



Women Directors – Who’s Calling the Shots?

Women Directors in British Television Production

A Report by Directors UK

May 2014

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1. Executive Summary

This study, conducted throughout 2013, examined a range of television programmes produced by BBC, ITV Studios, and six leading independent production companies; All3Media, Endemol, Fremantle, Kudos, Shed and Zodiak. The study provides a snapshot of employment patterns and practices on programmes transmitted up to December 2012. The data is drawn from programme credits for UK commissioned television programmes, matched with the most comprehensive database of directors working on those programmes. It shows a worrying decrease in employment for women directors in the most recent 2 years analysed (i.e. 2011 and 2012), specifically in drama, entertainment and comedy.

Key findings

- 0% Women directors have ever worked on many popular dramas and entertainment shows.
- 13% Drama episodes directed by women in 2011 and 2012, down from 14% of the total sample¹.
- 11% Drama series and serials episodes directed by women in 2011 and 2012, down from 15% of the total sample.
- 0% Sci-fi/fantasy genre drama episodes directed by women in 2011 and 2012, down from 4% of the total sample.
- 2% Quiz and Panel show episodes directed by women in 2011 and 2012, down from 5% of the total sample.
- Gender stereotyping of the programmes directed by women across genres, particularly in factual television. Women are more likely to direct factual programmes concerned with body issues, food, or homes.
- 29% of all factual programmes about technology and science in the total sample were directed by women, compared to 83% directed by men².
- Women can and do direct across all genres, but many have to move sideways as their career progresses.
- 'Fast track' credits which allow progression to high end productions are largely only available to male directors.

¹ Please see Appendix for the list of programmes and methodology for sample.

² Where data totals more than 100% this is because of co-directing credits, where one programme may have two or more directors of different genders.

Key reasons

- Decisions on hiring are influenced by the opinions (or perceived opinions) of commissioners, in a risk-averse culture that keeps hiring the same directors.
- Production executives responsible for hiring are unaware of low figures for women directors.
- There is no uniform or consistent monitoring of the freelance workforce throughout the industry.
- Beyond a trusted few, there is a lack of awareness of a large number of highly qualified and experienced women drama directors.
- Gender stereotyping is prevalent when hiring in specific genres in drama, factual and comedy.

Key actions

- Setting a minimum 30% target for women directors across all broadcasters' programming output, to be achieved in 2017.
- All production companies to monitor levels of freelance directors.
- Production companies to apply the same standards of fair selection to both freelance and permanent staff
- Broadcasters and production companies to work with Directors UK to provide regular networking events for directors and executives.

2. About Directors UK

Directors UK is both a collecting society and a membership organisation representing the majority of film and television directors in the UK. Women make up 27% of the membership of Directors UK, but our findings indicate that this is not reflected in certain areas of production. There are more women directors in the age range 35-44 than in any other age group³.

Background to the Research

The data which follows examines programmes made in-house by BBC and ITV Studios, as well as those made by six leading independent production companies: All3Media, Endemol, Fremantle, Kudos, Shed and Zodiak. Together these independent production companies accounted for 43.6% of the total business turnover generated in 2013, by the top 100 independent production companies⁴. The data analysed represents a selection of programmes up to the end of 2012, with the aim of assessing trends and patterns in employment by gender⁵.

Directors UK undertook this research because we perceived that a disproportionately low number of women were being credited as directors on UK television programme output. The research, drawn from our database of 5,000 film and television directors working in the UK, confirmed that women are grossly under-represented in employment levels for television directors, compared to men.

This report covers programmes monitored up to and including 2012. Where 2011/2012 is specified, this relates to programmes transmitted during January 2011 to December 2012. The research was compiled during 2013.

We analysed the directing credits of 142 programme series and strands, consisting of over 28,200 episodes, to identify the gender of the principal director⁶ over the total life of the series and over specific periods of time. We recorded the total number of directors employed across programme series/strands, and the percentage of episodes directed by men and women.

We examined returning strands and series of programmes in the research in order to build the fullest possible picture of employment trends over time.

³ See appendix for membership breakdown.

⁴ *Broadcast Indie Survey*, 2014.

⁵ See appendix for programme sample.

⁶ The role of principal director on an individual film or TV programme as defined by Directors UK's credit hierarchy system consists of the following components: interpreting and planning the realisation of the creative content, style and structure of a work; capturing and gathering the creative content through directing the production crew, performers, presenters and contributors in a work; directing the editing of the creative content to form it into a cohesive whole. On some programmes (most frequently in factual television programmes) there may be more than one principal director; where this is the case, the data used in this research will reflect both/all principal directors. In factual and entertainment programming, there may be more than one director employed on one programme, in roles, such as location director, live action director, gallery director, etc. These roles are not reflected in the data used here. In drama there is usually only one principal director. For more detail: www.directors.uk.com/distribution/credit-hierarchy-2014

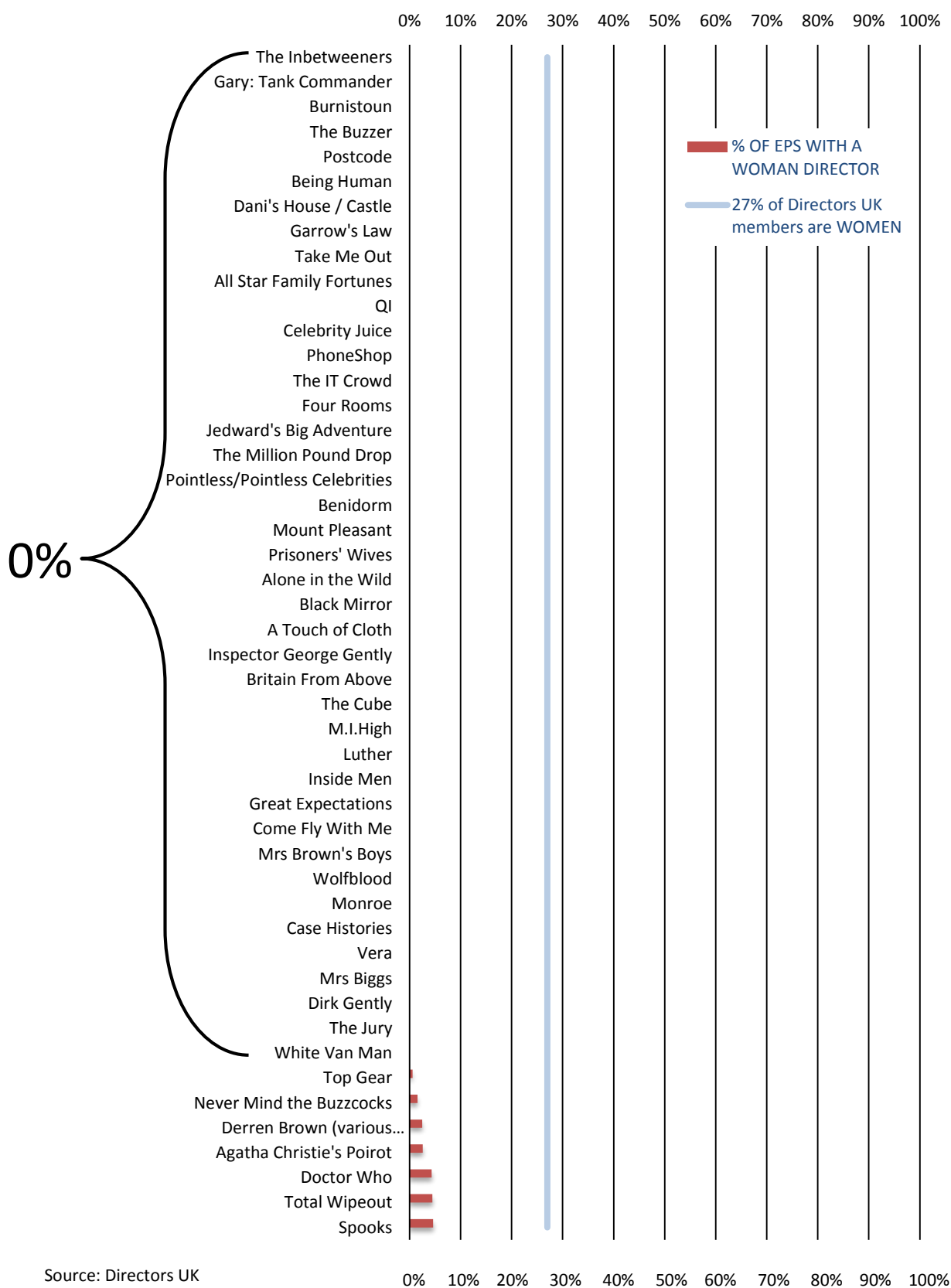
3. Women Directors and Employment: The Data⁷

About Chart 1 (opposite page)

There are a large number of programme series showing zero employment rates of women directors. Many of the most popular series on British television, and many high profile programmes which represent the pinnacle of ambition for television directors, have never been directed by a woman: programmes including *'QI'*, *'Vera'*, *'The IT Crowd'*, *'Benidorm'*, *'The Inbetweeners'* *'Inspector George Gently'*, and others.

⁷ Please see Appendix for the list of programmes and methodology for sample.

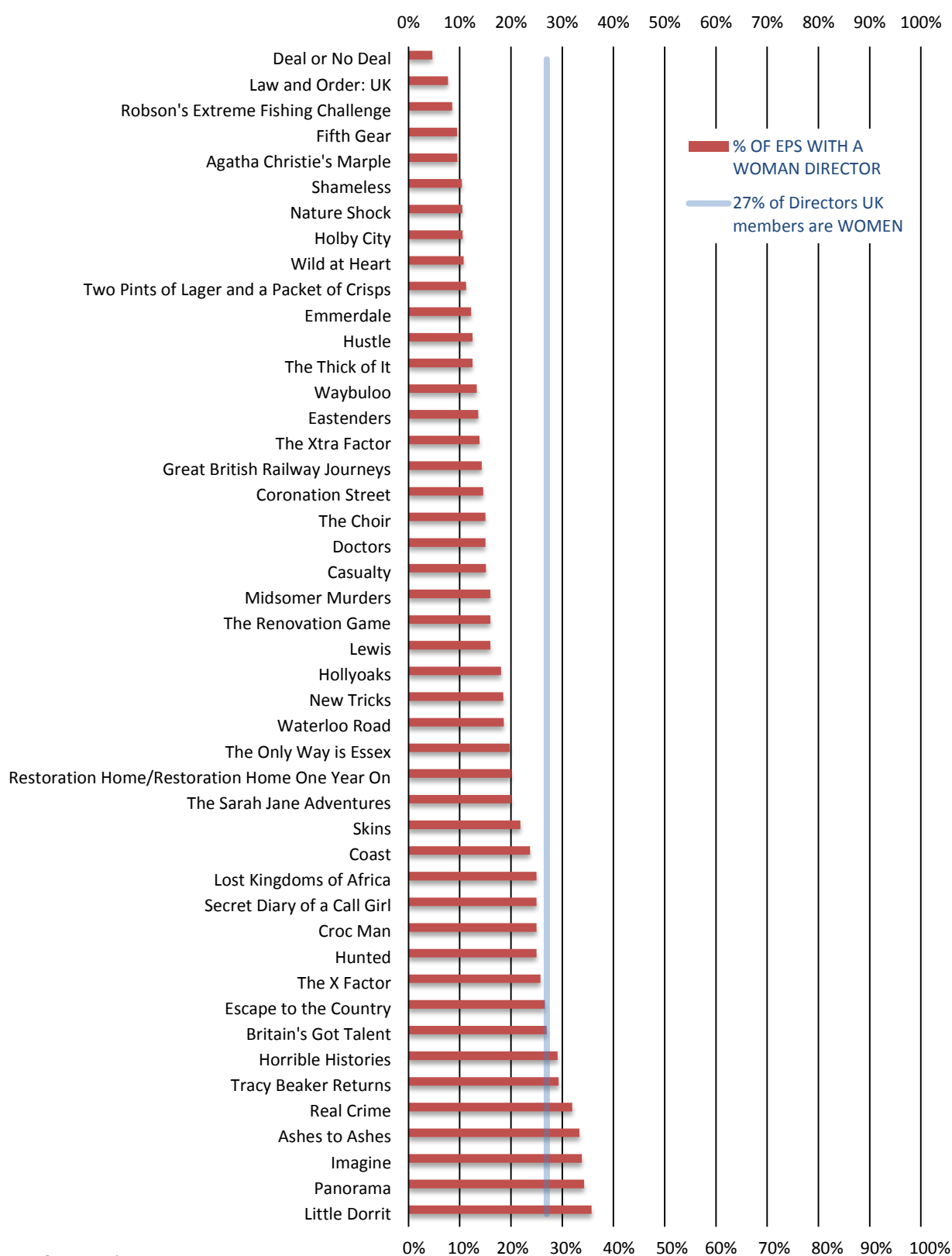
Chart 1: Percentage of Episodes with a Woman Director: All programmes within sample (up to 5%)



