



PIPA Best Practice Research Project

Final Report

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Executive Summary

PIPA's Best Practice Research Project has done pioneering work to:

1. **highlight exclusions and challenges** affecting workers with caring responsibilities in the UK theatre,
2. **generate and propagate models of inclusive practice** regarding people with caring responsibilities within UK theatre organisations,
3. **create a legacy of best practice** that could transform the working lives of people with caring responsibilities and contribute to widening inclusion in the arts more generally.

The research was conducted by a combination of approaches. Initially, we surveyed and interviewed workers in the theatre sector in order to create an accurate picture of their perceptions of the barriers and challenges faced by people working in the theatre who also have caring responsibilities. The findings of this stage of the research were reported in December 2016 and have already received attention both in the press and in further industry research, particularly UK Theatre and the Society of London Theatres' 2017 Theatre Workforce Report. The research then moved into a second stage, in which fifteen partner theatres trialed solutions to the challenges identified in the first stage of the research. These trials were supported by PIPA and monitored by the research team through a combination of meetings with partners and telephone interviews. The full report contains information on all of the findings of the first stage and the trials undertaken in the second stage. In the interests of brevity, this summary refers only to the key findings and makes recommendations based upon them.

Stage One: Highlighting and Addressing Challenges and Exclusions

Stage one of the project involved a survey, with 966 respondents, which sought to identify barriers and challenges faced by workers with caring responsibilities in the UK theatre. This was followed up with focus groups and interviews to provide more contextual information, and to identify various particular challenges and aspects of good practice within our partner theatres. The research conducted during this stage of the research project highlighted a number of challenges affecting people with caring responsibilities.

At this stage, we particularly highlighted:

- **the unequal division of responsibility for caring between genders**, which was exacerbated by gendered inequalities of pay and conditions;
- **challenges in communication between employers and employees about caring responsibilities** and their impact or potential impact;
- **gaps in provision for people with caring responsibilities**, particularly for the self-employed;
- **structural or systemic exclusions of people with caring responsibilities** from work and/or opportunities for employment.

The findings at this stage demonstrated the depth and complexity of the challenges faced both by theatre workers with caring responsibilities and their employers. We identified both employment and career consequences of caring and highlighted aspects of the long-established working culture of theatres that actively disadvantage and exclude people with caring responsibilities. The challenge set for our partner theatres in the second stage

of the research, therefore, was to find, with the support of PIPA, practical ways of beginning to achieve lasting change.

Stage Two: Generating Models of Equality and Inclusive Practice

The aim of the second stage of the research was to generate models of equality and inclusive practice with regard to people with caring responsibilities. In this stage, our fifteen partner theatres selected aspects of their practice to address, and trialed, with the support of PIPA, solutions to some of the challenges raised in the first stage of the research. As I have said, the three key themes of the work in the second stage of the project were:

1. Communication
2. Extra Provision
3. Adaptation of Existing Systems and Structures

In the area of communication, partner theatres have undertaken the following measures:

1. designating **PIPA champions** with varied levels of responsibility for oversight of PIPA trials and maintaining contact with PIPA;
2. organising **PIPA forums** to facilitate networking between people with caring responsibilities and **arranging mentoring and peer networks**;
3. altering advertisements to **highlight family-friendly policies** and willingness to support workers with caring responsibilities;
4. **altering welcome packs for freelance workers** to include information about support for people with caring responsibilities and generating family-friendly digs lists;
5. supporting freelance workers with caring responsibilities by **establishing contacts with childcare providers**;
6. adding questions about caring responsibilities to **appraisal/review processes** for permanent staff;
7. **establishing relationships with the Actors' Children's Trust**, who can offer support with childcare costs.

This increasing openness around communication about caring responsibilities has enabled theatres to contemplate extra provision for people with caring responsibilities. Examples include:

1. providing **breast-feeding facilities**;
2. providing **crèches** for some interviews, auditions and networking events;
3. providing **accommodation** (in exceptional cases) for freelance workers with children (as this is necessarily limited it has been agreed on a case-by-case basis) and/or creating space for children in or near rehearsals (also on a case-by-case basis);
4. research into the provision of an **ad hoc childcare facility** (findings suggest that this will not prove affordable without dedicated sponsorship);

5. the provision, in exceptional cases, of **supplementary pay for childcare** (inevitably, this provision carries a danger of establishing a precedent and inflating budgets);
6. the provision of **enhanced maternity and paternity pay** (this has become a condition of BECTU contracts), and of **shared parental leave**.

Finally, structural and/or systemic exclusions of people with caring responsibilities have been addressed by a number of partner theatres. Measures taken have included:

1. the introduction of **job-share roles**, for example in stage management;
2. changes to the **location and/or scheduling of rehearsals** to enable parents to collect children from childcare or, in some cases, to travel home in time for a full weekend;
3. the **opening of rehearsals** to the children of freelance workers in limited circumstances;
4. the **extending of time** allowed for freelance workers **to consider job offers and arrange childcare**;
5. the exploration of some limited **alterations to production and technical schedules**.
6. the provision of **performances scheduled to make them accessible to people with caring responsibilities**.

