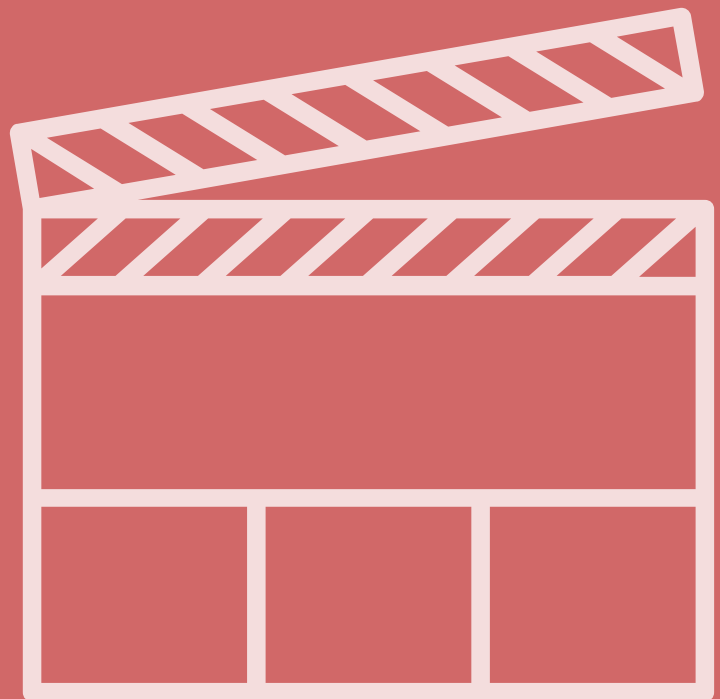


# UK Screen Directors (2025)

A survey of earnings and contracts



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# Table of Contents



Executive summary	3
Research context	5
Methodology	7
Sample	11
Demographics	13
Income	24
Professional context	39
References	46
Appendices	48



# Executive summary

This report was developed by CREATE, who were commissioned by Directors UK to conduct independent research into the earnings and contracts of UK-based directors. This report is situated amid other empirical research which details the evolution of earnings for creators in multiple creative industries [1].

This report presents the findings of a survey of mostly UK-based directors, totalling 592 respondents (7.2% response rate). This research included information on directors' earnings, including factors that affect earnings, such as contracts and directors' rights.

## Demographics

- Women are underrepresented among directors, with 65.4% of men compared to 31.2% of women in the profession. This imbalance widens when looking at directors whose only occupation is directing, where men account for 69.0% and women for just 27.5%.
- There are notable demographic disparities among directors compared to the UK labour force, indicating potential barriers to entering or sustaining a career in this field. For example, the proportion of directors with disabilities is much lower at 5.9%, compared to 24% in the overall UK workforce. Similarly, Asian directors make up just 2.3% of the industry compared to 7.8% of the UK workforce, Black directors represent 2.3% compared to 3.5%.
- Directing is a profession in which a large portion of individuals come from socio-economic backgrounds associated with the highest levels of privilege, with 61.6% of directors falling into this category. This is more than double the rate seen in the general UK workforce.

[1] Read more about this project [here](#).

## Earnings

- Primary Occupation [2] directors earn a median income [3] of £55,000 per annum in respect of their self-employed earnings as directors. This is 57.3% more than typical income for individual UK workers (£34,963 in 2023) [4]. However, 78% of directors reported experiencing heightened income instability.
- The average weekly rate for directors is £2,181. The majority (87.3%) work at least 41 hours per week. 56.2% work between 41 and 60 hours, and 31.1% work more than 60 hours per week. Assuming a 60-hour work week, this translates to an hourly rate of £36.35.
- In 2023, directors reported working only 27 weeks and taking on 2.2 projects, compared to 32.4 weeks per year and 3.4 projects during the 2019–2022 period.
- Demographic variables affect earnings potential. In regards to their earnings as directors, men earn £55,000 compared to £45,000 for women, a difference of 18.2%. Directors from mixed heritage earn £41,250, which is 25% less than White directors (£55,000), while Black directors earn £45,000, or 18.2% less than their White counterparts.

## Professional context

- Despite only 46.5% of directors expressing a moderate level of confidence in their knowledge of copyright, 70.8% have not sought legal or professional advice before signing a contract in the past five years. Additionally, 21.9% of directors are unsure whether they have signed a buy-out contract during that time.
- Nearly half of directors (48.8%) have attempted to negotiate a contract in the past five years, with 83.3% of those negotiations being successful. However, despite this apparent bargaining strength, 40.3% reported that their negotiation position has worsened over the past five years.

[2] Directors who spend at least half of their working time as a director

[3] The median, i.e. middle values of the distribution (of earnings in this case), implies that half of the respondents report a value higher than the median, and half of them lower.

[4] Office for National Statistics, [Employee earnings in the UK: 2023](#)

# Research context

This research, on the earnings and contracts of UK-based TV and film directors, is situated amid the broader context of research on creators' earnings and the factors which affect them. Initiatives to research creators' earnings is a global effort, with notable studies in Australia, Canada, Europe and the US [5].

However, this research is more closely associated with the UK-based research by the CREATE centre, of which this report forms part, including a series of surveys of authors and freelance journalists [6]. The impetus for this series of surveys is to document the economic position of individual creators through a standardised design. This data is often not adequately accounted for in official ONS income accounts of creative industries in the UK [7]. ONS figures are based in a percentage calculation of HMRC Pay As You Earn (PAYE) records, which do not capture self-employed earnings – and these earnings constitute an important source of income for creative works, of whom 49% work as freelancers [8]. Therefore, while directors are included within the scope of ONS data collection, the picture of their typical earnings is likely to be distorted until self-employed earnings are accounted for.

Existing evidence suggests that directors, like many creative workers, have 'portfolio' careers, and rely on multiple sources of income, some of which may, or may not, be related to directing itself. Directors may be paid at the point of agreement for a film or TV programme, whether through competitive funding bids, or private commissions [9]. They may also be eligible to receive earnings from secondary re-uses of their work when it is broadcast or shown on streaming services, but this may be modified by contract (e.g., assigned to a production company). However, studies of directors' self-employed income and its sources appear to be limited outwith reports on reduced funding opportunities [10].

[5] See series of research by [David Throsby](#); The Author's Interest project by [Rebecca Giblin](#); The Writers' Union of Canada (2015); Europe Economics, Guibault and Salamanca (2016); The Authors Guild (2019)

[6] See Thomas, Battisti and Kretschmer (2022; 2024); Ehlinger, Luca, and Thomas (2024).

[7] See Towse (2023).

[8] Creator remuneration, [Fifth Report of Session 2023-24](#)

[9] The British Film Institute provides headline figures for funding distributed, see [here](#).

[10] See [David Throsby](#); Relph (2022)

Instead, much of the research to date on directors earnings has only indirectly addressed this issue, focussing on the costs borne by self-employed or freelance directors, i.e how production costs are externalised by production companies. A particular strand of research on documentary filmmakers highlights costs associated with rights clearance for the use of e.g., filming locations and re-use of other audiovisual works, and means to mitigate this (particularly through e.g., the utilisation of fair dealing exceptions)[11]. This research remains important for contextual information on directors' livelihoods and how to recognise and reduce costs, however this report more specifically seeks to address the gap in existing research which holistically accounts for sources of income, and factors which influence this.

The impetus for this research is to document the economic position of individual creators through a standardised design.

This data is often not adequately accounted for in official ONS income accounts of creative industries in the UK.



[11] See Aufderheide and Jaszi (2004); Meletti and van Gompel (2021).

# Methodology

## Research design

This research was conducted adapting a standardised model used in previous longitudinal surveys of creators (visual artists, authors, performers) who, as part of a publication-based cultural market, share similar characteristics to directors. In adopting this standardised model, the report tracks trends over time and makes comparisons between different populations across other creative industries. The standardised model was lightly adapted where appropriate to take account of market specificities such as sources of earnings, and a more detailed demographic profile was implemented in line with metrics employed in national statistics. Starting from a common set of questions across surveys makes it possible to compare respondents of the different surveys.

The survey was divided into four sections:

1. Professional Profile
2. Earnings
3. Copyrights & Contracts
4. Demographics

The survey contained 56 questions, a copy of which is included in Appendix A, alongside the explanation which was received to potential recipients to encourage participation. Income data (in GBP) were collected and organised across three different variables:

- Total Household Earnings: the respondent's report of combined earnings of all earners in the household.
- Total Individual Earnings: all earnings of the respondents, including earnings as a director and income from any other activities.
- Earnings as a Director: income solely from directing.



## Data collection – survey

The survey was implemented on an online survey management tool, Qualtrics, which is among the most used types of software for surveys of this type. Respondents were offered an incentive to complete the survey, with a randomised cash award of £500 distributed to one respondent. Whilst email addresses were gathered to identify awardees, for all other purposes, respondents remain anonymous.

On February 28, 2024, the survey was distributed to the director members of Directors UK. Directors UK is an organisation and Collective Management Organisation (CMO) representing over 8,000 directors.

