive, passion and focus
- being hardworking, determined and tenacious
- stamina and agility (camera grades especially)

- ability to withstand long working days (often in harsh physical conditions if working on locations)

"It is so important to work well with people, to listen and respond at the right time. This aspect is never taught at schools and it is a short fall in education now. You also need relentless self-confidence..... girls are often too self-deprecating, they put themselves down and that's not what is needed in the industry. You need a burning creative passion to be successful. I don't know if it's different for a woman – I've never been a man and I don't know about the jobs that I don't get!"

"Tenacity is so important - just keep on going. You've also got to have a love for the medium and self-belief and confidence a big issue. You do need talent of course - keen learning, be hungry for knowledge - stay excited and passionate about what you do - attend lots of hands on courses - watch films, go to art galleries, photography books - train your eye"

"Have confidence, creative ability, be hard working, get on with people, have a willingness to learn all the time. Have courage and focus and don't be afraid to follow your dream"

"It's the same recipe for women and for men - it's a very full on job, it becomes your life so you've got to really love it. It is tough so put all your passion in to it. Be totally dedicated and you will succeed. Be totally focused and work extremely hard."

"I wrote over 500 letters to get my first job. Lots said that I was over qualified and in those days we were up against having to get a union ticket. You mustn't take no for an answer"

Industry Education and Training

Although the pathways to success were many and varied for participants, there were some common threads across the grades:

- Generally an unstructured and unplanned pathway
- A pathway that involved a considerable amount of determination and hard work to get a 'foot in the door' – (i.e. numerous letters/phone calls/door knocking to individuals and organisations asking for work/assistant's jobs)
- Being involved with and surrounded by creative individuals and often forming important and lasting creative collaborations
- Working for free in the very early days to gain vital 'hands on' experience

There was no singular route to success for participants, but as the career path summaries shown later in this report indicate, they are all characterised by an early love of the arts, the creative process, a passion for film and theatre and a continued willingness to learn either on the job, or via a more structured trainee scheme or course.

Many stated that in the early days of their career they would seek out as many relevant courses as possible – especially where they gave 'hands on' or 'real-life' experience of working in the industry. Not only did these courses help them to improve their creative and technical skills, but most importantly, they helped foster creative collaborations. Meeting like-minded individuals to work alongside was a crucial advantage when it came to the early career development of many. Many of these collaborative partnerships continued until the present day:

"I met him on a screenwriter's course and that was the start of a very close working relationship"

"We were both on this course and we have worked together ever since"

Skillsset's 2008 Workforce Survey suggests that participants reflect the wider population of women in the industry in taking responsibility for their personal development: 65% of women had received training in the past year compared with 56% of men, higher proportions had tried to obtain training, and 63% had had contact with Skillsset, compared with 37% of men.

Career pathways for women involved in the sound grades were a little more varied, although they still relied upon a solid academic and creative foundation as with all the other grades. Of the four women in sound interviewed for this study, two had been given an entree into the industry via a close relative. They agreed that this area of the industry had for many years been 'a bit of a closed shop', with positions handed down through the generations. The situation was seen to be different nowadays – although many recognised that there was still a general lack of awareness of what this sector of the industry actually did, or how it recruited and trained its staff.

The National Film and Television School and a trainee scheme run by Thames TV were both lauded for their ability to provide highly relevant and creatively sensitive training programmes. Those not attending such long-term courses made sure that they attended shorter term seminars such as; the Carlton TV Screenwriters Course and The Cinema Extreme Workshop (Channel 4/Film

Council sponsored) both of which led directly, or indirectly, to commissions for the screenwriters interviewed.

Courses such as these provided the screenwriters with the confidence and support to carry on with their chosen career. It made them realise that they were not operating in a vacuum and what they were doing was relevant and of value in a creative sense:

“After going on the course it gave me the confidence to enter every competition that was going. I felt that I’d found my home. I even got a commission to adapt a novel because someone on the course liked my work”

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

Networking

In almost every case, participants could identify one or two vital individuals who were the ‘key’ to unlocking their path to success. These individuals were generally people who had recognised and appreciated a creative skill within the interviewee and enjoyed the collaborative process of working alongside them. All agreed that creative collaborative partnerships were vital to their success:

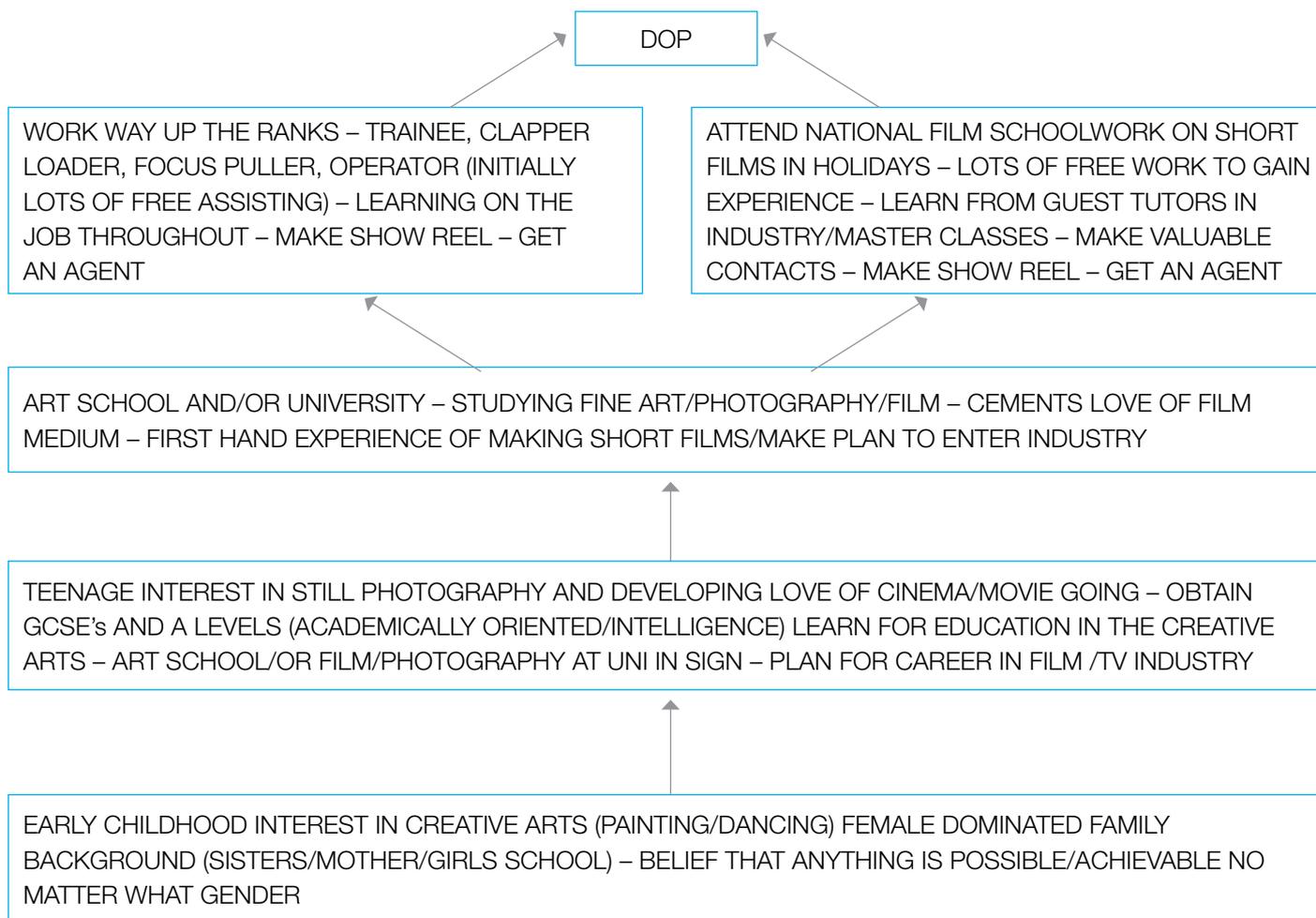
“I just went on all the courses that I could to meet up with people. You have to seek them out....go to as many networking events as you can...they won’t come to you, you have to go to them”

Career Pathways

Within the camera grades, those working their way up the ranks stated that they learned a lot from some senior operators who could be very generous of their time. This career route was, however, considered to be a very long and laborious process and many agreed that women often dropped out before they reached camera operator level, generally because they had reached the age when family issues were more relevant to them. With the benefit of hindsight, many agreed that attendance at The National Film and Television School would probably have provided them with a more direct route to success.

Summary of Career Paths - Camera

Typical Career Path - Camera

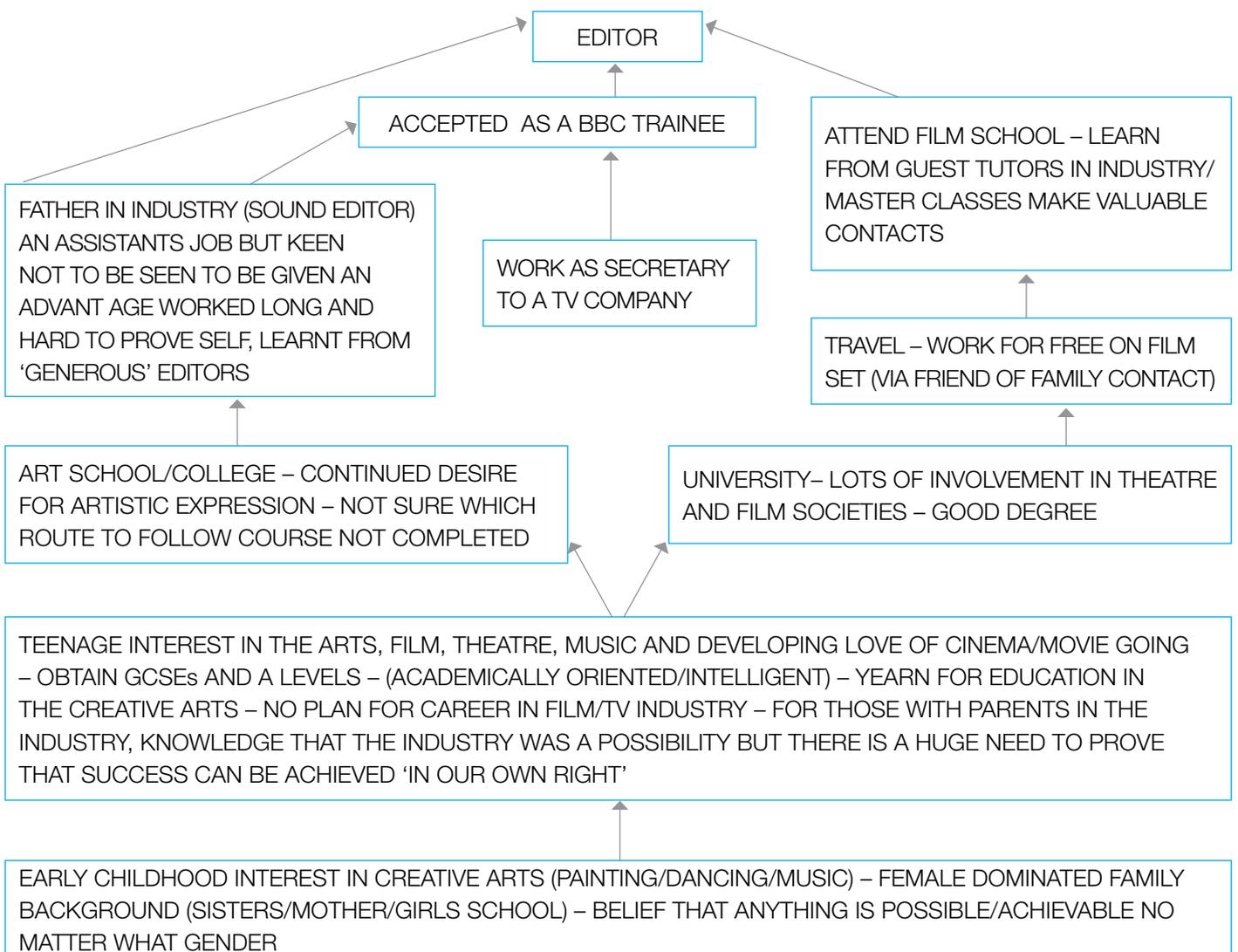


Career pathways for the study participants in the camera grade were the least diverse and most clear cut of the four grades. The tendency was for the women to go to university or art college, where they gained experience as a student by assisting on student films. Many also made valuable contacts, or creative collaborations at this stage. After university, many would often work for free for friends/contacts to gain 'real life' experience. They would then either attend The National Film and Television School, or work their way up the ranks (trainee, clapper loader, focus puller, operator and finally DOP). Those attending the three year course at The National Film and Television School tended to bypass working up the ranks, and would come out of Film School as a Director of Photography.