Creating a Legacy of Best Practice

Research undertaken during this project has demonstrated that a legacy of best practice in the employment of people with caring responsibilities can be achieved through two processes:

- scaling up the achievements of partner theatres in this project by other theatre organisations committing to implement our recommendations;
- developing further work to address more complex, systemic challenges.

Recommendations

We therefore make the following two recommendations:

1. **For organisations proactively to address specific challenges faced by people with caring responsibilities using the guidelines suggested in the PIPA Best Practice Charter.**
2. **For further work to be undertaken in partnership with theatres who are prepared to commit to altering more systemic aspects of their working practices and to monitoring and evaluating the process.**

Recommendation 1: For organisations proactively to address specific challenges faced by people with caring responsibilities using the guidelines suggested in the PIPA Best Practice Charter.

Our research has shown that implementing the kinds of measures trialed in this project could have a transformative effect on the ability of people with caring responsibilities to continue to work in the theatre. All of these measures were conceived, planned, delivered and evaluated within a period of about nine months, for which budgets and schedules had already been set, and our partner theatres must be congratulated for their work in achieving this. The short timescale in which these changes were achieved also demonstrates that they could quickly be scaled up across the sector. We therefore recommend that PIPA should work with its partners to establish the legacy of this project by enabling the changes it has generated to be implemented across the theatre sector and in the performing arts more widely. We suggest that this should be achieved by developing resources that theatres can access when attempting to implement the recommendations outlined here in the form of a Best Practice Charter.

Many of these resources will, inevitably, relate to relatively simple and reactive measures that are targeted to specific problems, such as the provision of crèches at interviews, or the altering of recruitment adverts. But it would be inaccurate to assume that, because these measures are relatively simple solutions to specific problems, they are therefore either simple to implement or unlikely to constitute substantial changes to the working practices of theatres. Theatres have benefitted during the process of implementing their trials both from the support of PIPA and from peer networks established by regular meetings of partners. Further theatres seeking to implement our recommendations will require similar support that could be provided by resources to be developed by PIPA based upon this research. Furthermore, we have found in this research that simpler targeted measures often serve as catalysts to more substantial and widespread changes: putting conversations about caring responsibilities on the table gives them an opportunity to develop and for their ambition to grow.

Recommendation 2: For further work to be undertaken in partnership with theatres who are prepared to commit to altering more systemic aspects of their working practices and to monitoring and evaluating the process.

Inevitably, however, in some instances, the scale of change that has been achieved by this project has been constrained not only by the timescale of the research, but by barriers to organisational change that theatres have encountered. Sometimes this is a question of resource: organisations that are already attempting to deliver ambitious projects in a context of constrained funding do not always have the capacity to take on more work. Sometimes it is a question of decision-making structures that can be slow to respond to new initiatives. Sometimes, however, it is a question of assumptions. We have seen on a number of occasions that people exclude others from opportunities to work because they assume that they will not be either attractive to them or even possible for them, and that people self-select out of work that they assume they will not be able to undertake because of their caring responsibilities. We have seen, however, that, by a combination of advertising their willingness to engage with the challenges faced by workers with caring responsibilities and building opportunities for these discussions into communication processes, organisations can work to shift their own assumptions and those of their employees and potential workers.

We have also found that the complex, multiple processes involved in the running of a theatre, and the wide range of stakeholders with whom they engage can function either as barriers to change, or as complicating factors in the process of achieving change. The complex interactions between working processes in theatres mean that altering one aspect of an organisation's work may have consequences for other aspects of its operations, which are not always easy to predict. These interacting processes are also likely to have developed over a long period of time, and will not usually have been explicitly designed, but rather will have emerged from a gradual evolutionary process that can be difficult to disentangle. That difficulty can form a further barrier to change.

In short: we have heard from various respondents at all stages of the research project that making alterations to particular aspects of a theatre's work simply would not be possible. We have also seen, however, that substantial, systemic changes are possible. This situation demonstrates clearly the need for further work in this area to address making alterations within the complex, systemic relationships constituted by theatre organisations by involving a wide range of stakeholders over a longer period of time than was possible within this project. We therefore recommend that PIPA should undertake further work with theatres to address longer term, systemic challenges that require, for example, alterations to budgets and schedules and the restructuring of work in an organisation. We also recommend that this work should be monitored and evaluated so that its impacts can be scaled up across other organisations, and that theatres undertaking such work should collect data relating to changes in their practice in order to test their effectiveness.

A Coordinated Approach to Inclusion

The second stage of this research project has demonstrated that to argue that theatre organisations simply cannot be made more accessible to people with caring responsibilities is both an inaccurate and an inadequate response, owing to the inherent privileges and exclusions that are at stake within this claim. As such, this project has begun to draw on the expertise of a wide range of workers in the industry to develop innovative models for inclusive practice.