The choice to initially distribute the survey to a defined population of directors belonging to Directors UK, as a professional body, allows for the widest population of interest, whilst also adding controls for assumed characteristics of professional directors who are most relevant to policy [12]. To join Directors UK, members must have professional director credits on publicly screened or commercially exploited audiovisual works. First, by limiting the analysis to those directors who are members of a professional body in the UK, the report introduces a proxy for a director's career trajectory and earning potential. Second, as detailed below, further focussing on those directors who allocate at least half of their working time to their profession means that the survey captures people who have the ambition to sustain life as a creator.



Distributing the survey to a defined population of directors belonging to Directors UK adds controls for assumed characteristics of professional directors who are most relevant to policy.

[12] See further discussion in [this article](#).

## Data analysis - survey

The survey closed on April 5, 2024, with a total of 592 responses. This represents 7.2% of the sent emails. As the survey was designed so that participants could skip irrelevant or uncomfortable questions, partial responses are also included as valid observations within this total. Therefore, some of the findings presented in this report therefore may not account for 100% of all 592 responses. Throughout this report, in brackets next to each category, the numbers represent the 'observations' in each category, that is the number of respondents to that specific question.

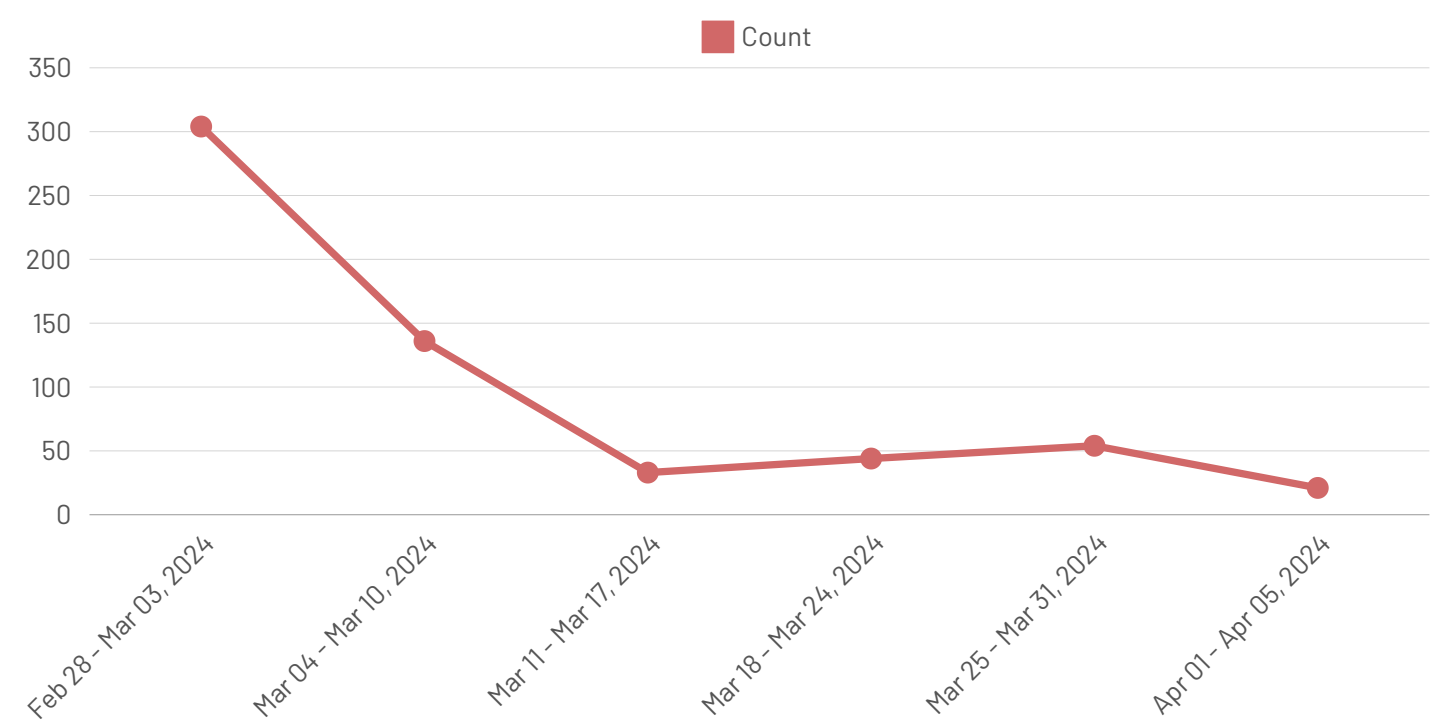


Figure 1: Survey response rates over time

All quantitative data, including earnings data, were analysed using Stata. Upon receipt of responses, no attempt was made to correct or amend any data, except for clearly erroneous answers, which were mostly in relation to freeform fields.

In a context like this, the average value (i.e., mean) is likely to be strongly affected by a few outliers reporting very large values (e.g., 'superstar' directors, and potentially of course errors in responses). To account for the skewness in the earnings profile, the income analysis in this report is based on median (typical) amounts, which are much less affected by the presence of outliers.

The median (the value of the respondent that leaves half of the distribution above and half of the distribution below them) is often considered a more reliable statistic where data is highly skewed by nonrepresentative answers (outliers) which differ from the majority of respondents. Medians are calculated using income variables for which respondents picked ranges (down to £500 wide at lower levels, wider at higher levels). The mid-point for each range was selected, and £5,000,000 is used as the baseline for earnings of "£5,000,000 and above". The incomes reported below are before tax in the 2022/2023 tax year.

Despite efforts to control the population of potential respondents, due to the online format and shareability of the link, there is an inherent uncertainty as to who has access to the survey. No statistical weights were applied to make the survey more representative of the total population of directors, because the characteristics of the population are not known. The report focuses on the subsample of directors whose directing is their 'Primary Occupation' who are defined (across previous studies) as those who allocate at least 50% of their time to the profession under survey.



When calculating the percentages presented in this report, all respondents to each question were included in the total count, even if they chose "prefer not to say". However, for clarity and focus, the tables only display the responses of those who provided specific answers. This approach ensures that the overall response rates are accurately reflected in the percentages, while the tables remain streamlined and easy to interpret. As a result, some questions may not round to exactly 100%.

Where appropriate, the report makes comparative reference to findings from other surveys of creators' earnings in this series which employ the same methodology allowing for transferability of findings. The report also offers, where appropriate, contextualisation of the findings alongside data on the UK labour market, specifically considering the employed population aged 16 and over in the same year that the survey was conducted. Where data is not available for the UK labour market, the report applies data from the entire UK population aged 16 and over, regardless of employment status.

# Sample

## Overview

The report distinguishes between 3 different samples:

- Full sample: the sample of all respondents with non-missing values for the variable examined. There are 592 respondents in this sample.
- Primary occupation sample: the sample of respondents who answered “Yes” to the following question: “Is working as a director your primary occupation? (For the purpose of this survey, this means: do you spend at least half of your working time as a director?)”. There are 475 observations in this sample.
- Only occupation sample: the sample of respondents who answered “Yes” to the following question: “Do you spend ALL your working time as a director?”. There are 284 observations in this sample.

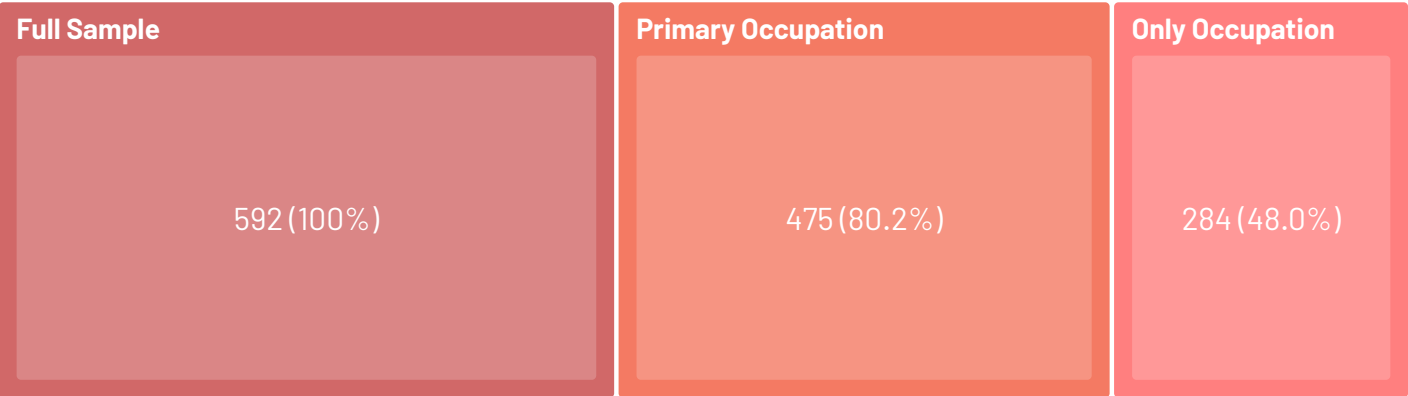


Figure 2: Percentage of respondents across samples



## Occupations

	Other paid work related to the audio- visual industry	Other paid creative work	Other non-paid creative work	Paid non- creative work
Full Sample	71.2% (183)	25.3% (65)	28.8% (74)	12.8% (33)
Primary Occupation	70.1% (131)	24.6% (46)	32.6% (21)	11.2% (21)

Figure 3: Table showing types of work undertaken when not directing

The data reveals that directors who do not devote all their time to directing (Full Sample and Primary Occupation) frequently engage in other paid work related to the audiovisual industry (71.2% for Full Sample and 70.1% for Primary Occupation). Moreover, 28.8% of the Full Sample and 32.6% of the Primary Occupation sample engage in non-paid creative work e.g., developing new ideas or writing scripts. This suggests that an important part of time allocated to their work is dedicated to invisible, unpaid labour which is important for contextualising the subsequent earnings data in this report.