Contacts made at university or film school often vital for giving women their first 'real' jobs. Those leaving film school seemed to be able to acquire an agent more easily than those working their way up the ranks. Participants would talk about having a show-reel on graduation from Film School and that this show-reel would often be seen by agents who routinely visited final year shows. Some Film School students were also offered jobs by directors/producers on graduating and did not have to search very hard for their first commissions.

Summary of Career Paths - Sound

Typical Career Path - Sound



Development within this grade was often considered to be a slow and arduous process – especially given that much training was done ‘on the job’. Many noted that when they were learning their skill, senior editors were often highly protective of their work and did not want to share their skills with a junior for fear of losing their own positions:

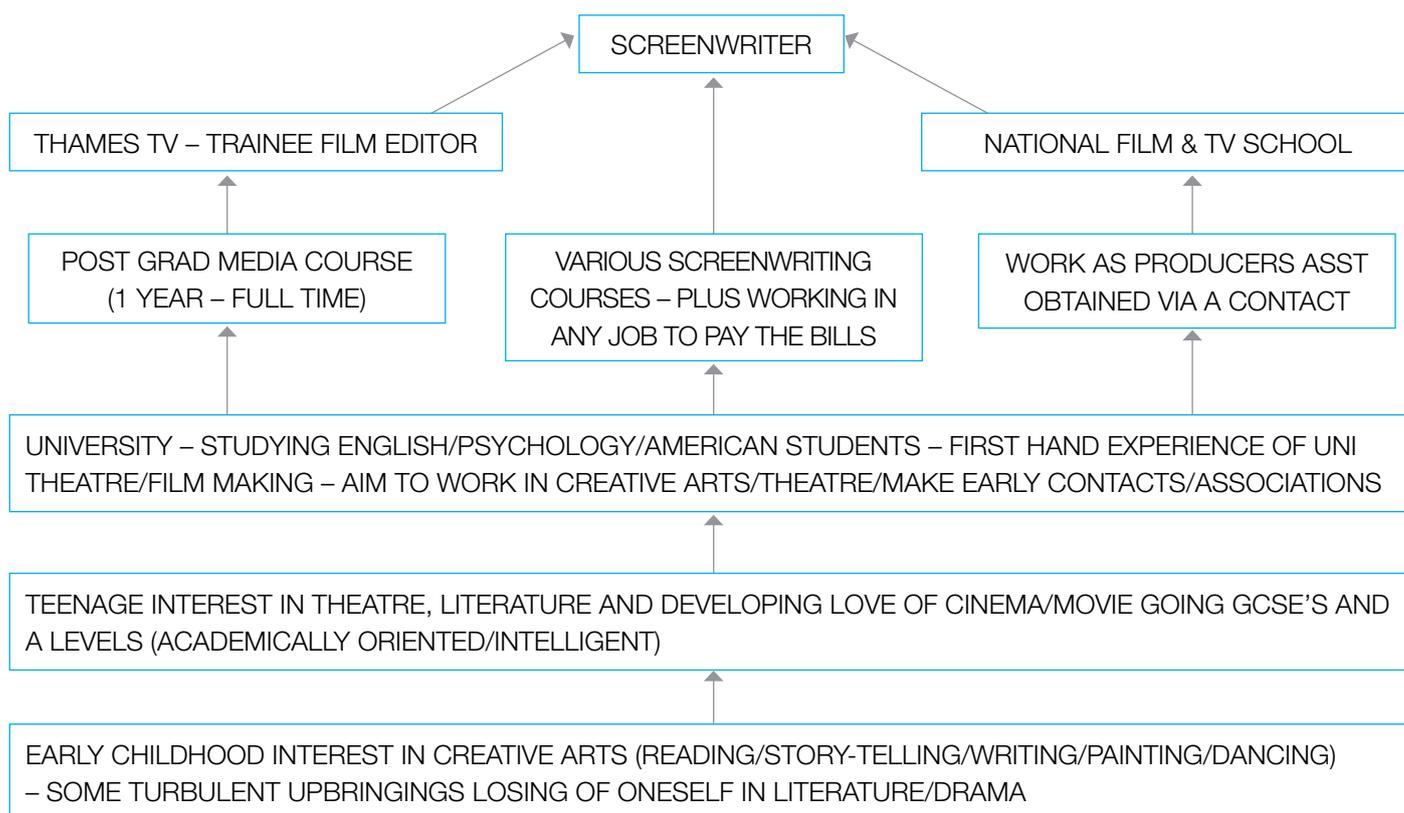
“Many had a ‘hand around the homework’ mentality. They didn’t want to share their skill in case you took their job away from them”

All agreed that they had to be extremely pro-active in their career development by constantly asking questions, taking whatever courses were available to keep abreast with developing technologies (i.e. the move from film to digital) and by working with like-minded individuals who were appreciative of their work.

Once again, formal trainee schemes provided by organisations such as the BBC and The National Film and Television School were lauded for their thorough and relevant training programmes. These training schemes also provided a springboard to success, not only because of the enhanced skills learnt on them, but because of the contacts made during the courses.