About Chart 2 (opposite page)

A large number of programmes – including many long-running, returning drama series, and popular peak time entertainment programmes – have been directed by women on less than 30% of their entire production run.

Chart 2: Percentage of Episodes with a Woman Director: All programmes within sample (5-35%)



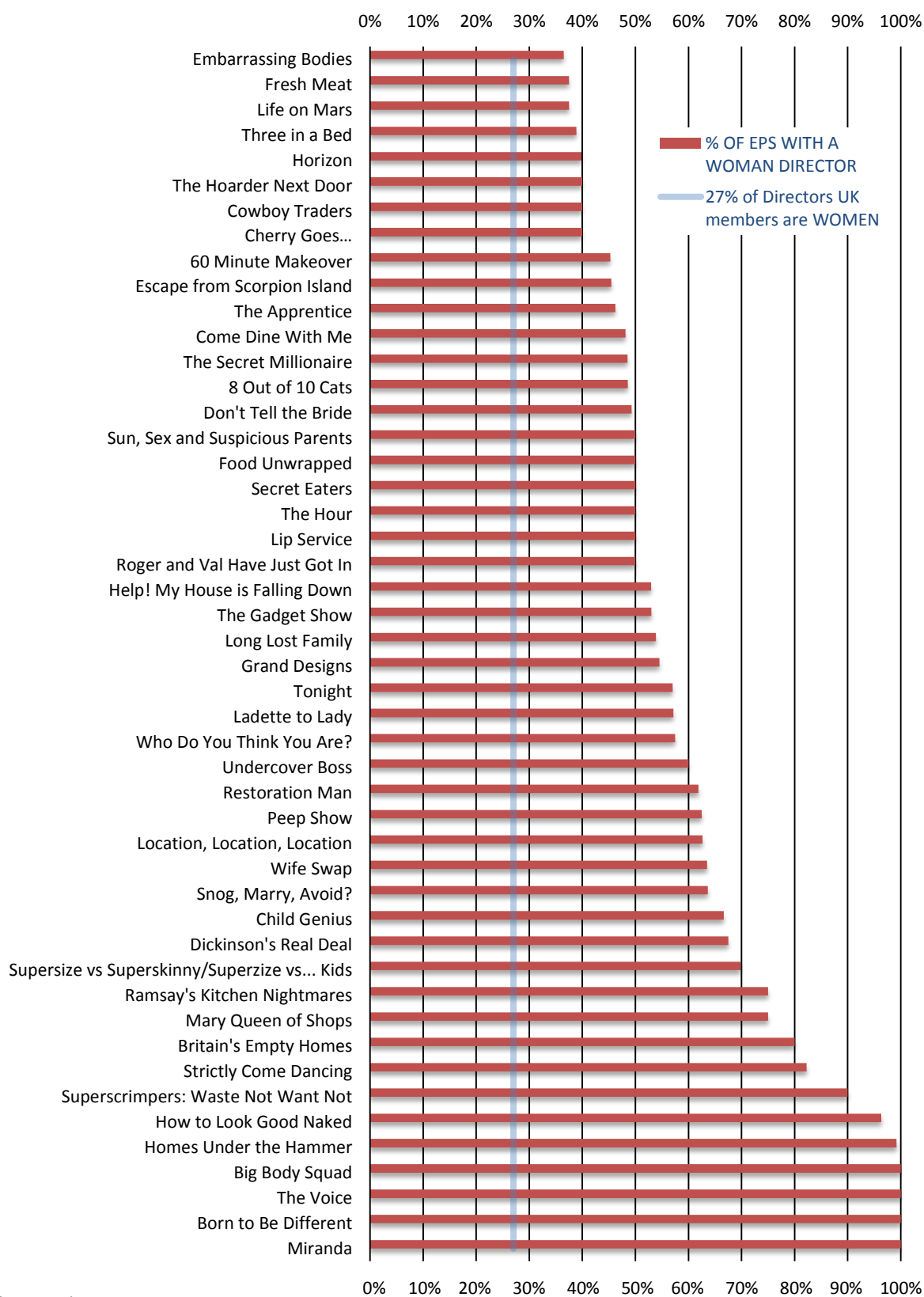
About Chart 3 (opposite page)

The chart opposite shows a much greater percentage of women directing in factual television. On first viewing this looks impressive, unlike other genres. But some areas within factual show a significant level of gender stereotyping. Many of the highest percentages of women as the principal director occur on factual programmes concerned with domestic issues, body image and food.

In the 20 programmes which have the highest percentage of episodes directed by women (from *'Undercover Boss'* to *'Miranda'*),

- 5 have domestic issues of retail/homes as their themes (*'Homes Under the Hammer'*, *'Britain's Empty Homes'*, *'Mary Queen of Shops'*, *'Dickinson's Real Deal'*, *'Location, Location, Location'*)
- 4 are to do with body image (*'Big Body Squad'*, *'How to Look Good Naked'*, *'Snog, Marry, Avoid?'* and *'Supersize vs. Superskinny'*)
- 2 are food-related in theme (*'Superscrimpers'*, *'Ramsay's Kitchen Nightmares'*)
- The other programmes include *'Wife Swap'*, *'Born to Be Different'* and *'Restoration Man'*.

Chart 3: Percentage of Episodes with a Woman Director: All programmes within sample (35% +)



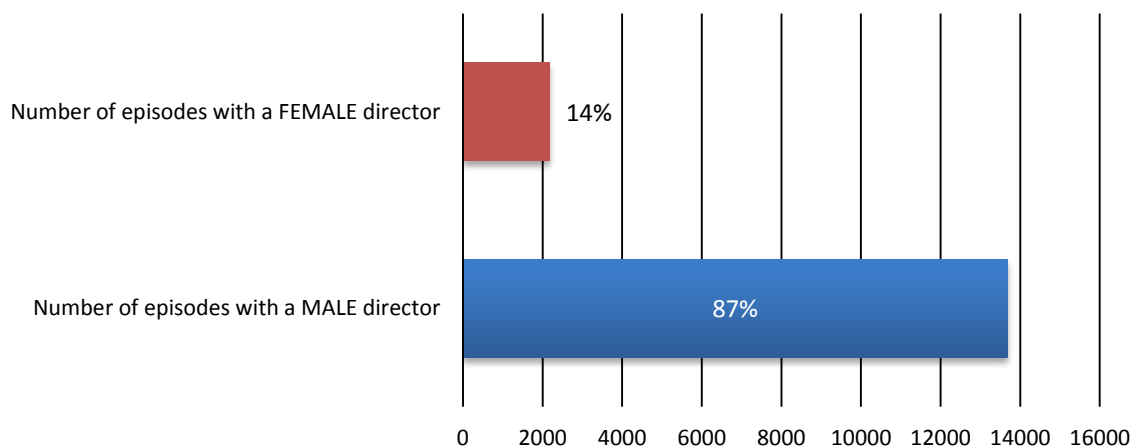
Source: Directors UK

4. Drama

There has been a drop in women directing drama in the years 2011-12.

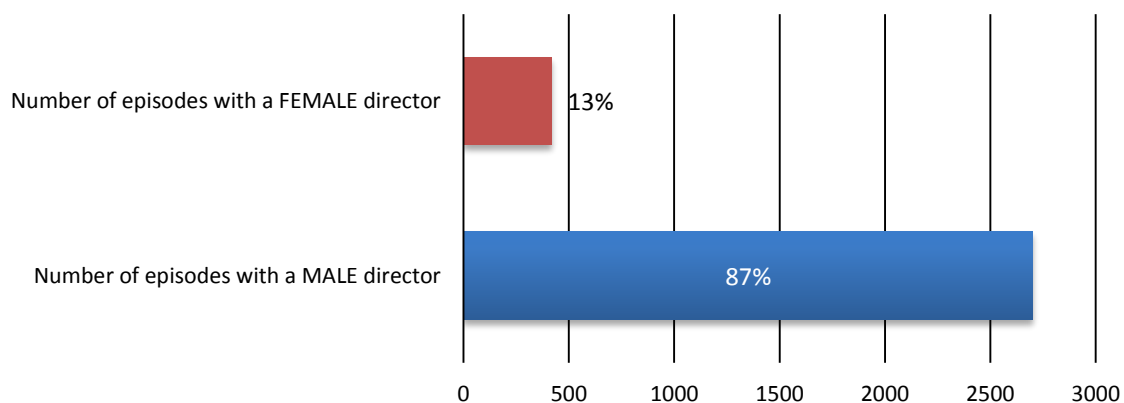
Representation across drama is mostly well below 27% of employment for women. Worryingly there is an overall downward trend for women working in drama.

Chart 4: Drama Programmes by Gender: All programmes within sample⁸



Source: Directors UK

Chart 5: Drama Programmes by Gender: 2011 - 2012



Source: Directors UK

⁸ The data in chart 4 totals over 100% because of co-directing credits, where one programme may have two or more directors of different genders.

Table 1 shows the drama titles which have not employed any women directors on their entire network runs to 2012.