## Basis for Work

The vast majority of directors surveyed are established as sole-traders (54.7%) and limited companies (41.3%).

	PAYE	Sole Trader	Limited Company	Other
Full Sample	8.7% (44)	54.9% (277)	40.8% (206)	3.0% (15)
Primary Occupation	8.1% (36)	54.7% (244)	41.3% (184)	3.1% (14)
Only Occupation	7.9% (21)	53.6% (143)	41.9% (112)	3.0% (8)

Figure 4: Table showing the business structure of directors

# Demographics

## Age

The surveyed population is predominantly middle-aged to older adults, with only 5.3% of respondents aged below 35. The lower representation of younger respondents in the survey may be due to several factors. Younger individuals may not have the personal networks for securing work projects in the screen industries and the low response rates for this survey could be reflective of generally lower numbers of young people working as directors; they may not be registered as much with Directors UK; they may feel less engaged or inclined to participate in such surveys.

	Under 25	25-34	35-44	45-54	55-64	65-74	75-84	85 and over
Full Sample	0.2% (1)	5.6% (24)	26.4% (114)	35.0% (151)	25.5% (110)	5.1% (22)	2.1% (9)	0.0% (0)
Primary Occupation	0.3% (1)	4.9% (19)	26.6% (103)	35.7% (138)	25.8% (100)	5.2% (20)	1.3% (5)	0.0% (0)
Only Occupation	0.0% (0)	3.5% (8)	25.7% (59)	37.4% (86)	26.5% (61)	5.7% (13)	0.9% (2)	0.0% (0)

	Under 25	25-34	35-49	50-64	65 and over	
UK Labour Force [13]	11.96%	22.70%	33.56%	28.30%	4.45%	

Figure 5: Table showing age of respondents

[13] Office for National Statistics, [A05 SA: Employment, unemployment and economic inactivity by age group \(seasonally adjusted\)](#)

The chart below shows the number of respondents who began earning as professional directors each year from 1966 (the oldest respondent in this survey) to 2024. The data reveals a gradual increase in the number of professionals entering the field from 1966 to 2000, followed by a slight decrease until 2010, after which the numbers generally stabilise with a few noticeable peaks.

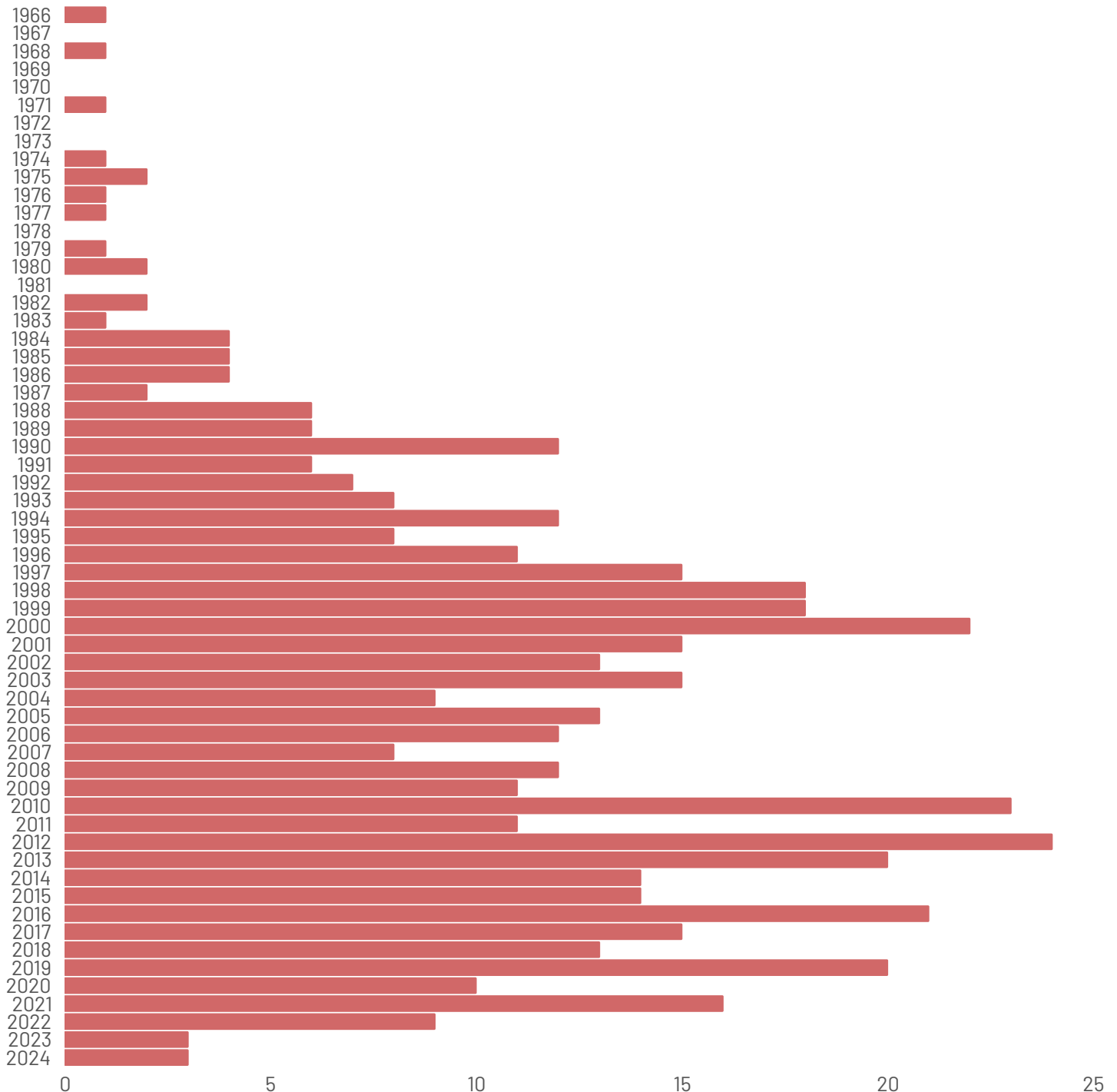


Figure 6: Chart showing starting earning year for Primary Occupation directors

# Disability

The proportion of individuals with disabilities is lower among directors compared to the general UK labour force. In the Full Sample, only 6.5% reported having a disability, which drops further to 5.9% for those whose Primary Occupation is directing and 4.3% for the Only Occupation sample. In contrast, 24.4% of the UK labour force reports having a disability. This disparity suggests that there are important barriers to sustain a career as a director for people with disabilities.

	Non-Disability %	Disability %
Full Sample	90.5% (391)	6.5% (28)
Primary Occupation	91.0% (352)	5.9% (23)
Only Occupation	92.6% (213)	4.3% (10)
UK Labour Force [14]	65.6%	24.4%

Figure 7: Table showing disability status of directors



This disparity in disability representation among directors indicates barriers that hinder individuals with disabilities from sustaining a career in directing.

Office for National Statistics, [A08: Labour market status of disabled people](#)  
[14] Note: This survey asks broadly whether a director 'considers themselves to be disabled' and does not use the same qualifications as the Labour Force Survey (which is limited to physical or mental health conditions or illnesses expected to last 12 months or more).



## Education

The majority of directors (79.3%) of the population surveyed hold a degree or above which may reflect the industry's expectations for a certain level of education or specialised training. It may also suggest that networks formed during university play a role in shaping the professional opportunities available within the industry.

	Primary schooling	Secondary schooling	University entry	Diploma	Degree	Masters	PhD	Other
Full Sample	0.0% (0)	4.4% (19)	4.9% (21)	7.2% (31)	52.1% (225)	28.0% (121)	0.7% (3)	2.1% (9)
Primary Occupation	0.0% (0)	4.9% (19)	4.9% (19)	8.0% (31)	51.4% (199)	27.4% (106)	0.5% (2)	2.1% (8)
Only Occupation	0.0% (0)	4.8% (11)	5.2% (12)	7.4% (17)	52.2% (120)	27.4% (63)	0.4% (1)	2.2% (5)
	No qualification [15]	Level 1	Level 2	Apprenticeship	Level 3	Level 4+ [16]	Other	
UK Labour Force [17]	8.94%	9.06%	13.59%	4.65%	19.72%	42.01%	2.03%	

Figure 8: Table showing directors’ highest level of education attained

[15] See Appendix B for more details.

[16] This includes Higher National Certificate, Higher National Diploma, Bachelor's degree and postgraduate qualifications, including PhDs.

[17] Office for National Statistics, Workforce qualification levels across England and Wales data: Census 2021

# Ethnicity

Asian directors are underrepresented (2.3%) compared to their presence in the UK labour force (7.8%). Additionally, there is a slight underrepresentation of Black (2.3%) directors compared to their representation in the UK labour force, which stands at 3.5%.