Summary of Career Paths - Screenwriting

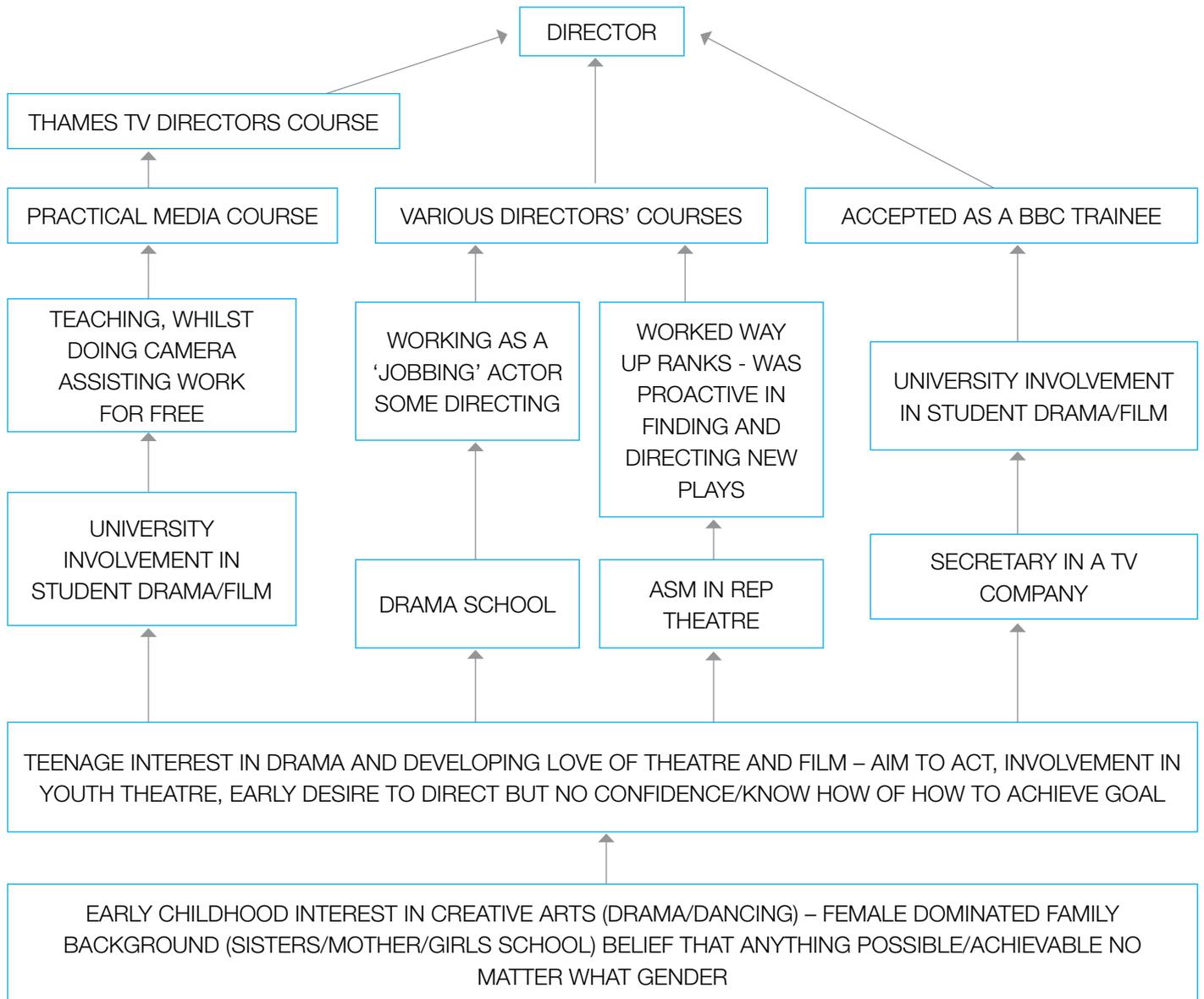
Typical Career Path - Screenwriter



As with many of the other grades, contacts and creative collaborations and associations made at university were critical for many - as were continued professional development courses throughout their career pathway.

Summary of Career Paths - Directing

Typical Career Path - Director



The career pathways for the directors interviewed for this study were the most varied and diverse. Some went to university, some went to drama school and then became actors, and some went straight from school into employment, joining an educational course or trainee scheme much later in their careers. However, as with the other grades, attendance on courses is a constant theme throughout their career development.

What characterises career paths among the directors is a determined and pro-active approach to success. Participants had needed to be strong, determined and focused enough to carve out their own creative niche:

"I advertised for new plays, found one that I loved and put it on myself in a room above a pub. Someone saw it and liked it and asked me to direct for them"

One success, or opportunity, leads to another and these opportunities are generally self-made by women 'being out there' and 'visible' – and, of-course, being very good at what they do.

The Agent's Role

All of the women, except for the sound editors, had agents and many believed that they played an important role in their careers – but not necessarily in their career development. There was a general understanding that in order to be taken seriously within the industry, one had to have an agent. Some, however, stated that they were initially unsure about how they actually accessed, hired or worked with an agent and would welcome some form of training in this respect.

Many also stated that there were only four, or five, 'really good' agents and it was important to be on the books of an agent with a good reputation – or one that represented people with the same creative mindset:

"I've got an amazing agent. I looked at my favourite directors and who represented them and then sent them my show reel. I was lucky because they liked my work"

"There are only four or five really good agents and it's important that you get on their books"

Many commented that it had taken them quite a long time to get a good agent – or an agent that they felt comfortable with (and there was a universal recognition of the importance of feeling comfortable with one's agent).

"It took me three years to get an agent and it does make you more credible/respectable to others. I wanted to get a good agent too and there are only 4 or 5 good ones. They must like your show reel. They do nurture you and you do

get a bit of work from them (possibly 20%). They really just take care of the admin and negotiations and make sure that you have good contacts and chase payment and generally look after you. But at the end of the day your work generates your work"

Those who attended The National Film and Television School, however, seemed to find it easier to be accepted onto an agent's books, as agents would attend final year shows and view graduation show reels. In one instance, the agent sought the women out rather than vice-versa:

"I had a graduate screening in last term of NFS and agents are invited to this. I actually got approached by one - she didn't have any other women (cinematographers) at that time....she's been very supportive and has definitely helped me to get work"

The general tendency, amongst participants, was to stay with the same agent for a number of years – many had only ever had one agent:

"A good agent is crucial. We all moan about them and we all want them to love us dearly and be our parents and only put us up for projects that are right for us, but we know they put us up for anything! They promote you and protect you and they all know each other so there's no point in changing them. I've only had one agent"

"My agent is a friend and is very important to me. I use her as a sounding board and I've been with her for 8 years. I did have another one, but the fit wasn't right. They guide you and deal with the contracts"

The agents' role was perceived to be a multi-faceted one: first to negotiate contracts and deal with administrative issues, second to effect introductions to useful people and projects and third, amongst some grades, to act as a sounding board and to help shape a career. Some of the women within the camera grade particularly, believed that their agents were responsible for actually finding them only a small amount of work (maybe up to a fifth of their work).