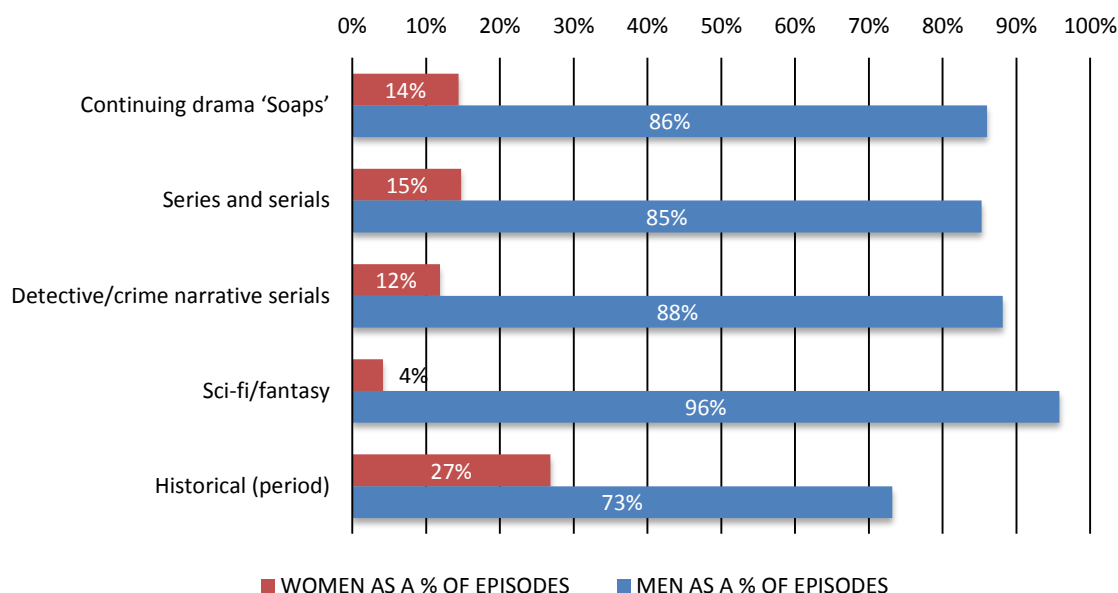
Table 1: Drama Productions with No Women Directors Employed On Any Episodes

TITLE	BROADCASTER	PRODUCTION COMPANY
Being Human	BBC	Zodiak
Dirk Gently	BBC	ITV Studios
Garrow's Law	BBC	Shed
Inspector George Gently	BBC	All3media
Luther	BBC	BBC
Prisoners' Wives	BBC	Endemol
Case Histories	ITV	ITV Studios
Monroe	ITV	ITV Studios
Vera	ITV	ITV Studios
Black Mirror	Channel 4	Endemol
Mount Pleasant	Sky	Endemol

Source: Directors UK

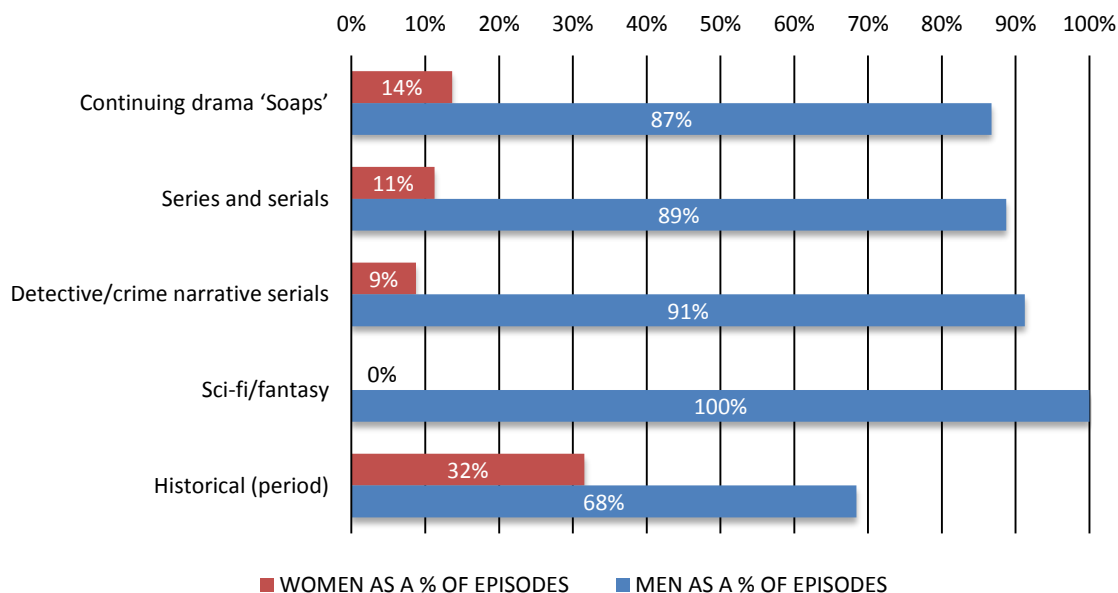
Women's employment in drama remains at worryingly low levels in almost all sub-genres. There has been a fall in the last 2 years analysed (2011-12) in the crucial genre of series and serials. In addition detective/crime serials fell to 9% women while continuing drama remains persistently low at 14%.

Chart 6: Drama Programmes by Sub-Genre: All programmes within sample⁹



Source: Directors UK

Chart 7: Drama Programmes by Sub-Genre: 2011 – 2012⁹



Source: Directors UK

⁹ The data in charts 6 and 7 totals more than 100% because of co-directing credits, where one programme may have two or more directors of different genders.

5. Entertainment and Comedy Programmes

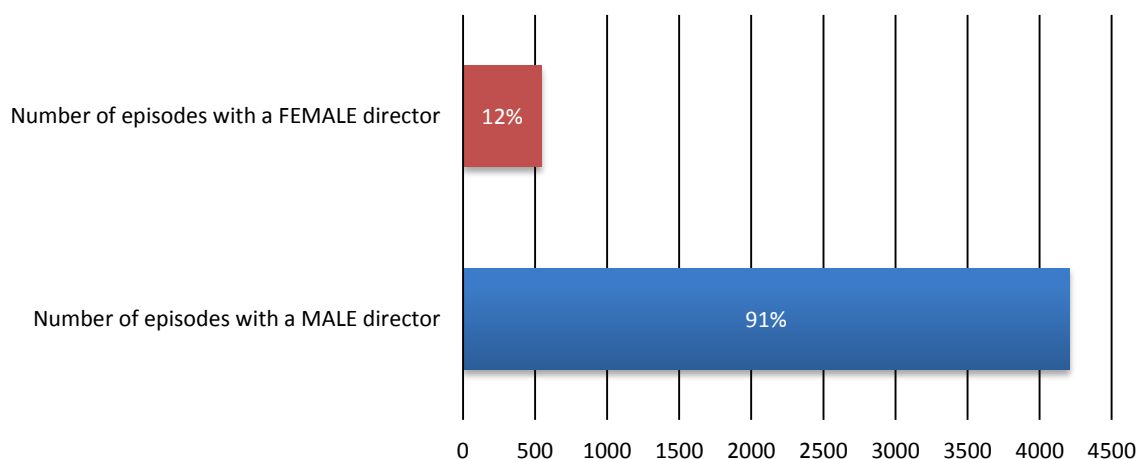
Women are significantly under-represented in directing entertainment and comedy programmes. Panel/game shows reveal exceptionally low rates of employment for women directors. There are very few women directing popular shows, many of which have not employed any women directors across their entire run to 2012.

Table 2: Entertainment and Comedy Programmes with No Women Directors Employed On Any Episodes

TITLE	BROADCASTER	PRODUCTION COMPANY
Burnistoun	BBC	Zodiak
Come Fly With Me	BBC	BBC
Gary: Tank Commander	BBC	Zodiak
Mrs Brown's Boys	BBC	BBC
Pointless	BBC	Endemol
QI	BBC	Fremantle
White Van Man	BBC	ITV Studios
All Star Family Fortunes	ITV	Fremantle
Benidorm	ITV	Endemol
Celebrity Juice	ITV	Fremantle
Take Me Out	ITV	Fremantle
The Cube	ITV	All3media
The Inbetweeners	Channel 4	Zodiak
PhoneShop	Channel 4	Fremantle
The IT Crowd	Channel 4	Fremantle
The Million Pound Drop	Channel 4	Endemol
A Touch of Cloth	Sky	Endemol

Source: Directors UK

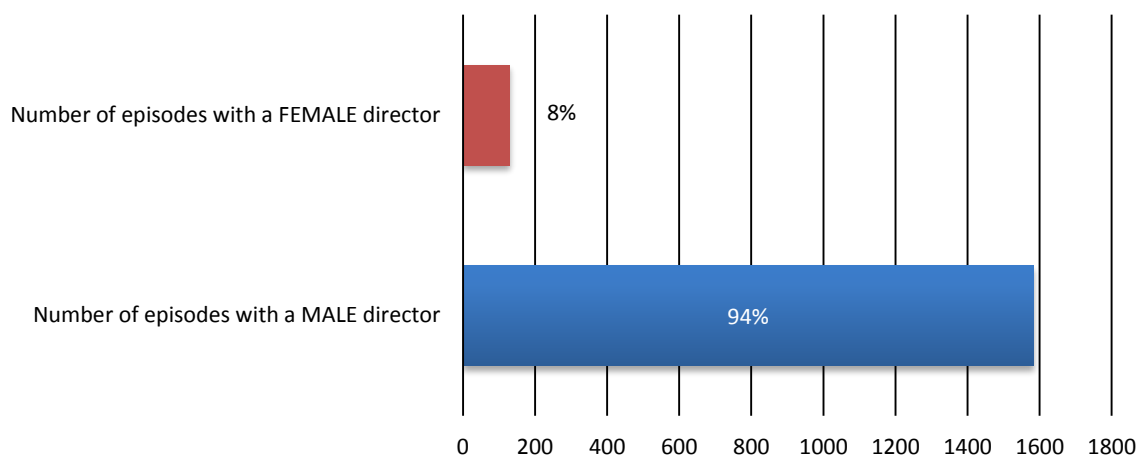
Chart 8: Entertainment and Comedy Programmes: All programmes within sample¹⁰



Source: Directors UK

The figures have worsened in recent years, with even fewer numbers of women directing entertainment and comedy in 2011 – 2012.

Chart 9: Entertainment and Comedy Programmes: 2011 – 2012

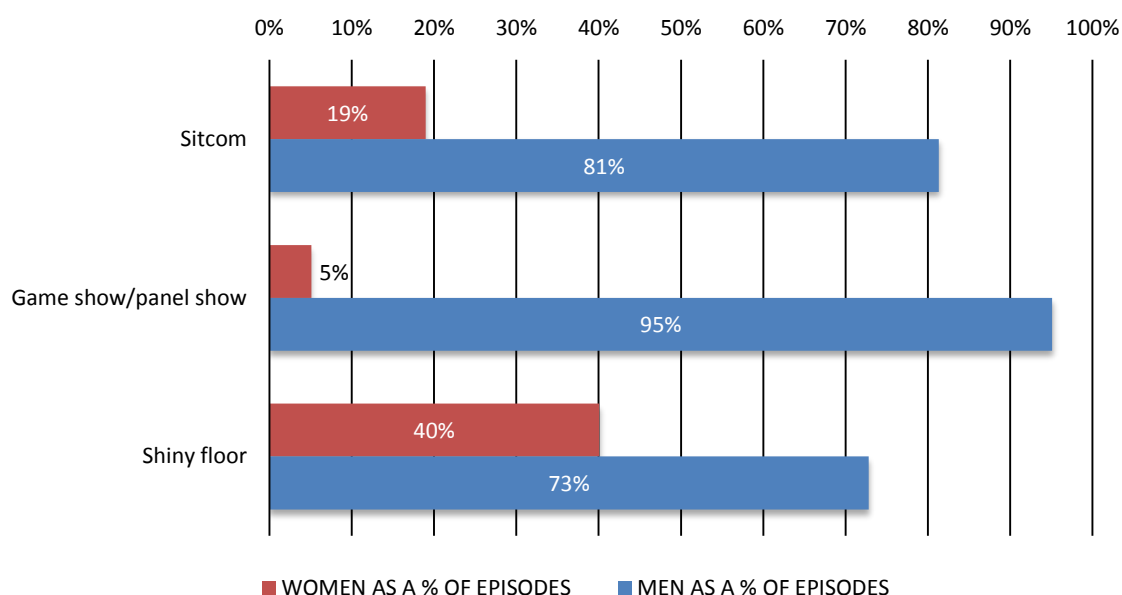


Source: Directors UK

¹⁰ The data in charts 8 and 9 totals more than 100% because of co-directing credits, where one programme may have two or more directors of different genders.