On the other hand, the representation of other ethnic groups among directors is slightly higher (3.2%) compared to their presence in the general workforce (2.1%). Notably, directors from mixed or multiple ethnic backgrounds have higher representation (6.7%) compared to the general workforce (1.6%), which could suggest that the industry offers more opportunities or holds particular appeal for individuals of mixed heritage.

	Asian or Asian British	Black, Black British, Caribbean or African	Mixed or Multiple ethnic groups	White	Other ethnic group
Full Sample	2.5% (11)	2.3% (10)	6.7% (29)	81.9% (354)	3.2% (14)
Primary Occupation	2.3% (9)	2.3% (9)	6.7% (26)	81.7% (316)	3.2% (13)
Only Occupation	1.7% (4)	1.7% (4)	7.0% (16)	81.3% (187)	3.5% (8)
UK Labour Force [20]	7.8%	3.5%	1.6%	85.0%	2.1%

Figure 9: Table showing ethnicity of directors

[20] Gov.uk, [Ethnicity facts and figures: Employment](#)

## Household Background

This demographic category follows the Social Mobility Commission’s recommendations for measuring socio-economic backgrounds (colloquially known as ‘class’) which broadly correlate with more or less social and economic privilege. These categorisations are based on the occupation of the respondent’s main household earner when they were aged approximately 14.

More than half of Primary Occupation directors come from a professional background, typically associated with the highest levels of social and economic privilege (61.6% - comprising 41.5% from modern professional backgrounds, and 20.1% from senior, middle managerial backgrounds). In comparison to the general UK population, of which only 23.3% come from this background, this indicates that directing is a ‘privileged’ profession. This is likewise reflected in lower numbers of directors from intermediate backgrounds than in the general population (13.0% of directors compared with 54.1% in the general population), but tends to stabilise for directors from backgrounds with low levels of privilege (18.0% of directors compared with 22.6% in the general population)[21].

	Modern and traditional professional	Managers or administrators	Clerical	Technical and craft	Routine, semi-routine manual and service	Long-term unemployed	Small business owners	Other
Full Sample	42.1% (180)	20.3% (87)	6.8% (29)	8.9% (38)	7.2% (31)	1.2% (5)	6.3% (25)	4.2% (18)
Primary Occupation	41.5% (159)	20.1% (77)	7.3% (28)	9.4% (36)	7.6% (29)	1.0% (4)	5.7% (22)	4.2% (16)
Only Occupation	44.7% (101)	16.4% (37)	8.0% (18)	7.5% (17)	8.4% (19)	0.9% (2)	6.6% (15)	4.4% (10)

Figure 10: Table showing household background of directors

[21] Data is only available for England and Wales, noting also that census data groups the categories used above in broader terms (professional, intermediate and lower) for reporting purposes.

## Parents or Extended Family in the Industry

Despite finding that directing is a ‘privileged’ profession, the vast majority of respondents do not have parents or extended family members in the industry. Specifically, 89.0% of those for whom performing is their Primary Occupation report not having family connections in the industry. This is consistent across other samples. Conversely, a smaller proportion of respondents (9.3%) do have family connections in the industry. This suggests that the (privileged) socio-economic background of a director can act as a ‘safety net’ to allow entry into, and sustain, their career. While the data shows no direct evidence of family nepotism in the industry, personal networks still play a crucial role in sustaining a career in the creative industries. These networks are often developed at university, during internships, or through family connections—pathways that are typically less accessible to individuals from working-class backgrounds.

	Yes	No
Full Sample	11.3% (48)	88.7% (378)
Primary Occupation	11.0% (42)	89.0% (340)
Only Occupation	9.3% (21)	90.7% (205)

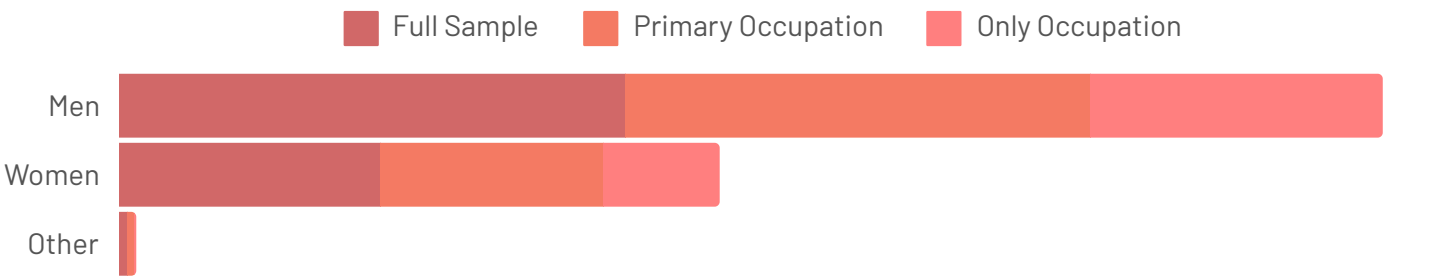
Figure 11: Table showing directors with extended family members in the industry

Directing relies on personal networks, often built through pathways like university or family, limiting access for those from working-class backgrounds.



## Gender

There are important gender disparities among directors. Men constitute 65.4% of the Primary Occupation sample, which is higher than their representation in the UK Population (48.3%) while women make up 31.2% of the Primary Occupation sample, far lower than their 51.7% share in the UK Population. The gender disparity becomes more pronounced among those women who consider directing their Only Occupation (27.5%). This suggests that women may face greater challenges in pursuing directing as a full-time career. The survey includes a small percentage (1.0%) of directors who identify as neither men nor women that is consistent with their share in the UK population.



	Men	Women	Other [22]
Full Sample	63.6% (273)	32.9% (141)	0.9% (4)
Primary Occupation	65.4% (251)	31.2% (120)	1.0% (4)
Only Occupation	69.0% (158)	27.5% (63)	0.4% (1)
UK Population [23]	48.3%	51.7%	0.5%

Figure 12: Chart and table showing directors’ gender

[22] Due to very low numbers of respondents in other gender categories, including trans\* and non-binary directors, these categories were aggregated under a single heading for the purposes of statistical analysis.

[23] Office for National Statistics, [Gender identity \(four categories\) by sex, England and Wales: Census 2021](#)

## Location

The sample is heavily concentrated in London, with 49.6% of respondents being based in the UK capital, far exceeding London's 17.79% share of the UK Labour Force. South East (16.2%) also noticeably exceeds its share of the UK work force (13.9%). This highlights a centralised industry, with London serving as the dominant hub, as anticipated in a creative and cultural sector. As a result, most regions outside London show various degrees of underrepresentation compared to their share of the UK Labour Force. The regional distribution patterns remain largely consistent whether considering all directors, those who view it as their Primary Occupation, or those for whom it is their Only Occupation.



Figure 13: Map showing distribution of Primary Occupation directors by location

	England								
	North East	North West	Yorkshire and The Humber	East Midlands	West Midlands	East	London	South East	South West
Full Sample	0.9% (4)	5.6% (24)	0.9% (4)	0.7% (3)	1.9% (8)	3.3% (14)	49.4% (211)	15.5% (66)	8.7% (37)
Primary Occupation	0.8% (3)	5.7% (22)	1.0% (4)	0.3% (1)	1.8% (7)	3.7% (14)	49.6% (190)	16.2% (62)	8.1% (31)
Only Occupation	0.9% (2)	6.2% (14)	0.9% (2)	0.0% (0)	1.8% (4)	4.9% (11)	46.0% (104)	17.3% (32)	8.0% (18)
UK Labour Force	3.31%	10.54%	7.70%	6.76%	8.29%	8.69%	17.79%	13.90%	8.48%
	Wales	Scotland	Northern Ireland	Outside of UK	Figure 14: Table showing distribution of directors by location				
Full Sample	3.3% (14)	6.3% (27)	0.7% (3)	2.8% (12)					
Primary Occupation	3.4% (13)	6.0% (23)	0.5% (2)	2.9% (11)					
Only Occupation	3.5% (8)	7.1% (16)	0.4% (1)	3.1% (7)					
UK Labour Force [24]	4.14%	7.85%	2.53%	N/A					

[24] Office for National Statistics, [Labour market overview, UK: June 2024](#)

## Sexual orientation

There are notable differences in sexual orientation among respondents compared to the general UK Labour Force. While heterosexual individuals form the majority (79.4%) of directors in the Primary Occupation Sample, this is lower than their representation in the UK Labour Force (89.4%). A higher LGBT+ representation among directors is evident: specifically, 7.6% of directors identify as gay or lesbian, compared to 1.9% in the UK Labour Force; 5.2% of directors identify as bisexual, versus 1.3% in the general workforce; 1.3% of directors identify with other sexual orientations, compared to 0.3% in the UK population. This higher representation may suggest that directing is more accessible for LGBT+ individuals or that these communities are particularly drawn to this sector.