Most, however, considered that the agent's key benefit was in helping them to make contacts with like-minded individuals. Introducing them to influential people was considered crucial, but obviously how effectively they utilised such contacts entirely down to them. The general belief was that although the agent might provide the initial introduction, it was entirely their responsibility to manage such relationships thereafter and convey skill, creativity and ability to collaborate.

In an uncertain and highly competitive environment the agent represented, for many, a constant and familiar 'touchstone'. An agent was someone who knew them

and their business life and who hopefully had their best interests at heart and would steer them along the right path. Only the woman's creative ability, skill, hard work and determination could determine if that path would lead to success.

"I never really got an actual job through an agent; you get your jobs yourself. They just say go and meet someone and the rest is up to you"

Industry Culture and Attitudes

Many believed that they had made sacrifices (for example in relationships or family life) to achieve success in their career. Some also reported facing challenges along the way, including overtly sexist behaviour (this was primarily reported by older participants). Other Skillset research addresses these issues in more detail, but it is worth noting in the current context that it was often these very sacrifices and challenges that made many of the women even more focused and determined to succeed within the industry:

"This industry is notorious for its broken relationships. It can be very difficult having to be away from home for many weeks, even months at a time"

"It's difficult for some men to understand that it isn't all glamour and partying! Coming in late from a shoot all you want sometimes is a nice cup of tea and a good night's sleep!"

Intelligence from Skillset's 2008 Workforce Survey actually suggests that women tend to work even longer hours than men: For example, 48% of women freelancers, compared with 26% of men worked more than 40 hours a week on average, and 39% had worked more than 200 days in the past year compared with 30% of men. This suggests that women may be having to work harder than men to achieve the same level of recognition in their chosen area.

The only grade where more 'traditional' family patterns and routines were seen to be possible was screenwriting, for whom it was agreed that as much of their work was home-based, they could often make time for their children. However, all grades complained of the difficulty of planning their personal life even a short time ahead:

"I've lost count of the family holidays I've had to cancel because I've been offered work that I just can't turn down"

Motherhood was also both a sacrifice and a challenge for some participants. It is significant to note that of the twenty women interviewed, over half (eleven) did not have any children. For many, this was a conscious decision believing that they could not combine nurturing a child with nurturing a creative career in such a demanding industry:

"I suppose I've nurtured my creativity rather than nurturing a baby"

"Creativity has driven me forward. I nurture that like I would a child"

Many believed that the industry should adopt a more understanding approach to motherhood by encouraging women to take the maternity leave they need and then to encouraging them back into the industry via flexible working practices wherever possible, and 'return to work' courses to increase confidence levels, networking and bring women up to speed with any technical developments. Many also talked about the need for crèches on film sets or on location – especially for those with younger, pre-school age children – or for an organisation such as Women in Film and Television or Skillset to campaign for more tax breaks/child-care allowance for women working in the industry.

"The marginalisation of women in the Film and TV industry is a reflection of women in industry in general. There is still inherent prejudice within our society. Men in positions of power still have difficulty in working with women"

Some within the camera and sound grades flagged that women were still too much in minority. Many believed that this imbalance could be redressed via a vigorous science and technology education campaign aimed at girls in secondary school and by increasing awareness of these more technically oriented media roles via careers teachers and advisors:

"Young girls today should be encouraged to do more technical things....they should also be made more aware of the different sort of roles that they could have in the industry"

Those within the camera and sound grades were probed more fully in this respect to determine if their lack of physical strength had ever been a hindrance to them. All agreed that their physical stature had never been a barrier. They believed that the most important attribute, especially within the camera grade, was to be fit, agile and to have plenty of stamina:

"My strength, or lack of it, has never an issue, especially now when cameras are far more ergonomically designed. To be honest, it's more about stamina rather than strength"

"I've never had any problem with carrying things. If ever I do need help then I will just ask. You have an easy rig for 60% of hand-held work anyway. The men need to watch their backs as well so they shouldn't be carrying heavy stuff either"

Possibly because the sound and camera grades were more male-oriented than the director and screenwriter grades, there was more anecdotal evidence of (generally minor) sexist comments and behaviours. Generally, had chosen to ignore any such comments. In almost all cases, they had spurred participants on to be even more focused and determined to succeed.

"It is so male in the camera department - many actors say 'you're the first woman I've worked with!'I learnt the hard way that you have to pick and choose your crew. Some of the old gaffers can still be a bit tricky, but they are a bit of a dying breed now".

"Male crews can sometimes be a bit surprised and suspicious, but I've never had any major problems though with males. They just have to have confidence in you, then they are okay if they can trust you and see that you know what you're doing. Gender has never been a big issue".

"The marginalisation of women in the Film and TV industry is a reflection of women in industry in general. There is still inherent prejudice within our society. Men in positions of power still have difficulty in working with women".

It is perhaps significant that there were some generational differences in attitude in this respect. Older participants talked about how they had often to 'blaze a trail for women' in a very male dominated environment. Some did feel that they had lost out on work in their early days because of their gender:

"There were some of the 'old school' around a few years back. They were very patronising - saying things like; 'oh you young girls'. Some did have a bit of a cave man mentality. But we just used to tease them. A lot of these people have been phased out now - things have moved on a bit"

The experience of younger women in the study was markedly different. They enjoyed working alongside both men and women and believed that it was generally an egalitarian environment:

"I really don't believe that I'm treated any differently. We had a lot of girls in my year at the National Film School. There'll often be the odd little comment like; "You're too small to carry a camera" - but it has been much easier than I thought it would be. Gender has never really been an issue, maybe it was more of a problem 10 years ago. It's more acceptable, even fashionable to have women camera operators nowadays"

"I've never had any personal experiences of sexism. I know that some areas of the industry used to be very male dominated in their approach, but generations have changed and it's more about whether you can do a good job rather than what sex you are"

4 RECOMMENDATIONS FOR FUTURE PATHWAYS FOR WOMEN

Participants raised a number of possible recommendations in some of the areas discussed for enabling more women to enter male-dominated areas within the industry. These are summarised below.