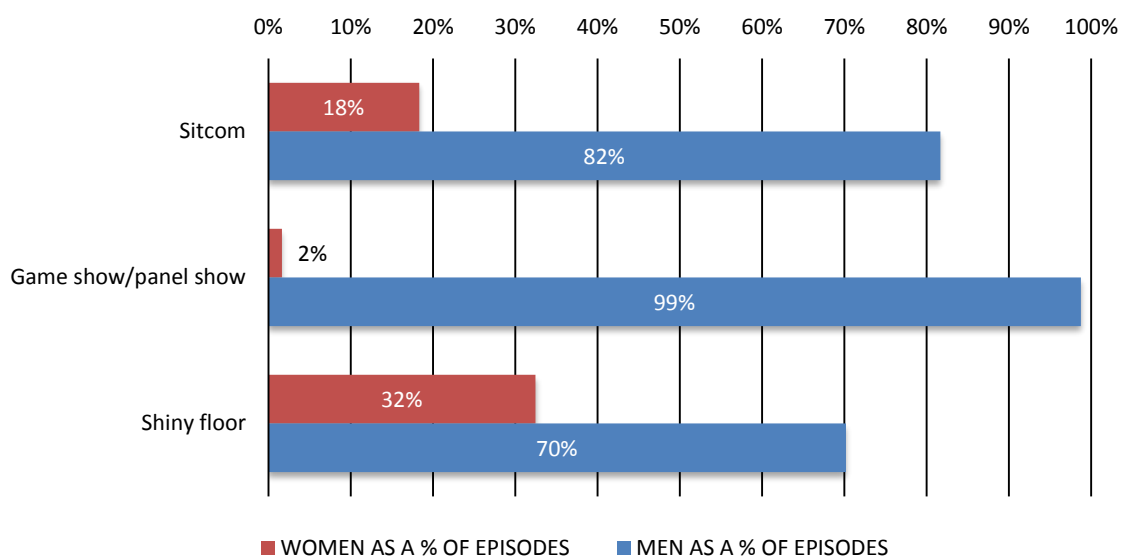
Charts 10 and 11 show a fall in the number of women directing these key genres of entertainment and comedy programmes in the years 2011-12.

Chart 10: Entertainment and Comedy Programmes by Sub-Genre: All programmes within sample¹¹



Source: Directors UK

Chart 11: Entertainment and Comedy Programmes by Sub-Genre: 2011 – 2012



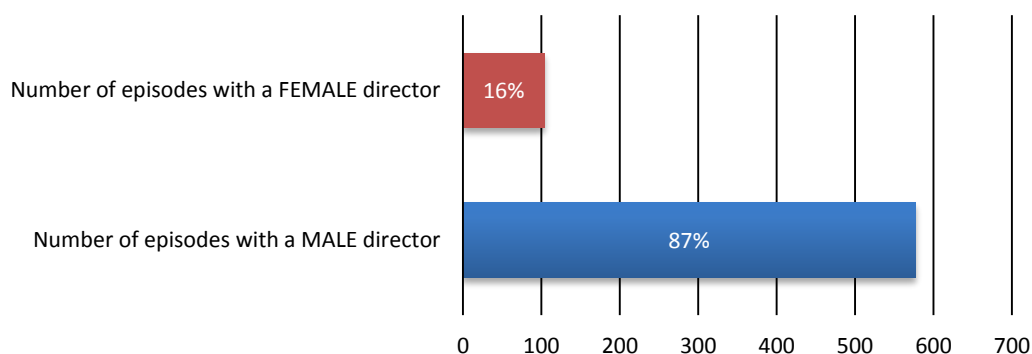
Source: Directors UK

¹¹ The data in charts 10 and 11 totals more than 100% because of co-directing credits, where one programme may have two or more directors of different genders.

6. Children's Programmes

Within our sample the numbers of women directors working on children's programmes is very low.

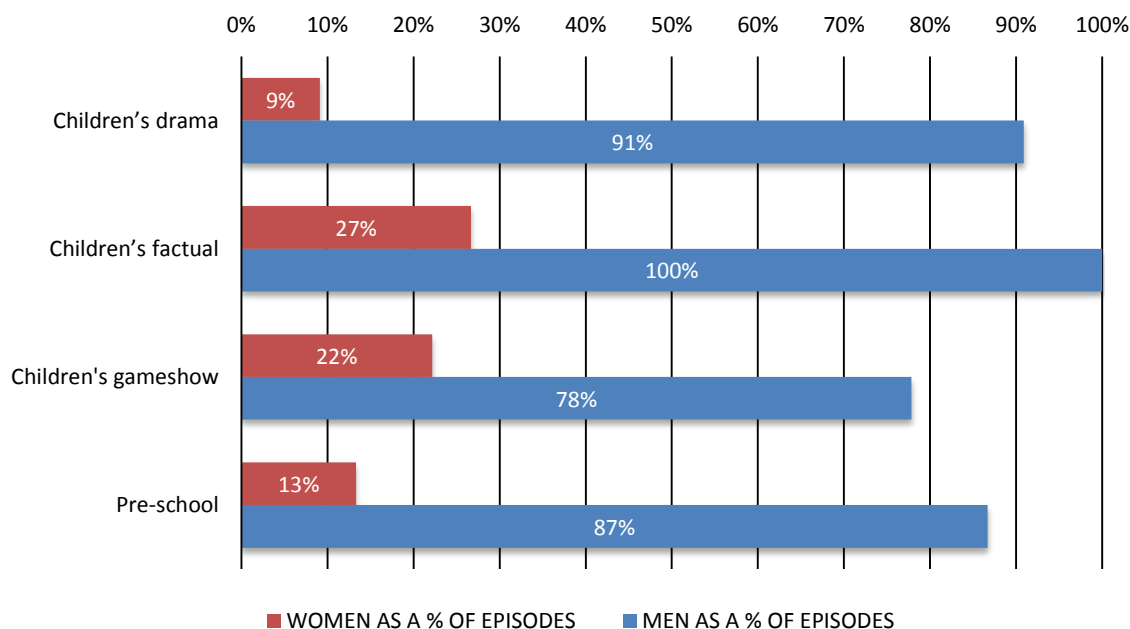
Chart 12: Children's Programmes by Gender: All programmes within sample¹²



Source: Directors UK

There have been some worryingly low numbers recently in genre-led (e.g. sci-fi and adventure) children's drama in the period covered by this report: there were no women directors on *'MI High'* and *'Wolfblood'*, and the number of women directing *'Sarah Jane Adventures'* falls to 0% in 2011 and 2012.

Chart 13: Children's Programmes by Sub-Genre: All programmes within sample



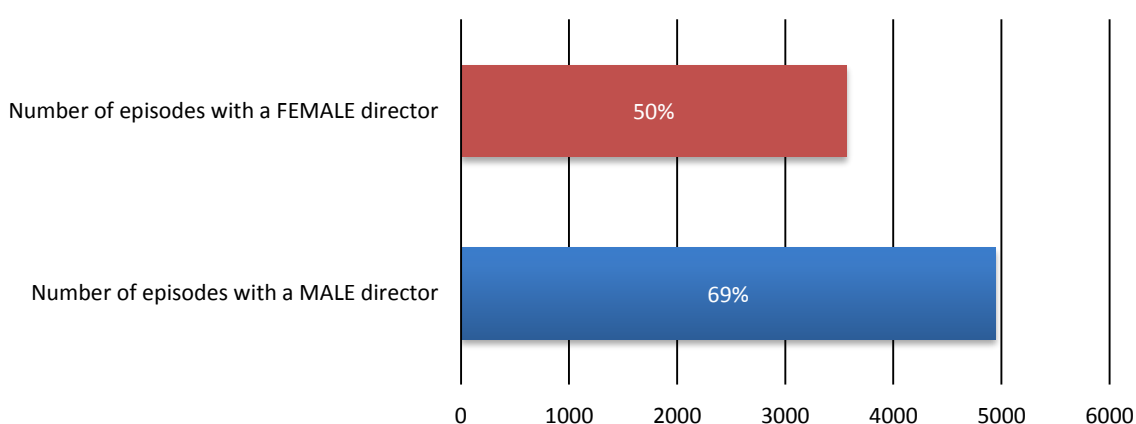
Source: Directors UK

¹² The data in charts 12 and 13 totals more than 100% because of co-directing credits, where one programme may have two or more directors of different genders.

7. Factual Programmes

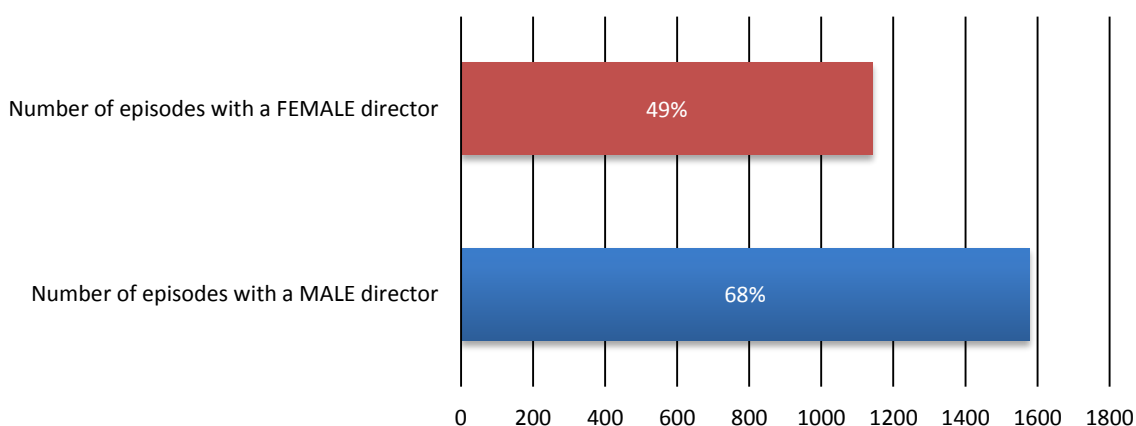
The relatively high level of women engaged in directing factual programmes, detailed in Charts 14, 15, 16 and 17 is more positive, but we think it could be significantly improved. In 2012, factual programmes accounted for 17% of the total number of hours of originated programmes transmitted by public sector broadcasters, second only to news and current affairs programming¹³. The high volume of programme output, and in some cases with multiple directors per episode¹⁴, provides women with many more opportunities to direct factual programmes than is offered by any other television content. However, within factual sub-genres there are areas where women directors are under-represented.