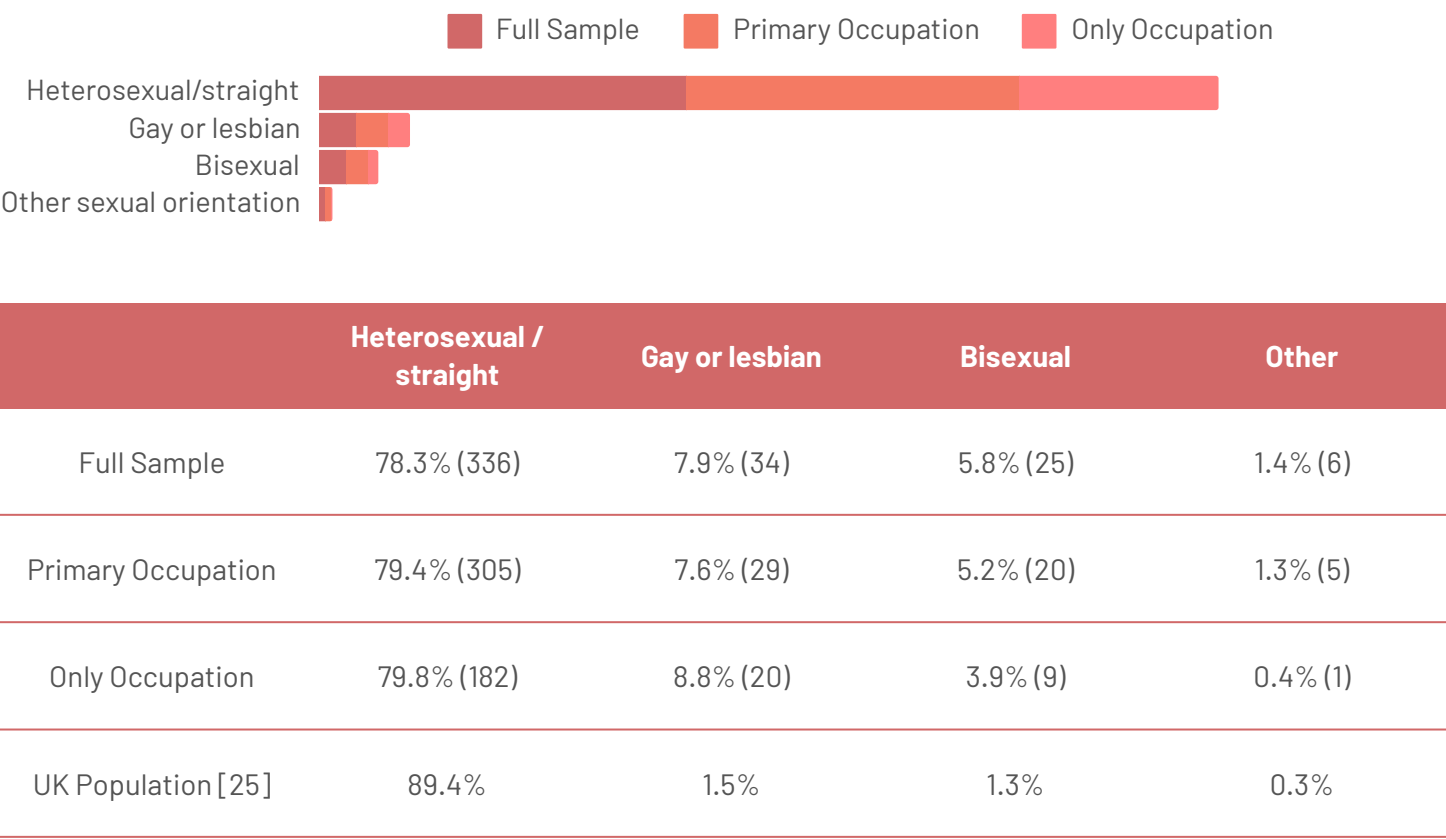


Figure 15: Chart and table showing distribution of directors by sexual orientation

[25] Office for National Statistics, [Sexual orientation, further personal characteristics, England and Wales: Census 2021](#)



# Income

## Overview

In respect of their self-employed work, Primary Occupation and Only Occupation directors typically earn £55,000 per annum before tax. This is 57.3% more than the median wage in the UK (£34,963 in 2023). For comparison with other creative populations, authors and journalists report a median income of £7,000 and £17,500 which is 87.3% and 68.2% less than directors. Due to this high income trajectory, directors are contributing 61.1% to their household earnings (£90,000).

	Household Median Earnings	Household Mean Earnings	Observations	Gini coefficient [26]
Full Sample	90,000	114,222	456	0.42
Primary Occupation	90,000	118,797	403	0.42
Only Occupation	90,000	126,199	244	0.42

	Individual Median Earnings	Individual Mean Earnings	Observations	Gini Coefficient
Full Sample	55,000	76,689	457	0.44
Primary Occupation	55,000	79,649	404	0.45

	Median Earnings as a Director	Mean Earnings as a Director	Observations	Gini Coefficient
Full Sample	55,000	66,283	450	0.48
Primary Occupation	55,000	72,221	400	0.45
Only Occupation	55,000	76,190	241	0.39

Figure 16: Overview of income across all samples

The Gini coefficient measures inequality on a scale from 0 to 1, where higher values indicate higher inequality. A value of 0 indicates perfect equality: everyone has the same income. A value of 1 indicates perfect inequality, where one person receives all the income, and everyone else receives nothing.

## Income distribution

Contrary to expectations, the directors' market exhibits a relatively equal distribution of income among higher and lower earners. The Gini coefficient for earnings among Primary Occupation directors is 0.45, which decreases to 0.39 for Only Occupation directors. Although this is slightly higher than the Gini coefficient for the general UK population, which stands at 0.35, it still indicates a relatively equal distribution of income among directors [27]. This finding is surprising, as it contrasts with the typical dynamics of cultural markets, which often follow a 'winner-takes-all' model where a small number of superstar earners capture a disproportionately large share of the overall earnings, while the majority of earners make much less.

The Lorenz curves on the following page visualise the distribution of wealth across directors where the x axis represents the share of directors, ordered from lowest to highest income, and the y axis represents the cumulative share of income earned. When comparing the Lorenz curves between directors' earnings and the UK Labour Force Survey (LFS), the income distributions appear quite similar although the Lorenz curve for directors' earnings lies slightly further from the line of equality.

Unlike many cultural industries, where a few superstar earners take the majority of income, the directors' market shows a relatively equal distribution of earnings.



[27] Office for National Statistics, [Quarterly Labour Force Survey, January - March, 2023](#).

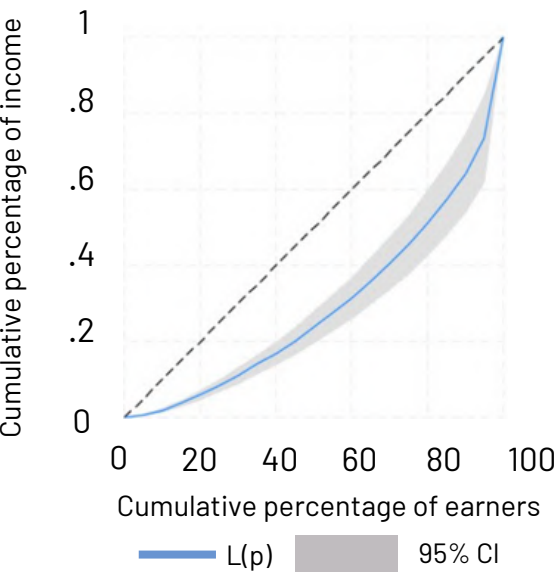


Figure 17: Lorenz curve showing distribution of income for Household Median Earnings

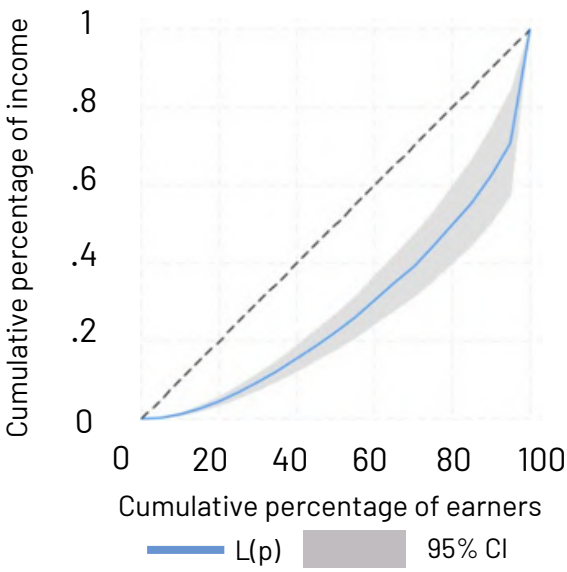


Figure 18: Lorenz curve showing distribution of income for Individual Median Earnings

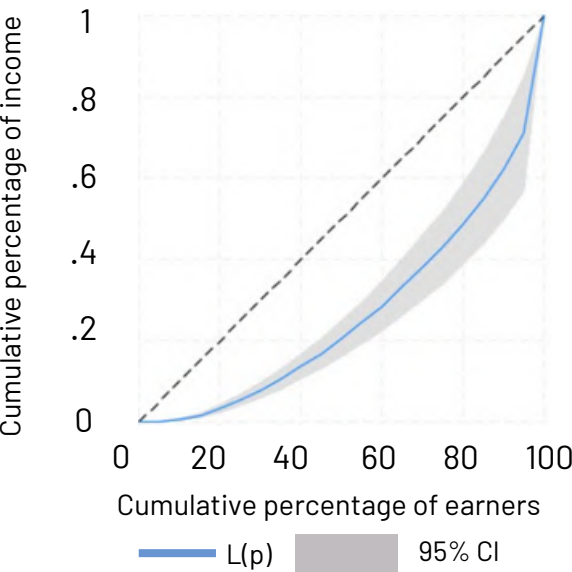


Figure 19: Lorenz curve showing distribution of income for Earnings as a Director