I want, therefore, to add a point about diversity and inclusion more generally. It has been argued during the course of this research by some respondents that the problems it seeks to address are those of relatively privileged people: our survey respondents were, for example, more likely to be heterosexual, married and white than members of the general population. That is undeniable, but respondents were also more likely to earn less than the median annual income, and much more likely to be self-employed than members of the general population, meaning that, on average, they will have less recourse to financial support with managing caring responsibilities. Equally, the high proportion of female respondents highlighted that the responsibility for childcare falls disproportionately to women. It is therefore unsurprising that respondents commonly made reference to forms of social advantage (such as the support of family members or friends or a partner with more flexible work) upon which they depend to balance their working lives and caring responsibilities. This reveals the extent to which people with caring responsibilities rely upon social advantages to mitigate those responsibilities. It is therefore likely that those without such social advantages are more likely already to have been excluded from the theatre workforce altogether. If caring responsibilities represent a challenge to the relatively privileged, they are likely to represent an insurmountable barrier to those facing other social exclusions.

This research therefore reminds us that plural forms of discrimination are interlocking and it is paramount that we don't overlook any forms of exclusion, exploitation, or inequality. This report therefore recommends that work to address the challenges and exclusions faced by people with caring responsibilities can and should form a part of co-ordinated attempts to address diversity and exclusion in the theatre sector. If we are serious about addressing unequal representation, then further work in this area, co-ordinated with work seeking to address other exclusions, offers a practical and realistic means of achieving significant change in the theatre sector and beyond.

Conclusion

In conclusion, this research has found that substantial changes in the practice of theatre organisations can be achieved, even in the relatively short term, and that such changes depend upon a willingness to:

- **alter communication strategies** with regard to the caring responsibilities of workers,
- **allocate resources to supporting people** with caring responsibilities,
- **reconsider working processes and structures** that exclude people with caring responsibilities.

This process will not be possible without continued work from PIPA, or without the collective commitment of theatres to engage in it and to support each other. With that support, the measures that this project has initiated and tracked could create a legacy of lasting change in the theatre sector.

Stage One Report

This report presents the findings of the first, information-gathering phase of this research project. The first and main source of our data was an online survey with 966 respondents, which provided some quantitative data supported by narrative comments. This was followed up with some interviews and focus groups with individuals and with groups of employees of partner theatres and theatre companies.

Overview

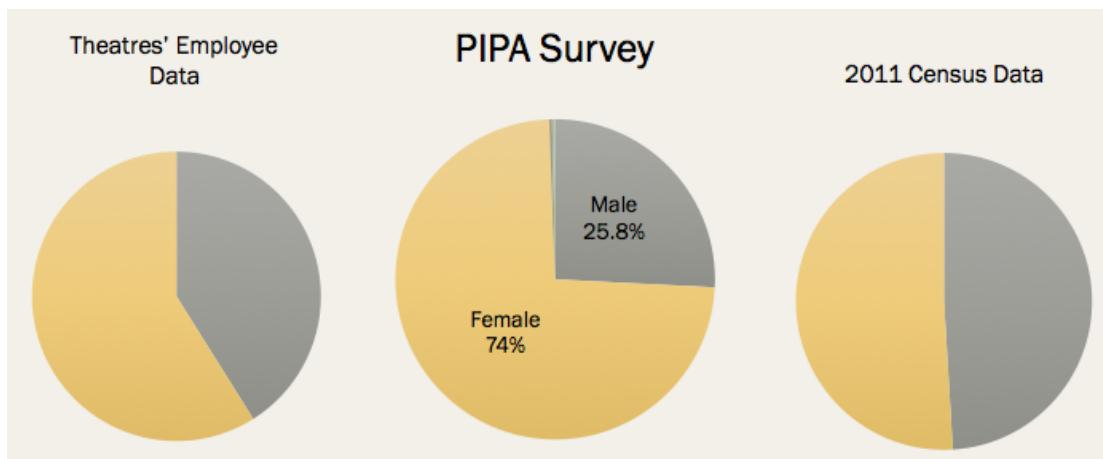
The following report on stage one of the project does not go through the survey question by question. A full analysis of survey responses can be found in Appendix One and reports of interviews and focus groups conducted in stage one can be found in Appendix Two. This section is structured by the following questions:

1. Who responded to the survey?
2. What does the survey suggest are the consequences of caring responsibilities for people working in theatre?
3. What could be done to support people facing the challenges identified by the survey?

This report on Stage One concludes with a summary of the main interim findings.