Chart 14: Factual programming by gender: All programmes within sample¹⁴



Source: Directors UK

Chart 15: Factual programming by gender: 2011-2012



Source: Directors UK

¹³ Ofcom, PSB Output and Spend, PSB Report 2013

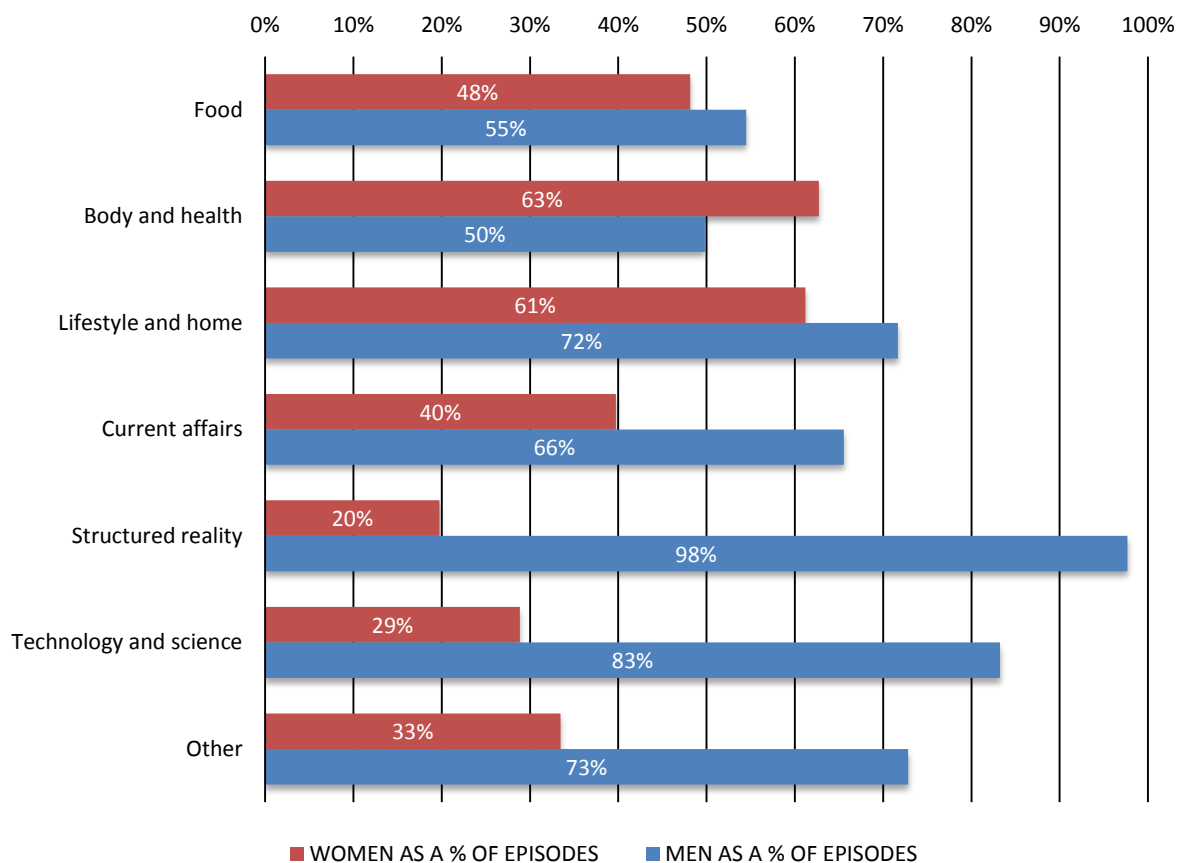
¹⁴ The data in charts 14 and 15 total over 100% because of co-directing credits, where one programme may have two or more directors of different genders.

Within factual programme strands and series, women are more likely to be directing programmes with ‘domestic’ subject matter: parenting, body image, retail, and the domestic terrain dominate as subject matters where women are well represented as directors.

The ‘domestic issues’ programmes typically have, as their subject matter, homes (buying/selling/decorating) and retail (shopping or other aspects of consumer services). The ‘body image’ titles are concerned with weight loss/gain/and appearance, and predominantly concern themselves with women’s bodies.

Women are far less frequently found on programme credits concerning business, technology and science shows, with 29% of all episodes in this sub-genre having been directed by women compared to 83% by men, although this trend is improving (see Charts 16 and 17).

Chart 16: Factual Programmes by Sub-Genre: All programmes within sample¹⁵

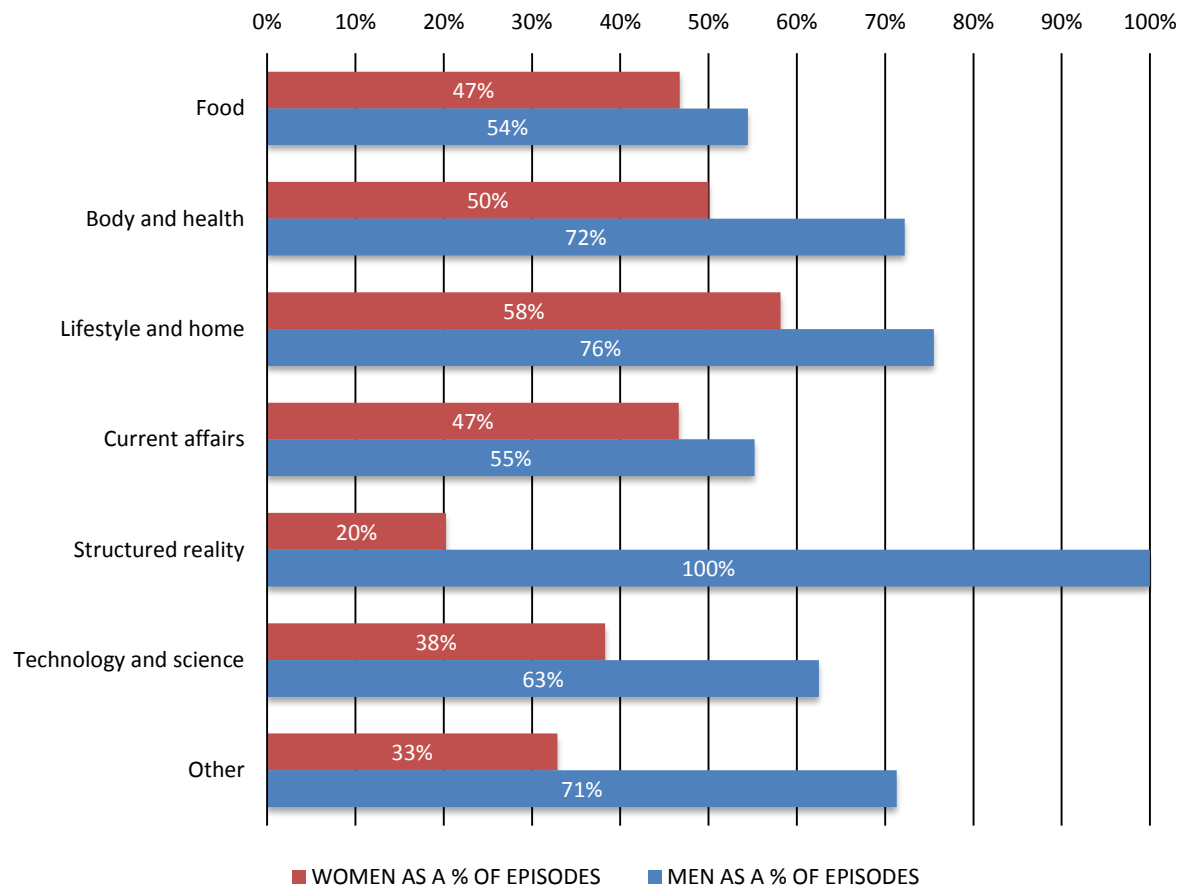


Source: Directors UK

‘Other’ programme titles include ‘*Nature Shock*’, ‘*Undercover Boss*’, ‘*Coast*’, ‘*Croc Man*’, ‘*Child Genius*’ and more. For details please see Appendix.

¹⁵ The data in chart 16 ‘Factual Programmes by sub-genre’ total over 100% because of co-directing credits, where one programme may have two or more directors of different genders.

Chart 17: Factual Programmes by Sub-Genre: 2011 – 2012¹⁶



Source: Directors UK

¹⁶ The data in chart 17 'Factual Programmes by sub-genre' total over 100% because of co-directing credits, where one programme may have two or more directors of different genders.

8. Why is this happening? Responses to findings

Throughout 2013 Directors UK's Women's Working Group met with BBC, Channel 4, ITV Studios, All3Media, Endemol, Kudos, Shed and Zodiak¹⁷, to share our findings, and canvas their thoughts on possible reasons for the employment patterns revealed by the data.

Both broadcasters and independent production companies expressed shock at the findings. All companies approached have equal opportunities statements and strategies in place, yet these results are in direct contradiction to a corporate ethic uniformly expressed on company websites and in mission statements, which promote equality of opportunity for all.

The sense of shock was also a response to the fact that senior executives in these companies did not know this information. They had not been in a position to monitor and evaluate this data about their freelance directors, or other freelance production crew members.

All expressed an appetite to work with Directors UK to create more job opportunities for women directors as a priority, as it's clear that women can – and when given the opportunity, do – direct any programme type.

In dialogue with broadcasters and independent production companies, it became clear that both **awareness-raising** and **monitoring** are essential strategies for change.

Members' feedback had suggested a number of reasons for the hiring discrepancies. When we met with broadcasters and production companies to present the data, we discussed anecdotal evidence that both hiring practices and cultural assumptions are having a negative impact on the hiring of women. What follows is a summary of these discussions.

- **Invisible Freelancers**

There are significant numbers of women working in senior staff positions in film and television production offices. The relatively healthy proportion of senior women producers and women in media management has given these companies the impression that all is well in gender equality. This has unfortunately masked the truth of how different the situation is in the production environment.

Freelance employment across all grades is largely unmonitored, and not checked or reported as part of companies' routine governance. In the area of employment of directors both broadcasters and production companies are falling far short of their stated objectives and values.

- **Hiring practices - 'Preferred Supplier' lists**

Whilst broadcasters denied the claim, many directors and some producers believe that there are existing lists of 'preferred' directors held by broadcasters. The constraints implied by the 'preferred supplier' list introduce a level of second guessing: agents and producers feel that they won't secure directing jobs for directors who 'aren't on the list'. This leads to decision-making which is risk-averse,

¹⁷ Requested meetings with Fremantle have yet to lead to a meeting; we remain in contact with them.

and ultimately limiting in scope. The feedback from production companies and broadcasters emphasised the importance they perceive of hiring directors who are 'guaranteed to deliver'.