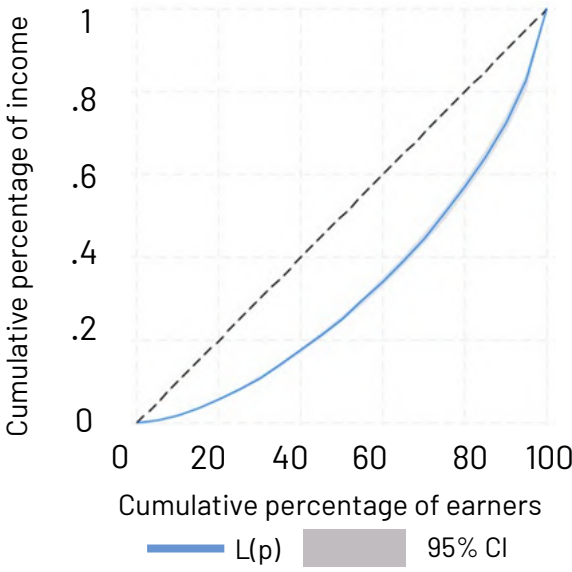


Figure 20: Lorenz curve showing distribution of income for UK labour force median earnings [28]

This Lorenz curve has been depicted from the dataset of the Labour Force Survey (Data set: 9097 Quarterly Labour Force Survey, [28] April - June, 2023) using the Gross weekly pay variable for all the employed population. The sample contains 6,664 observations which reports a median gross weekly pay 558.

# Sources of earnings

## Categories of work/sales channels

The table below represents the categories of work based on their importance to directors' overall earnings. 'Documentaries' are the leading source of income for the directors surveyed, followed by 'Scripted Drama & Comedy productions', and 'Factual Entertainment'. This indicates that these genres are the most common areas of work for directors in this sample.

Categories of work	Full Sample	Primary Occupation	Only Occupation
Documentaries	323	285	171
Scripted drama & Comedy productions	258	227	133
Factual Entertainment	235	205	125
Reality & Unscripted	192	170	104
Commercials	149	138	76
Live events	123	110	61
Music videos	107	98	55
VR & Interactive Content	83	75	41
Video games	81	73	40
Other	81	70	30

Figure 21: Table showing categories of work rated most important to directors based on earnings

## Stability of Earnings as a Director

For the Primary Occupation sample, 42.4% of respondents report their earnings as "Unstable," and 35.9% as "Very Unstable," indicating that over 75% experience heightened income instability. Only 3.9% describe their earnings as "Very Stable," with 17.8% reporting "Stable" income.

	Very Stable	Stable	Unstable	Very Unstable
Full Sample	3.9% (18)	16.7% (78)	42.4% (198)	37.0% (173)
Primary Occupation	3.9% (16)	17.8% (74)	42.4% (176)	35.9% (149)
Only Occupation	4.0% (10)	21.7% (54)	43.0% (107)	31.3% (78)

Figure 22: Table showing responses to the question: "How stable are your earnings as a director from month to month?"

## Weekly Rate

On average directors in the Primary Occupation sample charge £2,181 for a week of work. This is 2.2% more than the Full Sample (£2,134) and 2.4% less than Only Occupation directors (£2,235).

	Weekly Rate
Full Sample	£2,134
Primary Occupation	£2,181
Only Occupation	£2,235

Figure 23: Table showing responses to the question: "What do you charge as a weekly rate?"

## Benefits Included in the Pay

The majority of directors do not receive benefits such as holiday pay (56.4%), sick pay (80.9%), working expenses (67.5%), bank holidays (71.9%) or overtime compensation (72.8%). The pattern is consistent across the sub-samples .

	Holiday Pay		Sick Pay		Working Expenses	
	Yes	No	Yes	No	Yes	No
Full Sample	44.0% (191)	56.0% (243)	19.7% (84)	80.3% (342)	32.1% (136)	67.9% (288)
Primary Occupation	43.6% (170)	56.4% (220)	19.1% (73)	80.9% (309)	32.5% (124)	67.5% (258)
Only Occupation	46.0% (108)	54.0% (127)	19.3% (44)	80.7% (184)	32.9% (75)	67.1% (153)
	Bank Holidays		Overtime			
	Yes	No	Yes	No		
Full Sample	29.1% (125)	70.9% (304)	28.3% (122)	71.7% (309)		
Primary Occupation	28.1% (108)	71.9% (276)	27.2% (105)	72.8% (281)		
Only Occupation	30.4% (70)	69.6% (160)	26.4% (61)	73.6% (170)		

Figure 24: Table showing responses to the question: "Does your rate as a director usually include/cover:"

# Workload

## Weeks Working as a Director in a Year

The table shows the average number of weeks directors worked in any type of paid directing activities per year in the period 2019-2022 and 2023 [29]. There is a clear decrease across all samples, specifically: 17.2% decrease for the Full Sample; 16.7% decrease for Primary Occupation; 14.5% decrease for Only Occupation.

	2019-2022	2023
Full Sample	30.8 (437)	25.5 (413)
Primary Occupation	32.4	27.0
Only Occupation	34.6	29.6

Figure 25: Table showing responses to the question: “On average, how many weeks did you work as a director in a year? (This includes any type of paid directing activities)”

## Projects Taken on in a Year

The figures below indicate a reduction in the average number of directing projects taken on by directors in 2023 compared to the previous period. Specifically: 34.4% decrease for Full Sample; 35.3% decrease for Primary Occupation; 35.1% decrease for Only Occupation.

	2019-2022	2023
Full Sample	3.2 (443)	2.1 (443)
Primary Occupation	3.4 (394)	2.2 (395)
Only Occupation	3.7 (236)	2.4 (237)

Figure 26: Table showing responses to the question: “In a typical year working as a director, how many project do you taken on?”

[29] This table includes responses from all directors who answered these questions, with the option to select '0' for those who had not worked.

## Hours Worked in a Typical Week

The vast majority of directors (87.3%) work at least 41 hours per week, with 56.2% working between 41 and 60 hours, and 31.1% working more than 60 hours per week. Assuming a 60 hours-week, and considering the weekly rate of £2,181, this results in an hourly rate for directors of approximately £36.35. For comparison, as of April 2023, the median hourly earnings for full-time employees in the United Kingdom were £17.40, excluding overtime.

	0-20 hours	21-40 hours	41-60 hours	60+ hours
Full Sample	5.3% (24)	9.1% (41)	55.8% (251)	29.8% (134)
Primary Occupation	3.5% (14)	9.2% (37)	56.2% (226)	31.1% (125)
Only Occupation	2.9% (7)	7.5% (18)	56.4% (136)	33.2% (80)

Figure 27: Table showing responses to the question: “In a typical week working as a director, how many hours do you work?”



87.3% of directors work over 41 hours a week, with 31.1% working more than 60 hours.



# Factors affecting earnings

## Median earnings by demographic characteristics

In terms of self-employed earnings, men and those who preferred not to disclose their gender reported a median income of £55,500, which is 23.3% more than the £45,000 earned by women. Directors who identify neither as men nor women reported median self-employed earnings of £30,000, which is 45.9% less than men's earnings and 33.3% less than women's earnings.

Gender	Individual Median Earnings	Median Earnings as a Director
Men	70,000 (242)	55,000 (242)
Women	55,000 (113)	45,000 (114)
Other	35,000 (4)	30,000 (4)
Prefer not to say [30]	55,000 (7)	55,000 (7)

Figure 28: Table showing median earnings of Primary Occupation directors by gender



As norms and recognition of changing gender identities continue to develop respondents who selected "prefer not to say" are included for this demographic variable, ensuring that their responses are represented alongside those of other gender groups.

Bisexual directors report median self-employed earnings of £62,500, which is 13.6% higher than the £55,000 earned by heterosexual/straight and gay or lesbian directors. Directors of other sexual orientations report median self-employed earnings of £37,500, which is 31.8% less than the earnings of heterosexual/straight and gay or lesbian directors, and 40.0% less than the earnings of bisexual directors.

Sexual Orientation	Individual Median Earnings	Median Earnings as a Director
Bisexual	55,000 (291)	55,000 (291)
Gay or lesbian	55,000 (29)	55,000 (29)
Heterosexual/straight	70,000 (20)	62,500 (20)
Other sexual orientation	17,500 (5)	37,500 (5)

Figure 29: Table showing median earnings of Primary Occupation directors by sexual orientation

Directors with disabilities report median self-employed earnings of £45,000, which is 18.2% less than the £55,000 earned by directors without disabilities.