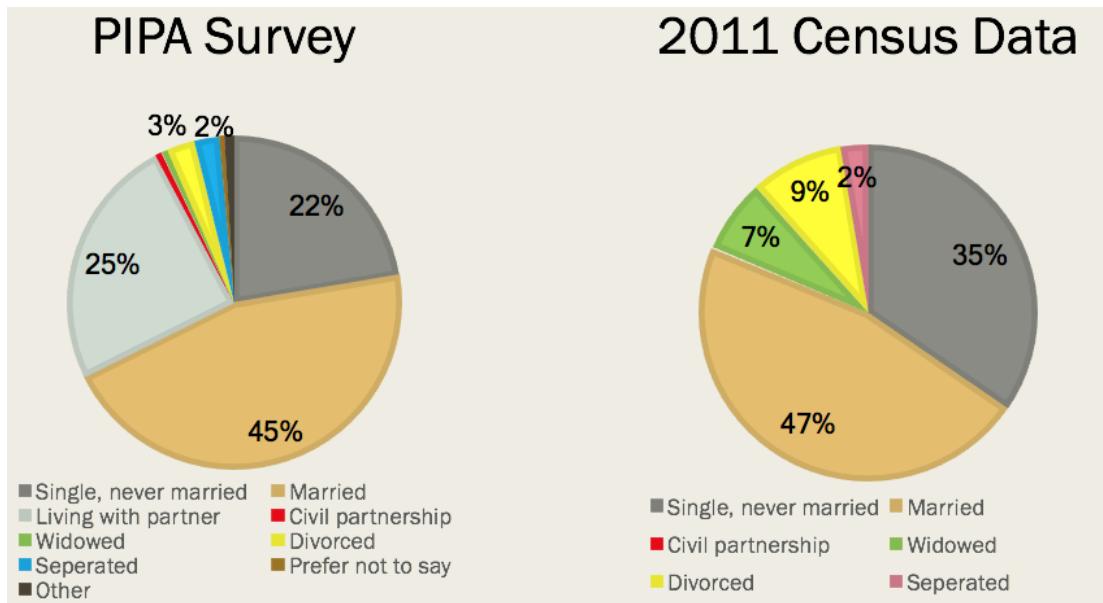
1 Who responded to the survey?

1.1 Gender



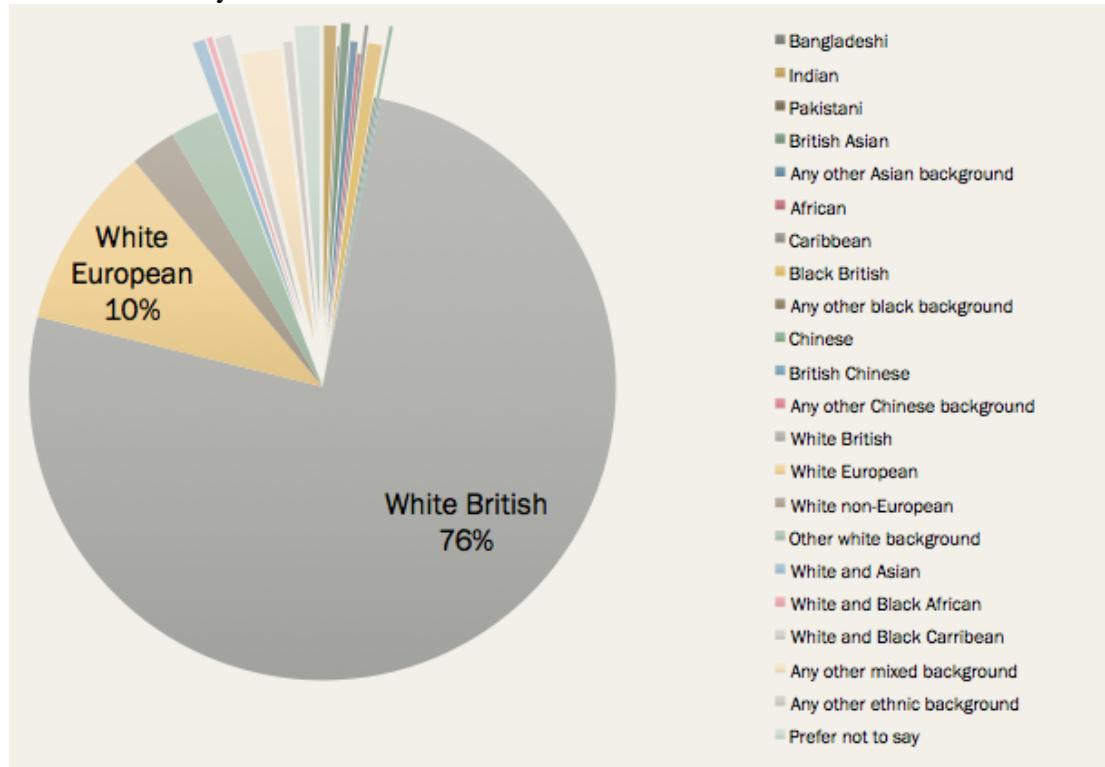
We can say, with a few caveats, that our 966 respondents are a representative sample of people currently working in theatre. We see here that our respondents were substantially more female than the population as a whole (see the census data on the right), and more female than the staff of our partner theatres (whose employee data is on the left). As we'll see, this reflects the persistent belief that caring is women's work and that the survey will therefore be of greater interest to women than to men.