Even if there are no 'preferred supplier' lists it is still the case that the broadcasters have the right of approval over key personnel, including directors, so production companies must take a keen and responsive interest in a commissioning editor's preferences. Therefore it is vital that commissioning editors are aware of who is available, and attentive to providing fair opportunities rather than simply going for who they know.

People in hiring positions appear to operate with a very small pool of trusted experienced women directors compared with their male peers. Some companies we spoke to could not name more than a handful of women directors. There is a lack of awareness of women candidates, and when the known, 'trusted' women were not available, those hiring tended to switch to another known (male) name. If opportunities for women are to be increased, it is vital that women get to have the same opportunities to showcase their talents.

Findings of the BFI¹⁸ indicate similar behaviour in film production.

Some companies, in response to our findings, made an explicit commitment to get to know more women directors and factor them into talent development plans.

- **Gender Stereotyping**

There seems to be gender stereotyping in certain areas of programme making, e.g. women factual directors are more likely to be found directing body image and domestic related content; women drama directors are unlikely to be offered sci-fi programmes or action adventure.

Chart 17 on page 20, 'Factual Programme Output by sub-genre 2011-2012' illustrates this, as does Chart 7 on page 13, 'Drama programme output by sub-genre 2011-12'.

- **The 'Eclectic' CV**

Women's CVs are often described as 'eclectic'; a term which in this context appears to have negative connotations, suggesting a lack of coherent career strategy, and a zig-zag career pathway. Women members have taken more diverse, broad-ranging work in many instances, partly because of fewer opportunities to remain on a linear career pathway. Rather than this being celebrated as evidence of flexibility and diverse ability, it is often viewed as 'not focused'.

- **Emerging Talent**

The chance to direct authored series and serials remains a career aspiration for most drama directors. Many drama directors start in continuing drama or 'soaps'. Opportunities for career development come by way of directing the dramas which are viewed as a 'fast track' to the high end, bigger budget, flagship drama productions. These dramas represent a step change for directors: they can fast track a career and move the director from continuing drama to directing more authored

¹⁸ BFI; *Succes de plume? Female Screenwriters and Directors of UK Films 2010 - 2012*

works. In 2011 and 2012 the ‘fast track’ dramas such as ‘*Misfits*’ and ‘*Being Human*’ were solely directed by men. If women are not given opportunities to progress their careers then women are far less likely to be directing the aspirational authored series and serials.

Cultural assumptions about women in the workplace

Members reported:

- Broadcasters and executives with hiring responsibilities within production companies tend to assume women find having children incompatible with directing. This is not our membership’s experience, and where we heard this directly from producers and broadcasters we challenged this view. Members reported a variety of strategies to manage child rearing – which, crucially, are in place prior to promoting themselves for roles.
- Many reported how freelance directing was in many ways *more* compatible with child-rearing than other occupations, as work could be taken for specific blocks of time, allowing for periods of time with families uninterrupted by work. Sadly, many members reported that they didn’t mention families at all, and so those hiring would be none the wiser as to whether there were childcare requirements. Members also noted that directors with other caring requirements (e.g. elderly parents) were not excluded from work opportunities, as the attitude taken by hirers was that their personal life was their own concern.
- A perception that women may not be able to manage large, mainly male crews who, in turn, may feel uncomfortable being led by a woman. Some male lead actors do not like being directed by women.

Women in the workforce

In addition to creating more job opportunities, solutions are to be sought to ensure that directing works as a life-long career choice for both men and women.

Appendix Chart 18 (page 28) shows that women leave the directing workforce in greater numbers than men as they get older. Women may be leaving for a number of reasons, which may include choosing to change careers because of the difficulties faced in finding directing work. There is work to be done to keep women in the workforce as directors, by providing clear routes for career progression and exploring further with broadcasters ways to help ensure that directing is a feasible, long-term career option for women as well as men.

9. Recommendations

Directors UK desires positive change that is both feasible and practical to implement. Our analysis has focussed on the decisions being made at the point of hiring. We want to work constructively with both broadcasters and production companies to make this happen as quickly as possible. First steps have been taken with production companies working with us to make change happen: the BBC has already reviewed its hiring practices and is working with us to provide training initiatives for women directors, and networking opportunities for directors to meet senior executives; ITV has committed to introducing more diverse new talent into their roster for '*Coronation Street*' and '*Emmerdale*'; some of the independent production companies seemed willing to examine their hiring practices and we will continue to review this with them; we are in dialogue with Channel 4 to explore effective ways to progress change. Directors UK's Women's Working Group, in collaboration with Directors UK members, have compiled recommendations for all involved in hiring directors, and commissioning programmes.

The recommendations cover monitoring, awareness-raising and behavioural change.

Monitoring

Broadcasters and production companies should make explicit a commitment to reflect their audiences, both in front of and behind the camera. We recommend the monitoring of freelance workers as well as staff members, capturing data on ethnicity, disability and gender. To ensure this happens beyond their permanent staff teams, we encourage the broadcasters to provide an incentive to production companies to implement monitoring, by making it an explicit delivery requirement as part of the commissioning process.

Recommendation 1

That the BBC, ITV, Channel 4, Channel 5 and BSkyB make monitoring of freelance workers by production companies an explicit delivery requirement as part of the commissioning process.

Target setting across productions

We believe target setting is helpful in providing both an incentive and an indicator to reach in a reasonable time. We recommend a specific and stated commitment by broadcasting companies to achieve a minimum of 30% of their produced and commissioned programmes directed by women in 2017.

Recommendation 2

That the BBC, ITV, Channel 4, Channel 5 and BSkyB take steps to ensure that a minimum of 30% of directing work is assigned to women directors across their total production and commissioning, and that these targets are met in 2017.

Increasing drama talent pool

There are fewer women working in drama compared to other programming genres, with a significant drop in drama credits for women in recent years. This raises questions as to whether there are additional, unidentified challenges which are preventing women from either crossing over into drama directing, or sustaining careers in this genre.

It is clear to us that the pool of women drama directors needs to be increased.

Recommendation 3

A commitment from in-house drama production teams, as well as independent production companies producing drama to work with us:

- **To increase the pool of women drama directors.**
- **Undertake further research into hiring practices on drama productions.**

Awareness Raising

Controllers, Commissioners and Recruiters

Because of the freelance nature of their work and the ways in which they are hired, directors are often outside the standard HR recruitment procedures found in broadcasters and production companies. In particular, the procedures in place to ensure that hiring is both gender and ethnicity neutral (where these protocols exist) have not been applied with the same rigour to freelance workers. Those working with, and involved in the hiring of directors will benefit from the same protocols as those applied to staff.

Recommendation 4

That the same standards and processes relating to fair selection must be applied to freelance staff as well as permanent staff. We recommend that those with HR responsibility at Board level put these steps in place.

Networking events

To ensure that controllers and commissioners are kept aware of available talent, we propose informal, regular ‘meet the controller/commissioner’ events hosted by Directors UK and aimed specifically but not exclusively at women.

In response to the lack of awareness of women directors, Directors UK will implement regular networking events where directing talent meets BBC and ITV in-house drama executives and drama executives working in (drama producing) independent production companies.

Recommendation 5

That broadcasters and production companies work with Directors UK to establish routine and regular networking events for executives responsible for hiring to meet with and gather up-to-date intelligence on directors.

CV advice clinics

CV advice clinics offer benefits to those hiring, enabling them to better understand and interpret diverse and non-linear CVs. They also offer directors the opportunity to hear direct feedback on how to make CVs stronger from those in positions to influence future work opportunities.

Recommendation 6

That broadcasters and production companies work with Directors UK to hold regular CV workshops for both executives and directors. This will enable those hiring to gain understanding of the ‘non-linear’ CV, and increase directors’ understanding of what productions look for in a CV.

Mentoring

Co-directing opportunities are far less frequent in drama compared to factual programming, so there is a particular need for mentoring support in drama. Directing soaps is often an entry point for directors wishing to pursue a career in drama. Mentoring would support women in the early stages of building their careers by providing a senior point of contact and advice on the production team, and build mutual knowledge between directors and production agencies.

Recommendation 7

Mentoring support for women working on long-running serial dramas, including *Doctors*, *Coronation Street*, *Holby City*, *Hollyoaks*, *Casualty*, *Emmerdale* and *Eastenders*.

Behavioural change

Long-term contracts could also encompass a training/mentoring responsibility along with directing, which may be more difficult to achieve in shorter-term contracts. This is easiest to plan for in continuing drama; a breadth of directing experience can be accommodated if the initiative also includes high end/award winning directors. This offers a radical and exciting way to keep directing talent as well as nurturing new talent.

Recommendation 8

Production companies to offer more long-term contracts to women directors.

Appendix

Directors UK membership breakdown

1. Gender make-up of the UK's film and television directors

Table 3: Gender of Directors UK's Membership (as at February 2014)

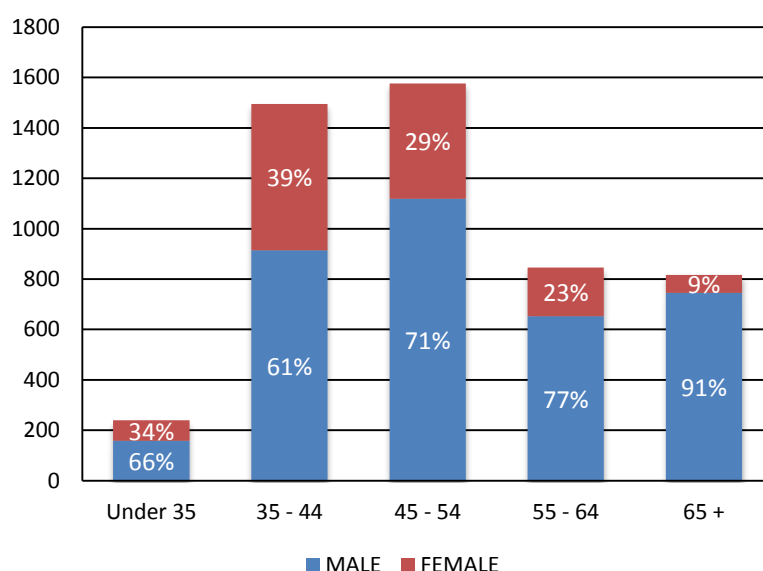
Table 3 shows membership of Directors UK by gender, and the gender breakdown as a percentage of total membership of the organisation.

	NUMBER	% OF TOTAL
Female	1418	26.9%
Male	3842	73.1%
Total	5260	100%

Source: Directors UK

Chart 18 shows that the percentage of women members declines as the age bands advance. This indicates that i) new entrants (from film schools and elsewhere) are more evenly divided between both genders, and ii) as they get older women are leaving the directing workforce in greater proportions than men.