Disability Status	Individual Median Earnings	Median Earnings as a Director
Non-Disabled	55,000 (337)	55,000 (337)
Disabled	45,000 (23)	45,000 (23)

Figure 30: Table showing median earnings of Primary Occupation directors by disability status

Asian or Asian British directors report median self-employed earnings of £62,500, which is 13.6% higher than the earnings of White and Other ethnic group directors (£55,000), 38.9% higher than Black, Black British, Caribbean or African directors (£45,000), and 51.5% higher than directors from Mixed or Multiple ethnic groups (£41,250). Black, Black British, Caribbean or African directors earn 18.2% less in median self-employed earnings compared to White directors, and directors from Mixed or Multiple ethnic groups earn 25.0% less than their White counterparts.

Ethnicity	Individual Median Earnings	Median Earnings as a Director
Asian or Asian British	70,000 (7)	62,500 (6)
Black, Black British, Caribbean or African	70,000 (9)	45,000 (9)
Mixed or Multiple ethnic groups	55,000 (25)	41,250 (26)
White	55,000 (304)	55,000 (304)
Other ethnic group	55,000 (13)	55,000 (13)

Figure 31: Table showing median earnings of Primary Occupation directors by ethnicity

Directors aged 25-34 report median self-employed earnings of £45,000, which is 18.2% less than the £55,000 earned by both the 35-44 and 45-54 age groups. Directors aged 65-74 report median self-employed earnings of £37,500, which is 31.8% less than the earnings of the 45-54 age group. Directors aged 75-84 report median self-employed earnings of £27,500, which is 50.0% less than the earnings of the 45-54 age group.

Age Group	Individual Median Earnings	Median Earnings as a Director
Under 25	7,500 (1)	0 (1)
25-34	55,000 (19)	45,000 (19)
35-44	55,000 (100)	55,000 (100)
45-54	70,000 (131)	55,000 (134)
55-64	55,000 (95)	55,000 (94)
65-74	37,500 (19)	37,500 (18)
75-84	27,500 (5)	27,500 (5)
85 and over	-	-

Figure 32: Table showing median earnings of Primary Occupation directors by age

Typical incomes for Primary Occupation directors show fluctuations in relation to education level. There is an upward trend starting at £37,500 for 'Secondary schooling' reaching £55,000 at 'Degree' and then a reduction in typical income for 'Masters' (£50,000) and PhD (£37,500). This is a different trajectory from other findings from previous surveys of other creators' markets, where PhDs tend to be associated with the highest levels of income. This also suggests that academic education level does not predict income as a director.

Education Level	Individual Median Earnings	Earnings as a Director
Primary schooling	-	-
Secondary schooling	45,000 (19)	37,500 (19)
University entry	55,000 (19)	45,000 (19)
Diploma	55,000 (29)	45,000 (30)
Degree	55,000 (192)	55,000 (192)
Masters	55,000 (100)	55,000 (100)
PhD	53,750 (2)	53,750 (2)
Other	30,000 (8)	20,000 (8)

Figure 33: Table showing median earnings of Primary Occupation directors by highest level of education attained

Despite being an ostensibly ‘privileged’ profession, directors from professional household backgrounds do not earn on average a higher income than those with less privilege (with earnings from directing stabilising at £55,000, with the exception of ‘Clerical and intermediate’).

Household Background	Individual Median Earnings	Median Earnings as a Director
modern professional	62,500 (154)	55,000 (154)
senior, middle or junior managers	55,000 (74)	55,000 (73)
clerical and intermediate	45,000 (27)	37,500 (27)
technical	62,500 (36)	55,000 (36)
manual and service occupations	55,000 (28)	55,000 (27)
unemployed	55,000 (4)	55,000 (4)
small business owners	55,000 (21)	55,000 (20)
Other	55,000 (14)	50,000 (16)

Figure 34: Table showing median earnings of Primary Occupation directors by household background

Despite the skew in population towards favouring London as a cultural and economic hub for directors, London-based Primary Occupation directors do not earn more in respect of their earnings from directing (£55,000). Directors from South England earn the most from their activity as a director at £70,000 per annum.

Location	Individual Median Earnings	Median Earnings as a Director
London	55,000 (183)	55,000 (182)
South England	70,000 (88)	70,000 (89)
North England	55,000 (24)	55,000 (25)
Midlands	55,000 (26)	50,000 (26)
Scotland	50,000 (22)	45,000 (21)
Wales	55,000 (13)	45,000 (13)
Northern Ireland	41,250 (2)	41,250 (2)
Outside the UK	70,000 (9)	70,000 (10)

Figure 35: Table showing median earnings of Primary Occupation directors by location

# Professional context

## Advice and representation

Only 34.6% of directors have had an agent in the last 5 years.

"Have you had an agent in the last 5 years?"	Yes	No
Full Sample	33.5% (148)	66.5% (294)
Primary Occupation	34.6% (136)	65.4% (257)
Only Occupation	35.0% (82)	65.0% (152)

Figure 36: Table showing responses to the question: "Have you had an agent in the last 5 years?"

Most Primary Occupation directors (70.8%) have not taken legal or professional advice before signing a contract.

"In the last 5 years, did you take legal/professional advice before signing a contract?"	Yes	No
Full Sample	28.7% (126)	71.3% (313)
Primary Occupation	29.2% (114)	70.8% (276)
Only Occupation	30.3% (71)	69.7% (163)

Figure 37: Table and showing responses to the question: "In the last 5 years, did you take legal/professional advice before signing a contract?"



Those who did receive legal or professional advice mostly consulted their representative (61.4%), a lawyer (32.5%) or professional body or union (32.5%).

'From whom have you taken legal/professional advice?'	Lawyer	Work Colleagues	Representative	Friends	Professional Body / Union	Other
Full Sample	34.1% (43)	14.3% (18)	59.5% (75)	13.5% (17)	33.3% (42)	3.2% (4)
Primary Occupation	32.5% (37)	13.2% (15)	61.4% (70)	12.3% (14)	32.5% (37)	3.5% (4)
Only Occupation	29.6% (21)	14.1% (10)	64.8% (46)	12.7% (9)	26.8% (19)	4.2% (3)

Figure 38: Table showing responses to the question: "From whom have you taken legal/professional advice?"

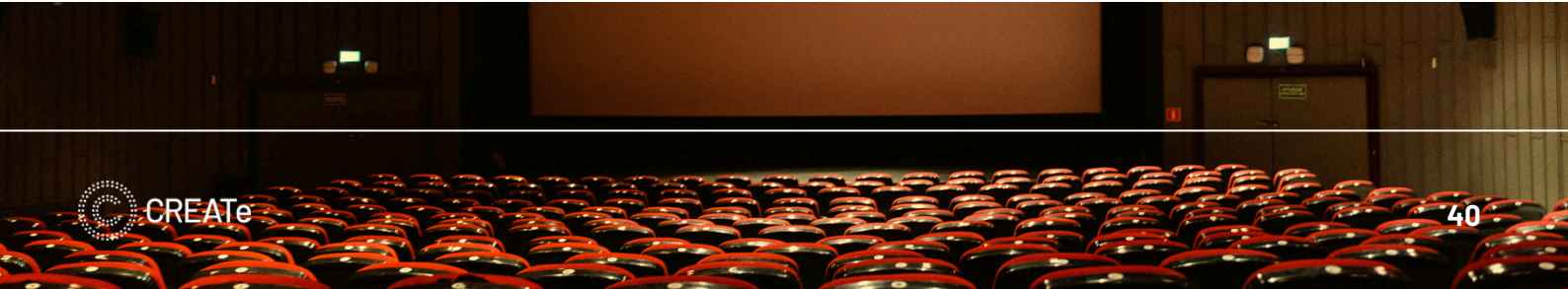
# Contracts

## Negotiations

Nearly half of Primary Occupation directors (48.8%) have attempted to negotiate a contract in the past 5 years.

"During the last 5 years, did you or your representative attempt to change the terms of a contract you were offered?"	Yes	No
Full Sample	45.3% (197)	54.7% (238)
Primary Occupation	48.1% (186)	51.9% (201)
Only Occupation	49.1% (113)	50.9% (117)

Figure 39: Table showing responses to the question: "During the last 5 years, did you or your agent attempt to change the terms of a contract you were offered?"



Of those that did attempt to change a contract term, 83.3% were successful, suggesting that producers and commissioners are open to negotiations.

<b>"Have you succeeded in changing the terms of a contract?"</b>	<b>Yes</b>	<b>No</b>
Full Sample	83.8% (165)	16.2% (32)
Primary Occupation	83.3% (155)	16.7% (31)
Only Occupation	84.1% (95)	15.9% (18)

Figure 40: Table showing responses to the question: "Have you succeeded in changing the terms of a contract?"

The most commonly negotiated items are the initial fee (79.9% of the time). 'Other' items included: expenses, holiday pay and working hours among others.

<b>"What did you attempt to negotiate?"</b>	<b>Initial fee</b>	<b>Royalty rate</b>	<b>Residuals</b>	<b>Rights/uses</b>	<b>Other</b>
Full Sample	80.0% (156)	11.3% (22)	14.4% (28)	17.4% (34)	34.4% (67)
Primary Occupation	79.9% (147)	11.4% (21)	13.6% (25)	16.3% (30)	34.2% (63)
Only Occupation	81.3% (91)	10.7% (12)	12.5% (14)	8.9% (10)	38.4% (43)

Figure 41: Table showing responses to the question: "Please indicate what you attempted to negotiate."