1.2 Marital Status

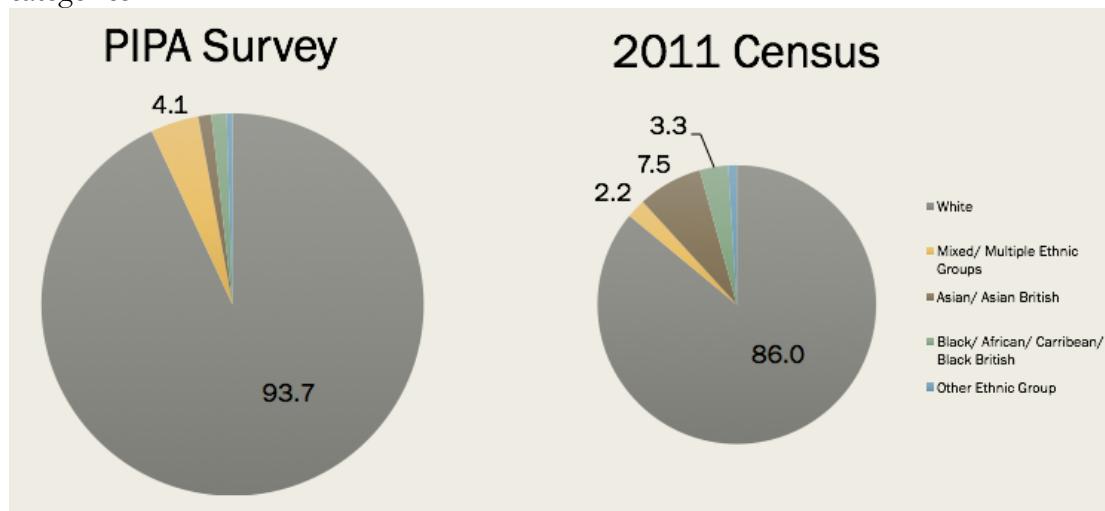


In terms of their marital status, our respondents were broadly in line with 2011 census data, though slightly less likely to be divorced or widowed, which probably reflects the comparative youth of our sample compared to the population.

1.3 Ethnicity

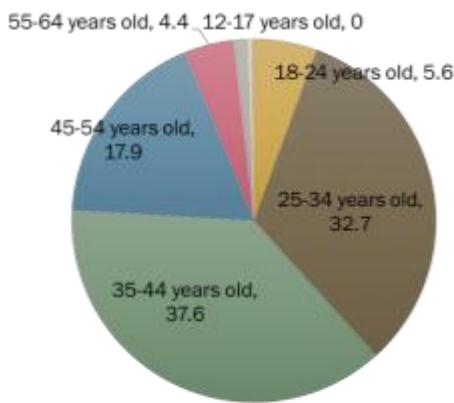


Looking at ethnicity, a large majority of our respondents were White British (76%) and a further 10% were White European. That fan at the top represents all of the non-white categories.



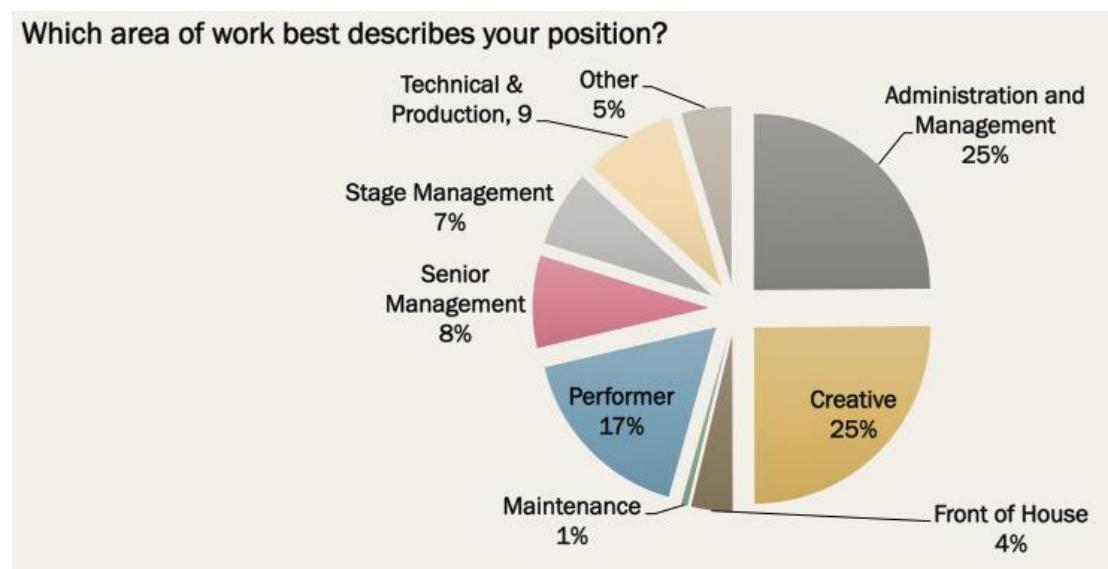
If we compare this to 2011 census data, we see that our respondents are whiter than the national average (93.7% in all white categories as against 86%). The biggest discrepancy is in the representation of British Asian people, (7.5% of the population but only 1.1% of our respondents).