Chart 18: Age Distribution of Directors UK membership by gender

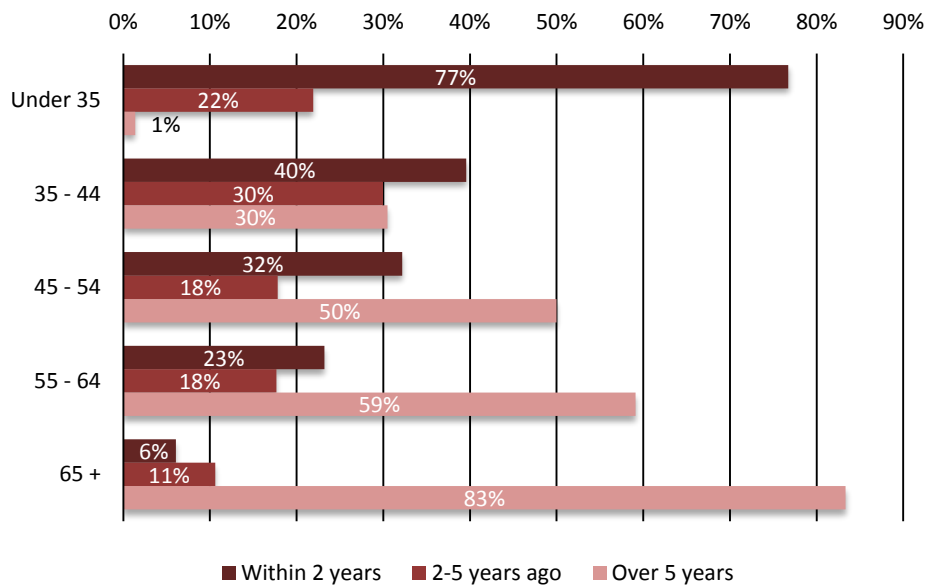


Source: Directors UK

2. Maintaining a Career as a Director

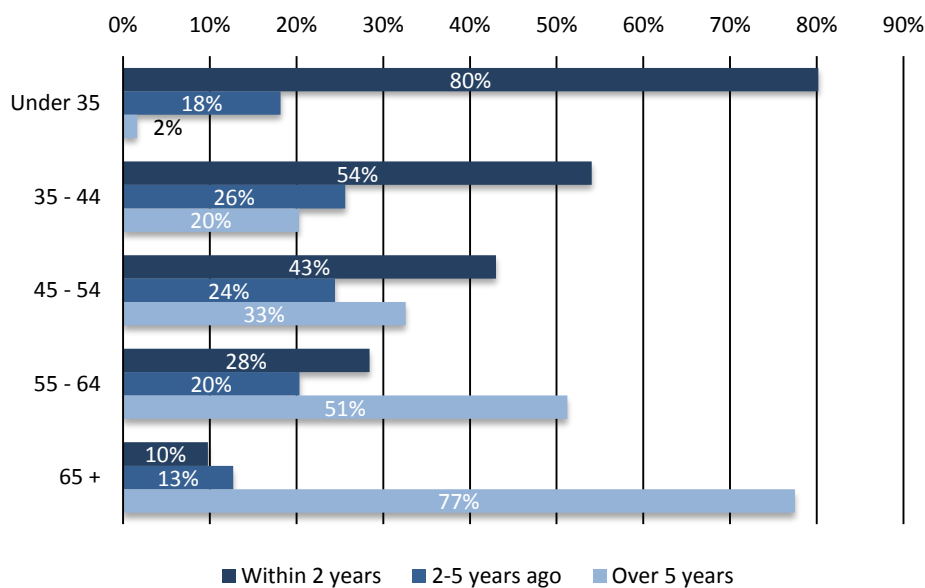
Charts 19 and 20 show, for each age range, the percentage of directors whose last credit was within the last 2 years, between 2 and 5 years ago, or more than 5 years ago. It is therefore a useful indicator of economic activity and the ability to sustain a career as a freelance director. While gaps between work grow as age increases for both genders, women experience longer gaps than men.

Chart 19: Time Elapsed Since Last Credit by Gender: Women



Source: Directors UK

Chart 20: Time Elapsed Since Last Credit by Gender: Men

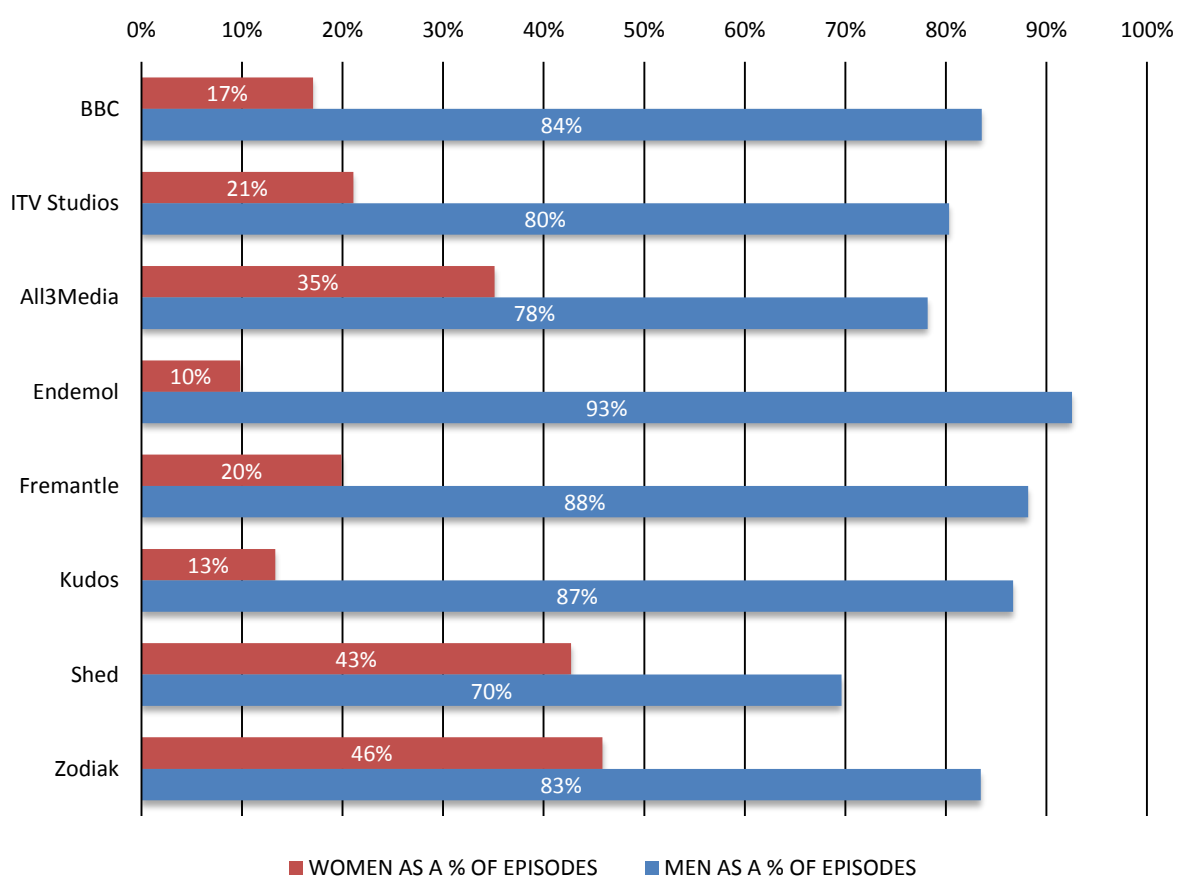


Source: Directors UK

3. Production Companies

Employment levels for women directors vary widely between companies, largely because of the difference mix of genres they produce. Companies producing factual content score highly (e.g. All3 Media, Shed, Zodiak), but there are issues (explored in Section 7) around the types of factual programming women are directing. Drama production houses have lower levels of women employed on their programmes.

Chart 21: Programmes by Production Companies: All programmes within sample ¹⁹

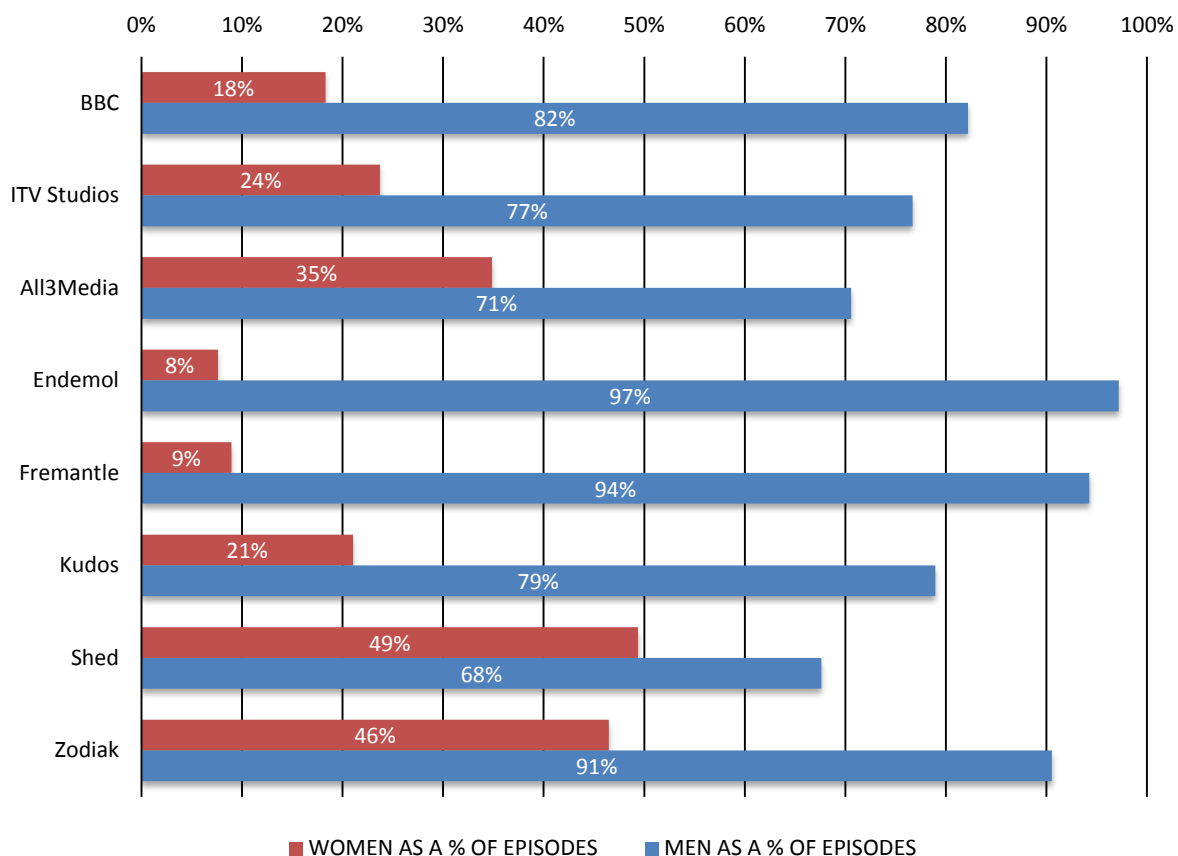


Source: Directors UK

¹⁹ The data in charts 21 and 22 total over 100% this is because of co-directing credits, where one programme may have two or more directors of different genders.

Figures for Endemol and Fremantle have declined in the years 2011-12, whilst BBC, ITV Studios, Kudos and Shed show improved rates of employment for women directors.

Chart 22: Programmes by In-House and Independent Production Companies: 2011 - 2012



Source: Directors UK

Methodology

The following tables list, by genre, the programmes included within this study.

This report covers programmes monitored up to and including 2012. The research was compiled during 2013.