Role Models and Mentors

Mentoring was mentioned by a number of women as being a way positively to impact upon the career path of some women. A number of participants had either been mentored in the past, or were mentors themselves. Those who had attended the National Film School were given 'godparents' who acted as mentors – some of whom had been helpful, and some not. Much was dependent upon the individual relationship.

Some grades also believed that it was more difficult to mentor in certain areas – for example, cinematographers stated that the most useful place to mentor was on set – and these environments were not conducive to teaching:

"Mentoring is difficult (in camera grades) because the set is a difficult environment. When you're on set there's no time to teach - no real time to help others"

However, a number of examples were cited of effective mentoring schemes which had provided the confidence that women needed and helped them to connect with people and make collaborative partnerships:

"Mentoring is good, I've had mentors and I've mentored others. If you're young and lacking in confidence, it helps gets you connected and involved. But it needs to be organised and run properly. It's hard to find writing mentors and getting mentors together would be impossible because we're all so busy. It can be a difficult thing to mentor in practice as a screenwriter - can attend meetings but not that useful and sometimes we're too busy to drop everything to read a script"

"Mentoring is very good because writing is very isolating. I was in the wilderness for years with nowhere to network"

Some believed, however, that mentoring programmes should be carefully monitored, regulated and remunerated (wherever possible). It was also considered potentially beneficial if the mentors themselves could get together to discuss issues – ideally, on a face to face basis, but if this was not possible, then via an on-line forum:

"But it's essential that you get women with other women....and have the mentors meet together so that they can talk about problems and opportunities"

"Obviously, it's always best to meet in person, but why not on-line – nowadays, anything's possible"

Education and Training (Pre-Entry into Industry)

Some participants believed that under-representation was often a result of lack of awareness of what was possible for women within the industry. There was a belief that girls should be made more aware of career opportunities during their secondary school years and that they should also be encouraged to develop their interests in science and technology – alongside any creative interest that they may have:

"Women don't know that it is a job that they can do. At school it's not in their frame of reference. Young women need more information at this basic school level"

"Show youngsters that there is a tangible career"

"When I was at school no one ever talked to us about all the different things that you could do in the industry. They've got to increase awareness of what the industry can offer"

They also believed that careers departments had a duty to inform young women about the rigours of the industry – to lower their expectations in order to avoid disappointments and inevitable drop-outs from the industry:

"It's not all glamour. You need stamina. You can have very pleasant days, but often they are not! They should go into schools with real life examples, some actual case histories. Show them videos of what I do, the up and down sides. Get the feeling of what it's really like across"

Personal Characteristics

A perhaps obvious but critical recommendation for success was to be totally passionate about work and attain the highest possible skill level:

"Throughout it all, even in the most terrible conditions I've loved my work. It's almost a transcendent process; it puts me in a good place. I've had enough fabulous times for it to be worth it. I've worked with some really lovely people. It's poetry when it's working well.....I've had the perfect job for me."

"Be as good as you can be at the jobs you get. Never take your eye off the ball"

Industry Training

Specific, and relevant, training was a considered to be another key ingredient for success by many of the participants. A number made a case for more 'hands on' and 'practical' experience at all career stages – not just in the early days of one's career. Many stated that women should be keen to learn and develop throughout their career – attending as many courses as possible to increase their skill-base and, more importantly, to make contacts and creative collaborations with a wide range of like-minded people.

Many suggested a need for far more apprenticeship schemes within the industry to encourage and develop young talent – and to militate against the trend of young people working for free:

"Women need far more hands on training. There should be more apprenticeship schemes around. Mentoring is also very good"

"It's wrong to have so many young people working for nothing – although I know that I did in the early days. But you shouldn't have to do this. It's a bad practice and it just shouldn't go on as much as it does. If there were more apprenticeships then young people wouldn't have to (work for nothing)"

The importance of 'hands on' training was seen as paramount by many of the participants:

"I really liked the 'Cinema Extreme' workshop, (set up by Channel 4 and the Film Council). It involved 30 projects and each did a workshop of 1 week (10 people in Newcastle, Nottingham and London. We worked on an actual film. It makes you feel you're part of a team, sharing something - not working in a vacuum – otherwise you think 'you're writing for what?' you learn by doing something purposeful - an exercise is unreal"

"Skillset should provide useful 'hands on' courses. I find that master classes are the most inspiring - led by DoPs who have been working in the industry for years and who are now willing to share their knowledge, where you actually get to do stuff under their guidance, where DoPs talk you through their work - Q&A sessions with clips are great"

Other courses mentioned in name as a positive influence on participants' careers included:

- BBC Trainee Schemes (various)
- Thames TV Trainee Scheme
- Cinema Extreme Workshop (Channel 4 and Film Council)
- Carlton TV Screenwriters' Course

There was a general view however, that few, if any, companies were providing the range and quality of training courses required nowadays:

"Get into the National Film School.....Provide more scholarships and bursaries for the NFS so that it doesn't become an elitist organisation. Provide lots of courses, especially for women trainees. Women should go on as many courses as possible. Make contact with as many people as possible and increase the numbers of FT2s on the course. Provide courses specifically aimed at women returners (post family) to boost confidence levels and to get them up to speed with industry changes, technological advances"

"I do like working with students and teaching..... Funding the FT2 is brilliant for people who want to get into the business - should do more of this. I would like more apprenticeship schemes. Skillset should put money into film academies and run lots of short courses. Need more workshops with hands on practical stuff"

"They're not really teaching the skills needed in the industry at college. There's no substitute for hands on training. They must realise that they are training to develop a skill. They don't nurture the skill/craftsman element of the job at college. Also, the culture of people working for nothing is very bad - people learn bad practice doing it this way"

"Any courses or programmes that they put in place should be in the context of the industry – they should be run by people who are active in the industry and they should be able to work on real projects"

As has been noted previously in this report, a woman's self-confidence was considered to be a crucial factor in success. Many stressed the need for women to be confident and self-assured throughout their careers. Any courses that improved and developed confidence levels in women were to be encouraged. These could be anything from assertiveness training courses, through to the more technically-oriented training programmes – because if women feel that they are knowledgeable and technically up to speed then they will feel more confident.