Most Primary Occupation directors feel that their negotiation position has not changed in the past 5 years (35%), or has slightly improved (23%). Indeed, this would seem to be supported by the higher levels of attempts and success in changing contract terms.

<b>"Has your negotiation position changed?"</b>	<b>Substantially improved</b>	<b>Slightly improved</b>	<b>No change</b>	<b>Slightly worsened</b>	<b>Substantially worsened</b>
Full Sample	3.7% (16)	28.8% (123)	28.3% (121)	23.7% (101)	15.5% (66)
Primary Occupation	3.4% (13)	28.5% (109)	27.7% (106)	24.6% (94)	15.7% (60)
Only Occupation	3.5% (8)	27.6% (63)	29.8% (68)	23.2% (53)	15.8% (36)

Figure 42: Table showing responses to the question: "As a director, has your negotiation position changed over the last 5 years?"

## Contract forms

More than a third of directors (34.4%) have signed a buy-out contract in the last five years, while 43.6% have not. Interestingly, 21.9% of directors are unsure whether they have signed a buy-out contract in the past five years. This is a higher proportion compared to other creators surveyed in our series of research. For example, in the 2024 study on visual artists, only 6.1% were uncertain about whether they had signed a buy-out contract during the same period.

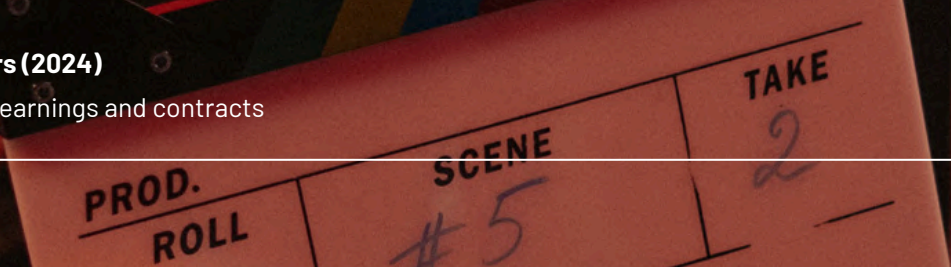
Buy out contracts	Yes	No	Don't know
Full Sample	33.8% (148)	43.6% (191)	22.6% (99)
Primary Occupation	34.4% (135)	43.6% (171)	21.9% (86)
Only Occupation	35.0% (82)	43.6% (102)	21.4% (50)

Table 43: Table showing responses to the question: "In the last 5 years have you signed a "buy-out" type contract?"

Among directors who have signed a buy-out contract in the last five years, 37.3% report doing so as a default. Again, this is higher compared to visual artists, where only 13.3% reported always signing buy-out contracts.

"Are all your contracts buy-out contracts?"	Yes	No
Full Sample	38.8% (57)	61.2% (90)
Primary Occupation	37.3% (50)	62.7% (84)
Only Occupation	36.6% (30)	63.4% (52)

Table 44: Table showing responses to the question: "Are all your contracts buy-out contracts?"



Nearly two thirds of the population surveyed (62.3%) never waive their moral rights (the rights to be attributed and to object to derogatory use of a copyright work).

"Do you ever waive the moral rights in your work?"	Always	Often	Sometimes	Rarely	Never
Full Sample	6.0% (16)	8.2% (22)	12.7% (34)	11.6% (31)	61.6% (165)
Primary Occupation	5.6% (13)	8.2% (19)	12.6% (29)	11.3% (26)	62.3% (144)
Only Occupation	5.1% (7)	5.8% (8)	12.4% (17)	11.7% (16)	65.0% (89)

Figure 45: Table showing responses to the question: "Do you ever waive the moral rights in your works?"

21.7% of directors surveyed reported feeling undercredited for their work by production companies, highlighting an issue of concern within the industry regarding proper recognition of directorial (author) contributions.

"Has a production company ever withheld you a directorial credit on a work?"	Yes	No	Don't know
Full Sample	21.5% (93)	72.5% (314)	6.0% (26)
Primary Occupation	21.7% (84)	73.1% (283)	5.2% (20)
Only Occupation	19.6% (45)	74.8% (172)	5.2% (13)

Table 46: Table showing responses to the question: "Has a production company ever withheld you a directorial (author) credit on a work? (e.g. they have given you a lesser credit that doesn't reflect your contribution and prevents you receiving rights payments as an author?)"

## Confidence in contracts

In regards to their knowledge of copyright, this survey indicates a varied level of confidence among respondents, with only 46.5% of the Primary Occupation sample expressing some level of confidence (either somewhat or very confident). This percentage drops to 38.6% for the Only Occupation sample.

<b>"How confident are you in your knowledge of copyright?"</b>	<b>Very little confidence</b>	<b>Less confident</b>	<b>Neutral</b>	<b>Somewhat confident</b>	<b>Very confident</b>
Full Sample	21.1% (83)	21.1% (83)	11.5% (45)	26.2% (103)	20.1% (79)
Primary Occupation	21.1% (74)	21.1% (74)	11.4% (40)	26.8% (94)	19.7% (69)
Only Occupation	24.6% (51)	24.6% (51)	12.1% (25)	21.7% (45)	16.9% (35)

Figure 47: Table showing responses to the question: "In relation to your activity as a director, how confident are you in your knowledge of copyright?"

The data shows a majority of directors (61%) express little (23.8%) to very little confidence (37.2%), in understanding the rights they grant to producers. Furthermore, the data reveals that as directing becomes a director's sole occupation, confidence in understanding these rights declines further.

<b>"Are you confident that you understand the rights you grant to producers?"</b>	<b>Very little confidence</b>	<b>Less confident</b>	<b>Neutral</b>	<b>Somewhat confident</b>	<b>Very confident</b>
Full Sample	37.7% (136)	23.3% (84)	5.0% (18)	19.1% (69)	15.0% (54)
Primary Occupation	37.2% (120)	23.8% (77)	5.3% (17)	19.5% (63)	14.2% (46)
Only Occupation	40.4% (78)	23.8% (46)	5.7% (11)	17.6% (34)	12.4% (24)

Figure 48: Table showing responses to the question: "In relation to your activity as a director, how confident are you that you understand the rights you grant to producers?"

Of the directors surveyed, 57.5% reported an increase in the value of their initial fees in the past 5 years, with 43.2% stating a moderate increase and 14.3% noting a substantial increase. For directors whose Only Occupation is directing, the percentage reporting a substantial increase rises to 35.9%.

<b>"Has the value of initial fees you earn as a director changed over the last 5 years?"</b>	<b>Substantially Decreased</b>	<b>Moderately Decreased</b>	<b>No Change</b>	<b>Moderately Increased</b>	<b>Substantially Increased</b>
Full Sample	15.5% (50)	16.7% (54)	11.5% (37)	42.7% (138)	13.6% (44)
Primary Occupation	14.6% (43)	17.0% (50)	10.9% (32)	43.2% (127)	14.3% (42)
Only Occupation	13.3% (26)	11.8% (23)	8.2% (16)	30.8% (60)	35.9% (70)

Figure 49: Table showing responses to the question: "Has the value of initial fees you earn as a director changed over the last 5 years?"

39.2% of directors reported a decrease in the value of residuals or royalties paid by Directors UK (as a CMO) over the past five years, with 33.6% noting a moderate decrease. A nearly equal percentage, 34.4%, indicated that the value of residuals or royalties has moderately increased.

<b>"Has the value of residuals or royalties paid by Directors UK changed over the last 5 years"</b>	<b>Substantially Decreased</b>	<b>Moderately Decreased</b>	<b>No Change</b>	<b>Moderately Increased</b>	<b>Substantially Increased</b>
Full Sample	17.1% (46)	34.2% (92)	8.6% (23)	32.7% (88)	7.4% (20)
Primary Occupation	5.6% (38)	33.6% (82)	8.2% (20)	34.4% (84)	8.2% (20)
Only Occupation	16.0% (26)	31.5% (51)	7.4% (12)	34.6% (56)	10.5% (17)

Figure 50: Table showing responses to the question: "Has the value of residuals or royalties paid by Directors UK changed over the last 5 years"



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# Appendix A

A copy of the survey can be found [here](#).

# Appendix B

Workforce qualification levels across England and Wales data: Census 2021

- no qualifications: no formal qualifications
- Level 1: one to four GCSEs passes (for example grade A\* to C or grade 4 and above) and any other GCSEs at other grades, or equivalent qualifications
- Level 2: five or more GCSE passes (for example grade A\* to C or grade 4 and above) or equivalent qualifications
- apprenticeships
- Level 3: two or more A levels or equivalent qualifications
- Level 4 or above: Higher National Certificate, Higher National Diploma, Bachelor's degree, or postgraduate qualifications
- other qualifications, of unknown level

# Appendix C

## Payments received from Directors UK

	Median	Mean	25th percentile	75th percentile	Gini Coefficient
Directors UK	£500-749	£5000-9999	£100-149	£5000-9999	0.79

Figure 51: Table showing Directors UK Total UK Distribution scheme only

Directors UK Number of payees (2022/23): 4,146  
Directors UK Total payment (2022/23): £12,134,244.72

This survey was conducted between February and April 2024 and report incomes before tax in the 2022/2023 tax year. Payments referenced are under the UK Distribution scheme for the tax year 2022/2023.



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