The data is drawn from our database of broadcast credits which have been comprehensively monitored since 2003. The overwhelming majority of programmes included in the study fall within the monitoring period 2003-2012. For the small number of programmes which were in existence before 2003 we have indicated the year from which we have the most complete set of data and which is included in the study.

Children's

TITLE	PRODUCTION COMPANY	BROADCASTER	SUBGENRE	YEAR DATA COLLECTED FROM
Dani's House / Castle	Zodiak	BBC	Children's drama	2008
Escape from Scorpion Island	Zodiak	BBC	Children's game show	2007
Horrible Histories	All3media	BBC	Children's factual	2009
Jedward's Big Adventure	Endemol	BBC	Children's factual	2012
M.I. High	Kudos	BBC	Children's drama	2008
Postcode	Zodiak	BBC	Children's drama	2011
The Buzzer	Zodiak	Al Jazeera	Children's game show	2011
The Sarah Jane Adventures	BBC	BBC	Children's drama	2008
Tracy Beaker Returns	BBC	BBC	Children's drama	2010
Waybuloo	Zodiak	BBC	Pre-school	2010
Wolfblood	BBC	BBC	Children's drama	2012

Drama

TITLE	PRODUCTION COMPANY	BROADCASTER	SUBGENRE	YEAR DATA COLLECTED FROM
Ashes to Ashes	Kudos	BBC	Detective/crime narrative serials	2008
Being Human	Zodiak	BBC	Sci-fi/fantasy	2009
Black Mirror	Endemol	Channel 4	Sci-fi/fantasy	2011
Case Histories	ITV Studios	ITV	Detective/crime narrative serials	2011
Casualty	BBC	BBC	Continuing drama 'Soaps'	1986
Coronation Street	ITV Studios	ITV	Continuing drama 'Soaps'	2002
Dirk Gently	ITV Studios	BBC	Detective/crime narrative serials	2012
Doctor Who	BBC	BBC	Sci-fi/fantasy	1963
Doctors	BBC	BBC	Continuing drama 'Soaps'	2003
Eastenders	BBC	BBC	Continuing drama 'Soaps'	1992
Emmerdale	ITV Studios	ITV	Continuing drama 'Soaps'	2002
Garrow's Law	Shed	BBC	Historical (period)	2009
Great Expectations	BBC	BBC	Historical (period)	1999
Holby City	BBC	BBC	Continuing drama 'Soaps'	1999
Hollyoaks	All3media	Channel 4	Continuing drama 'Soaps'	2004
Hunted	Kudos	BBC	Detective/crime narrative serials	2012

Hustle	Kudos	BBC	Series and serials	2001
Inside Men	BBC	BBC	Series and serials	2012
Inspector George Gently	All3media	BBC	Detective/crime narrative serials	2009
Law and Order: UK	Kudos	ITV	Detective/crime narrative serials	2009
Lewis	ITV Studios	ITV	Detective/crime narrative serials	2006
Life on Mars	Kudos	BBC	Detective/crime narrative serials	2008
Lip Service	Kudos	BBC	Series and serials	2006
Little Dorrit	BBC	BBC	Historical (period)	2009
Luther	BBC	BBC	Detective/crime narrative serials	2010
Agatha Christie's Marple	ITV Studios	ITV	Detective/crime narrative serials	2001
Midsomer Murders	All3media	ITV	Detective/crime narrative serials	1998
Monroe	ITV Studios	ITV	Series and serials	2011
Mount Pleasant	Endemol	Sky	Series and serials	2011
Mrs Biggs	ITV Studios	ITV	Series and serials	2012
New Tricks	Shed	BBC	Detective/crime narrative serials	2004
Agatha Christie's Poirot	ITV Studios	ITV	Detective/crime narrative serials	1990
Prisoners' Wives	Endemol	BBC	Series and serials	2012
Secret Diary of a Call Girl	Endemol	ITV	Series and serials	2008
Shameless	All3media	Channel 4	Series and serials	2004

Skins	All3media	Channel 4	Series and serials	2007
Spooks	Kudos	BBC	Detective/crime narrative serials	2002
The Hour	Kudos	BBC	Historical (period)	2011
The Jury	ITV Studios	ITV	Series and serials	2002
Vera	ITV Studios	ITV	Detective/crime narrative serials	2011
Waterloo Road	Shed	BBC	Series and serials	2006
Wild at Heart	All3media	ITV	Series and serials	2006

Entertainment/Comedy

TITLE	PRODUCTION COMPANY	BROADCASTER	SUBGENRE	YEAR DATA COLLECTED FROM
8 Out of 10 Cats	Endemol	Channel 4	Game show/panel show	2005
A Touch of Cloth	Endemol	Sky	Sitcom	2012
All Star Family Fortunes	Fremantle	ITV	Shiny floor	2006
Benidorm	Endemol	ITV	Sitcom	2007
Britain's Got Talent	Fremantle	ITV	Shiny floor	2007
Burnistoun	Zodiak	BBC	Sitcom	2011
Celebrity Juice	Fremantle	ITV	Game show/panel show	2010
Come Fly With Me	BBC	BBC	Sitcom	2010
Deal or No Deal	Endemol	Channel 4	Game show/panel show	2005
Derren Brown (various iterations)	All3media	Channel 4	Other	2004
Fresh Meat	All3media	Channel 4	Sitcom	2011
Gary: Tank Commander	Zodiak	BBC	Sitcom	2011
Miranda	BBC	BBC	Sitcom	2009
Mrs Brown's Boys	BBC	BBC	Sitcom	2011
Never Mind the Buzzcocks	Fremantle	BBC	Game show/panel show	2001
Peep Show	All3media	Channel 4	Sitcom	2003
PhoneShop	Fremantle	Channel 4	Sitcom	2010

Pointless ²⁰	Endemol	BBC	Game show/panel show	2009
QI	Fremantle	BBC	Game show/panel show	2003
Roger and Val Have Just Got In	BBC	BBC	Sitcom	2010
Strictly Come Dancing	BBC	BBC	Shiny floor	2004
Take Me Out	Fremantle	ITV	Shiny floor	2010
The Cube	All3media	ITV	Game show/panel show	2011
The Inbetweeners	Zodiak	Channel 4	Sitcom	2008
The IT Crowd	Fremantle	Channel 4	Sitcom	2006
The Million Pound Drop	Endemol	Channel 4	Game show/panel show	2010
The Thick of It	BBC	BBC	Sitcom	2005
The Voice	Shed	BBC	Shiny floor	2012
The X Factor	Fremantle	ITV	Shiny floor	2004
The Xtra Factor	Fremantle	ITV	Other	2006
Total Wipeout	Endemol	BBC	Game show/panel show	2009
Two Pints of Lager and a Packet of Crisps	BBC	BBC	Sitcom	2003
White Van Man	ITV Studios	BBC	Sitcom	2011

²⁰ Includes 'Pointless Celebrities'.

Factual

TITLE	PRODUCTION COMPANY	BROADCASTER	SUBGENRE	YEAR DATA COLLECTED FROM
60 Minute Makeover	ITV Studios	ITV	Lifestyle and home	2004
Alone in the Wild	Endemol	Channel 4	Other	2009
Big Body Squad	Zodiak	Channel 5	Body and health	2012
Born to Be Different	Shed	Channel 4	Other	2003
Britain From Above	All3media	BBC	Other	2008
Britain's Empty Homes	Shed	BBC	Lifestyle and home	2010
Cherry Goes...	Shed	BBC	Lifestyle and home	2009
Child Genius	Shed	Channel 4	Other	2007
Coast	BBC	BBC	Other	2005
Come Dine With Me	ITV Studios	Channel 4	Food	2005
Cowboy Traders	Shed	Channel 5	Lifestyle and home	2012
Croc Man	Endemol	Channel 5	Other	2011
Dickinson's Real Deal	Zodiak	ITV	Lifestyle and home	2006
Don't Tell the Bride	Shed	BBC	Lifestyle and home	2007
Embarrassing Bodies	All3media	Channel 4	Body and health	2009
Escape to the Country	Fremantle	BBC	Lifestyle and home	2004
Fifth Gear	All3media	Channel 5	Technology and science	2003
Food Unwrapped	Shed	Channel 4	Food	2012
Four Rooms	Fremantle	Channel 4	Lifestyle and home	2011
Grand Designs	Fremantle	Channel 4	Lifestyle and home	2001
Great British Railway Journeys	Fremantle	BBC	Other	2010

Help! My House is Falling Down	Zodiak	Channel 4	Lifestyle and home	2010
Homes Under the Hammer	All3media	BBC	Lifestyle and home	2003
Horizon	BBC	BBC	Technology and science	1997
How to Look Good Naked	All3media	Channel 4	Body and health	2006
Imagine	BBC	BBC	Other	1997
Ladette to Lady	Zodiak	ITV	Lifestyle and home	2005
Location, Location, Location	Zodiak	Channel 4	Lifestyle and home	2002
Long Lost Family	Shed	ITV	Lifestyle and home	2011
Lost Kingdoms of Africa	Zodiak	BBC	Other	2010
Mary Queen of Shops	All3media	BBC	Lifestyle and home	2007
Nature Shock	Endemol	Channel 5	Other	2008
Panorama	BBC	BBC	Current affairs	2004
Ramsay's Kitchen Nightmares	All3media	Channel 4	Lifestyle and home	2004
Real Crime	ITV Studios	ITV	Current affairs	2002
Restoration Home ²¹	Endemol	BBC	Lifestyle and home	2011
Restoration Man	Endemol	Channel 4	Lifestyle and home	2010
Robson's Extreme Fishing Challenge ²²	Zodiak	Channel 5	Other	2012
Secret Eaters	Endemol	Channel 4	Body and health	2012
Snog, Marry, Avoid?	Endemol	BBC	Body and health	2008

²¹ Includes 'Restoration Home: One Year On'.

²² Includes 'Extreme Fishing with Robson Green'.

Sun, Sex and Suspicious Parents	Zodiak	BBC	Body and health	2011
Superscrimpers: Waste Not Want Not	Endemol	Channel 4	Lifestyle and home	2011
Supersize vs Superskinny ²³	Endemol	Channel 4	Body and health	2008
The Apprentice	Fremantle	BBC	Other	2005
The Choir ²⁴	Shed	BBC	Other	2006
The Gadget Show	All3media	Channel 5	Technology and science	2004
The Hoarder Next Door	Shed	Channel 4	Lifestyle and home	2012
The Only Way is Essex	All3media	ITV	Structured reality	2011
The Renovation Game	Zodiak	Channel 4	Lifestyle and home	2011
The Secret Millionaire	Zodiak	Channel 4	Other	2006
Three in a Bed	All3media	Channel 4	Lifestyle and home	2010
Tonight	ITV Studios	ITV	Current affairs	2007
Top Gear	BBC	BBC	Technology and science	2002
Undercover Boss	All3media	Channel 4	Other	2009
Who Do You Think You Are?	Shed	BBC	Other	2004
Wife Swap	Zodiak	Channel 4	Lifestyle and home	2003

²³ Includes 'Supersize vs Superskinny Kids'.

²⁴ Includes 'The Choir: Boys Don't Sing', 'The Choir: Military Wives', 'The Choir: Sing While You Work' and 'The Choir: Unsung Town'.



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