Industry Attitudes and Culture

A vocal minority were keen to see a change in perceptions towards women – not just within the industry, but within the wider society at large. They believed that the under-representation of women in film and television was merely symptomatic of the under-representation of influential and successful women in all walks of life. However, they believed that a huge cultural shift would be required in order to change such perceptions and that until this occurred, women would always be in the minority in the industry. The majority of younger women interviewees,

were more positive about the future, although they did agree that there were still some cultural shifts, and changes in attitudes towards women, that needed to occur before women could achieve parity with men. These views were more apparent amongst crew members – especially within the camera grade. Skillset's 2008 Workforce Survey revealed women to be earning on average substantially less than men - £29,016 per year compared with £34,669. This is the case even when adjustments are made to take account of the different age and occupational profiles of men and women. Coupled with the fact that women in the workforce are more highly qualified than men, this suggests that the need for tenacity and strength of character required for women to succeed is still a key factor, and may remain so for some time.

One of the major issues considered to be impeding the development of women, was the issue of motherhood and the family. Many felt lobbying to improve the conditions of, and attitudes towards, mothers within the industry was necessary. The long hours and the difficulties of adequate child-care made the prospect of a long and successful career out of the reach of many who wanted 'a normal' family life:

"Some countries provide crèches on set, they have little kindergartens and this should be encouraged. Plus there's need for less crazy working hours - 12 hour days are the norm - bring back the 10 hour day!"

APPENDIX

The Interview Guides (initial contact interview and main depth interview guide)



DEFINING THE CHARACTERISTICS OF SUCCESSFUL WOMEN IN DIRECTION, SCREENWRITING, CAMERA AND LIGHTING ROLES WITHIN THE UK FILM INDUSTRY

INITIAL TELEPHONE CONTACT INTERVIEW

INTRODUCTION:

Good morning/afternoon/evening. My name is Amanda Simpson and I am an independent research consultant who has been commissioned by WFTV and Skillset to conduct a qualitative research study that aims to explore the experiences and career paths of women who have been successful in; direction, screenwriting, camera and lighting within the UK film and television industry. WFTV and Skillset will use the findings of this study to develop training programmes that are more specifically targeted to help women within these core roles. The data will be viewed by me and the Skillset research team only.

Thank you very much for agreeing to take part in this study.

To give you a bit of background information: We will be interviewing around 24 women, 6 within each of the 4 key grades; (direction, screenwriting, camera and lighting). All these women have been identified by their peers as being successful in these areas. The study is in two parts; this initial telephone call, which should only take about five minutes and will cover some basic, factual information and a more detailed face to face interview, which should take around an hour and a half and will explore key influences in more depth. I hope that this is acceptable to you? (If not, arrange a more convenient time to call – or arrange to send the pre-depth questionnaire by post for completion and return).

Before continuing, please can I arrange a date/time for the face to face depth interview:

Date: _____ Time: _____

Location: _____

Please be assured that everything you say will be held in the strictest confidence. I am a full member of the Market Research Society and abide strictly by its code of conduct. Your comments will not be directly attributable to you, but pooled together with the responses from the other women in the study, into a final, overall report. If you would like a copy of this final report we will be happy to send you one. Thank you for your kind cooperation.

INITIAL TELEPHONE (OR SELF-COMPLETE) QUESTIONNAIRE

These questions will help us set the depth interview findings in context. It will provide us with some vital background information. Please either write in/or circle the relevant answer:

GENERAL DEMOGRAPHIC INFORMATION

Age: under 25, 25 – 35, 36 – 45, 46 – 55, 56 – 65, 65+

Status: single, married, divorced, living with a partner

Children: yes/no

(if yes: sex/age of each: child 1....., child 2....., child 3....., child 4....., child 5, child 6..... etc)

Years in the industry:

Where you live now: _____

Where you lived when you were young (i.e. under 18/when lived with your family):

Occupation of key wage-earner in your household:

Occupation of key wage-earner in your household when you were a child:

Relatives and/or family friends in the industry (please give details):

EDUCATION

Age when left secondary education:

Details of higher education (i.e. college/university attended):

Qualifications gained:

CAREER HISTORY

Jobs/roles in industry (brief outline only of career path to date):

1st job: _____

2nd: _____

3rd: _____

4th: _____

5th: _____

6th: _____

Others: _____

Thank you very much for completing this section of the interview. In the next, face to face interview, we will explore some of these questions in a little more depth. We will want to take you back through your career to discuss jobs you've done, how you got your breaks, how you coped with feedback and whether you feel that your gender has been an advantage or disadvantage.

I would be grateful if I could send you an outline of what this second interview will involve so that you will have some time to think about the issues more fully. This outline will also include an attitude statement grid for your kind completion prior to our interview. Your answers will help us to learn a bit more about you in advance of the interview. Many thanks.

DEFINING THE CHARACTERISTICS OF SUCCESSFUL WOMEN IN DIRECTION, SCREENWRITING, CAMERA , LIGHTING AND SOUND ROLES WITHIN THE UK FILM INDUSTRY

MAIN DEPTH INTERVIEW GUIDE – 03/09/08

NB: As with any qualitative research project, the following set of questions is a guide only. The question order and wording may be adjusted according to the individual Interviewee. Assume that each topic/theme/question will be thoroughly probed and explored to determine the full reasons behind responses. The times given are for guidance only and may be extended/shortened dependent upon the individual

INTRODUCTION

Many thanks once again for taking part in this study and for completing the first interview/questionnaire. This second interview will explore some of the issues covered by the first questionnaire in a little more depth.