1.4 Age



In terms of age, we have a reasonably good spread, though our respondents are mainly under 44 and people over 55 are not well represented by the data.

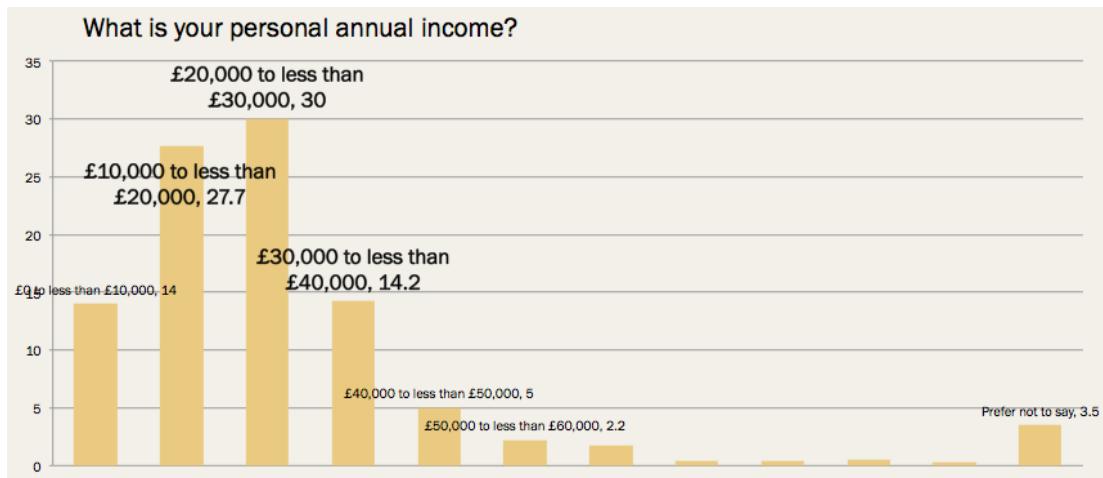
1.5 Role



Looking at the roles of respondents, we see all groups represented, though maintenance and front of house staff only in very small numbers. This may well reflect that people working in these areas are more likely to be temporary (possibly agency staff), working a flexible shift pattern, and that they may not therefore identify themselves as 'working in theatre'.

Performers and stage management and technical/production staff are probably somewhat under-represented as against 'creatives' and 'administration and management'. This may reflect some narratives about the perceived relevance of this study to self-employed people that we will come to.

1.6 Income



If we compare the income of our respondents to the population as a whole, it is slightly lower. The average salary in the UK for the tax year ending 5 April 2015 was £27,600, which would fall into the most common category on this graph, but we see notably fewer people above this median than below it. Our respondents are therefore likely to be earning less than the national average, which we should bear in mind, for example, when it comes to considering the costs of childcare.

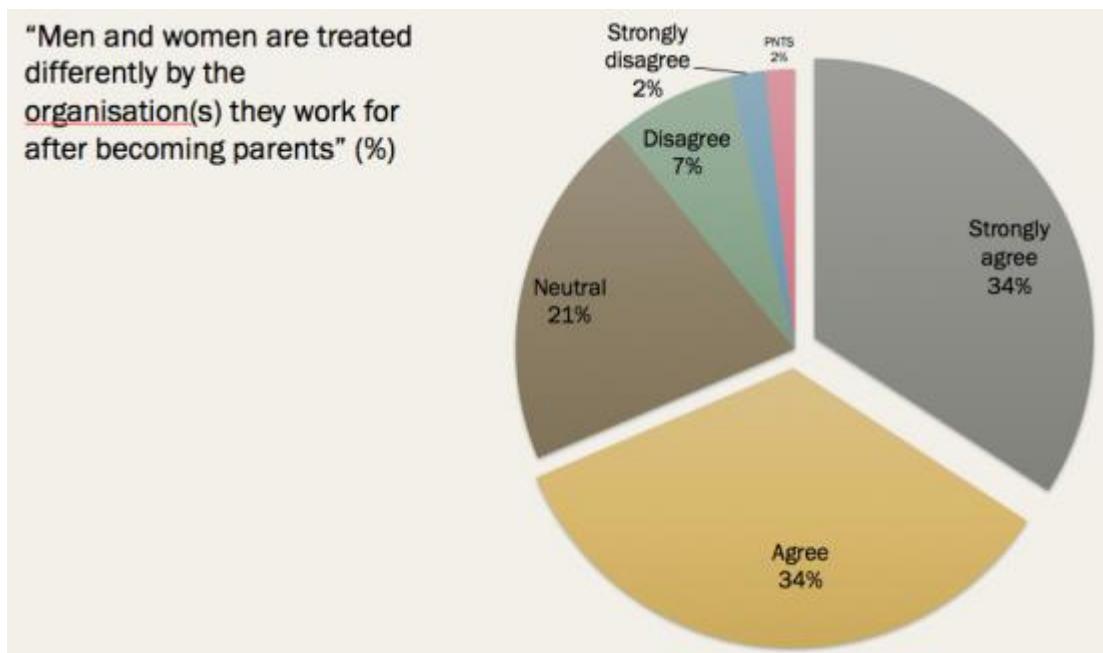
1.7 Terms of Employment



Again, we see a broad spread of kinds of work being done by our respondents, but they are much more likely to be self-employed than the average worker. Nationally, the share of self-employed people in total employment between January & March 2016 was only 14.87% and here we see that 45% of respondents were self-employed. We should note, however, that self-employment is growing nationally, however: the level of self-employment in the UK increased from 3.8 million in 2008 to 4.6 million in 2015, so our data is ahead of what seems to be a national trend towards self-employment, which may become significant as we consider the findings.

2 What does the survey suggest are the consequences of caring responsibilities for people working in theatre?

2.1 Gendered Differences



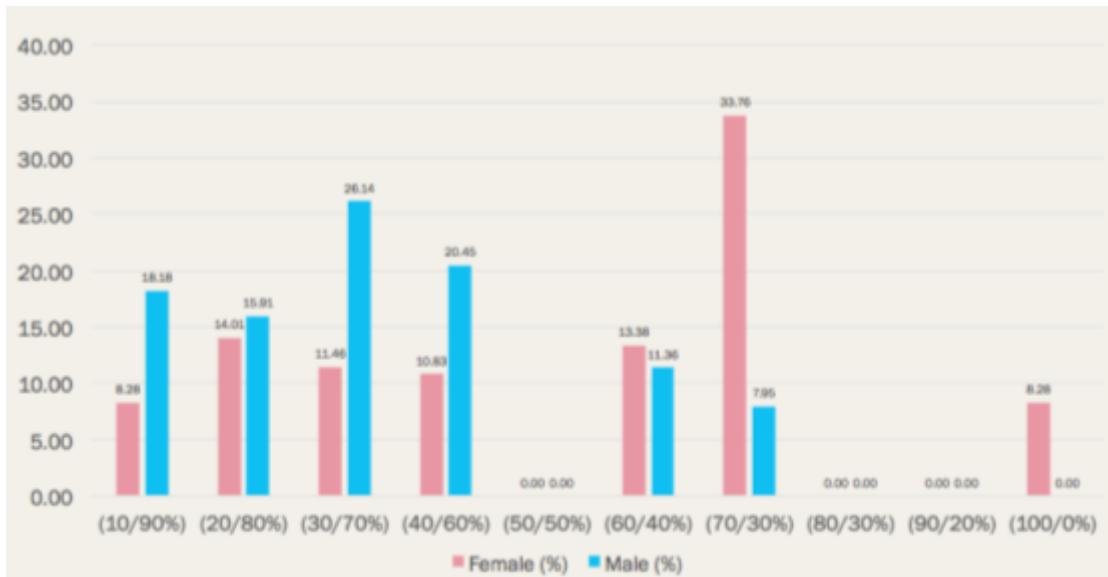
Moving on to the question of what the consequences of caring responsibilities are for people working in theatre, we see, first of all, a clear difference between the consequences for men and for women. 68% of people agreed that men and women are treated differently by the organization they work for after becoming a parent, and very few actively disagreed with this statement (only 9%).

These findings are supported by narrative comments from the survey that overwhelmingly identify gendered assumptions governing the treatment of parents and carers in the workplace. Of those who added comments to this question, 45% made reference to the burden for parenting falling disproportionately on women. The following comments were characteristic:

- “I think the expectation is that the mother will take the time off and cover all unexpected appointments etc. I think both sides lose out to be honest.”
- “Women are often discriminated against after becoming parents, not given the same role as their pre-parental days, often not the same pay.”
- “It is assumed that women will bear most childcare responsibilities and therefore be less available.”
- “There is an assumption that the male leaves childcare and its organisation to the female.”
- “Men who have kids are seen as 'men with kids'. Women who have kids are seen as 'mothers'.”

Gendered Divisions of Childcare

When we ask 'if you are living with a partner, how is your childcare normally divided



between you?' (the first percentage is the respondent and the second their partner), we see the following patterns:

- About twice as many men as women reported doing 10% of the childcare
- About the same number of men and women reported doing 20% of the childcare
- About twice as many men as women reported doing 30% and 40% of the childcare
- No one reported an equal share of the childcare
- Slightly more women than men reported doing 60% of the childcare
- Four times as many women as men reported doing 70% of the childcare
- Only women reported doing 100% of the childcare

So we can conclude that:

- a) women working in theatre are much more likely to be taking a substantially larger share of the burden of childcare than men working in theatre, and
- b) where childcare is shared, and even when it is relatively evenly shared, men who work in theatre are much more likely to identify as having a smaller burden of responsibility than women working in theatre are.