Recap on the following:

- Key aims of the study
- Need for honest/open responses – no right, or wrong answers
- Confidentiality issues – MRS code of conduct
- Interview length (1.5 hours approx)
- Recording interview – for own analysis purposes

Moderator note: Refer to initial questionnaire throughout

EARLY LIFE

- Please could you tell me a little bit about your early life, as a child, when you were growing up:
- How would you sum up your early childhood years
- What your parents did whilst you were growing up(both mother and father)
- Where you lived
- Key influences (mother/father/siblings/others)
- Your position in the family – i.e. only child/middle of three girls
- The kind of lifestyle you enjoyed as a family (affluent, less well-off etc)
- Key interests and activities – any interest in film and/or TV at this stage
- Any hints, even at this early stage, that you might enter the industry
- Relatives and/or family friends in the industry when growing up and now? If so give details of what they do

SCHOOLS ATTENDED: PRIMARY & SECONDARY SCHOOLS:

- state comprehensive, state grammar, private independent school
- co-ed or single sex school
- Levels of enjoyment of school life
- Achievements at school
- Favourite subjects at junior/secondary school
- Childhood hobbies/activities engaged in
- Sports keen on/engaged in
- Any hints/indications then that you would enter the industry
- Key influencers/role models at this early stage (industry and non – industry)
- Know anyone in the industry at this stage – how influential were they
- Summary: how this stage impacted career
- With the benefit of hindsight”: what I’d have done differently/what I wished I’d known

ADULT LIFE – STUDENT DAYS/EARLY CAREER

- Did you have a gap year between school and work/tertiary education?
- College/university/further education details explored
- Decision making process/journey that led you to do this course and key influences/influencers – at this very early stage, pre-career
- Any hints/indications at this stage that you would enter the industry
- Key influencers/role models at this next stage (industry and non – industry)
- Who/When/what decided you to enter the industry
- Who/what was the most influential/helpful
- Encouragements/discouragements received (listen out for spontaneous mention re: gender)?
 - Prompt: re gender
- First action taken to enter the industry – reasons for taking this route
- Subsequent actions – map out the key points taken in the career journey with key influencers/factors along the way:
 - Who turned to for career advice
 - How helpful/unhelpful
- What helped them the most/what would have helped them in their career paths
- Did they have a strategy/if so was it adhered to?/were they always confident of achieving their goals/where did confidence come from?
- Existence and role of any mentors to guide them
- Heroes/heroines within industry – reasons for respecting
- Summary: how this stage impacted on career
- With the benefit of hindsight”: what I’d have done differently/what I wished I’d known

LATER CAREER/PRESENT DAY

- How long before felt comfortable/happy in role
 - How react if asked to do something not sure how to do – give any examples
 - How react/deal with criticism
- Give details of ‘any big breaks’ (i.e. any one job responsible for catapulting to next level):
 - Levels of comfort with skill set at this stage
 - Anything missing/wished had more experience/help with
 - Best/worst piece of advice
- Give details of any hurdles/obstacles/setbacks to career development
 - Details of how these were dealt with/ overcome
 - The biggest hurdle in career and how resolved
 - Coping strategies for negativity
- Agent details – if have one or not/when started using one – reasons for getting one – pros/cons
 - Number of agents had in career
 - Role of agent -
- To field offers
- To actively shape career
- Other (explore)
- Summary: how this stage impacted on career
- With the benefit of hindsight”: what I’d have done differently/what I wished I’d known
- Prompt – if it does not come up(and if relevant to the Interviewee) – probe on the influences/effects of having children on career path/development

THE WAY FORWARD

- Attitudes to the numbers of women in the industry
- Reasons for this level :
 - Industry to blame/or the individual/or gender
- Any deliberate exclusions – give examples – how resolve/deal with this
- Are women treated differently in the industry – explore
- Are male crews supportive - now/in past
- What women bring to the industry that is unique to their gender
- What are your expectations for your own future:
 - Probe both the positive and negative
- Do you perceive any barriers in your own career progression, related to gender to continue
- Any issues related to age (given that this is considered more of an issue for women than men)

SPECIFIC PROBES FOR CAMERAL/SOUND DEPARTMENT:

- Any problems encountered re: physical strength
(i.e. lack of career development on the basis not strong enough to lift/carry)
- How to attract young women to today's industry
- Advice to Skillset/other industry trainers on how to develop women in the industry:
 - What courses/training schemes would you recommend

AND FINALLY.....

- Looking again at your personal attribute ratings (refer to initial questionnaire) how important/relevant has each been in shaping your career in the industry
 - Probe rationale behind each rating
- How much is your success in the industry driven by (thoroughly explore each):
 - the person you are
 - your family/background
 - your education
 - your job experience
 - your mentors/key influencers
- What do you put your success down to
- In summary: what is the recipe for success for other women in the industry:
 - key recommendations for the future in order to develop successful women
 - final advice to Skillset and WFTV

Ask if Interviewee is prepared to be acknowledged in the final report and if they would like to be sent a copy of the report

THANK AND CLOSE

DEFINING THE CHARACTERISTICS OF SUCCESSFUL WOMEN IN DIRECTION, SCREENWRITING, CAMERA, LIGHTING AND SOUND ROLES WITHIN THE UK FILM INDUSTRY

YOUR PERSONAL ATTRIBUTES

Listed below are some statements that other people have used to describe themselves. Please could you rate, using a scale of 1 to 5 - where 1 is strongly disagree and 5 is strongly agree, how much you agree/disagree with each of them.

	1	2	3	4	5
Please ring one number per statement	Strongly disagree	Disagree	Neither agree, nor disagree	Agree	Strongly Agree
I am an organised person at work	1	2	3	4	5
I am a good time manager	1	2	3	4	5
I am a determined individual when it comes to my career	1	2	3	4	5
I am a disciplined person	1	2	3	4	5
I am a confident person	1	2	3	4	5
I'm a person who likes a challenge	1	2	3	4	5
I can be a risk taker	1	2	3	4	5
I like to think that I'm an optimistic person	1	2	3	4	5
I like to 'think on my feet'	1	2	3	4	5
I do quite a bit of socialising within the industry	1	2	3	4	5
I believe that networking is important	1	2	3	4	5
I network within the industry	1	2	3	4	5

For more information please visit our websites:

www.skillset.org | www.wftv.org.uk