It's important to note that where men are evidently usually the beneficiaries of this inequality, in a minority of cases they also suffer from it in that they report:

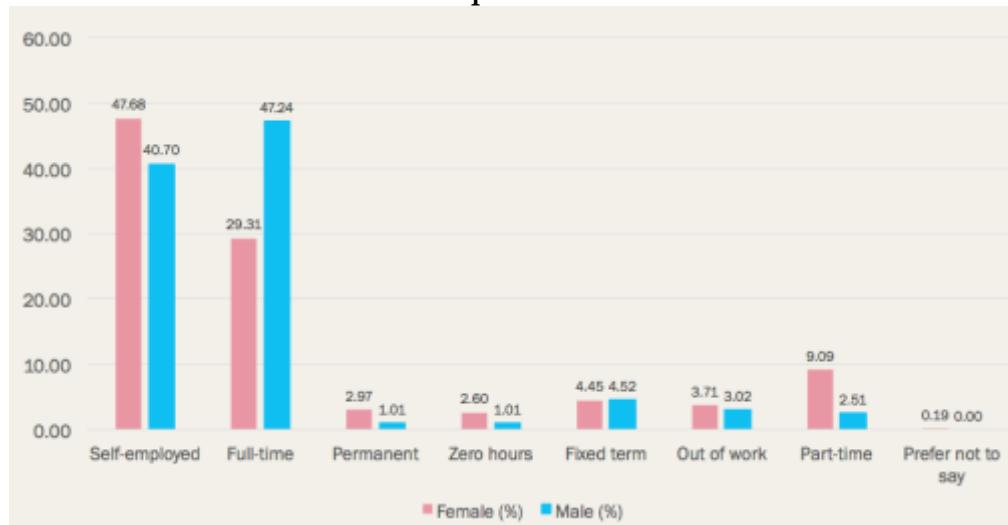
- the assumption that they will not have caring responsibilities, even when it is known that they have children, and
- (in the case of some performers) being advised not to mention caring responsibilities at interviews for fear of either creating an impression of limited availability or appearing less masculine than they otherwise would.

We see this pattern in narrative comments such as:

- "My partner has never had his needs taken in to consideration as a parent - even when he was full time carer and worked 2 evening shifts a week. I have had more put in place to get me back to work."

- “Men don't get enough consideration for the time they need to be spending with their new child and women are often expected to have lost interest in work entirely. I don't think it's organisations to blame as much as it is society.”
- “Women have the luxury of flexible working and an understanding that they have child care commitments. Men are expected to return to normal although we do as much, if not more, childcare than our partners.”
- “There is still a lack of understanding about the importance of being a new Dad. My husband was lucky - but to be honest, many organisations are unaware that Dad may well be looking after both mother and child and himself be under great emotional stress, especially in the early days.”

Gendered Differences in the Workplace



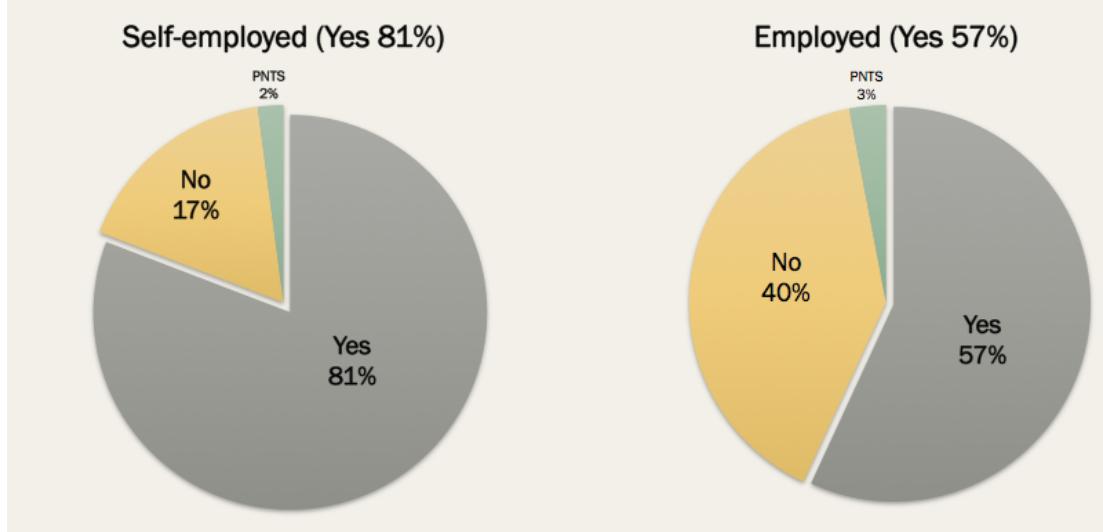
If we try to ascertain whether there are also gendered patterns of employment, we can see:

- 6.98% more self-employed women (not a particularly significant finding given the size of data set with many more female respondents)
- 17.93% more full-time men (over 50% more than there are women)
- 6.58% more part-time women (more than three times as many as there are men)

We can therefore say that, in the theatre, men are more likely than women to be employed full-time and women are more likely to be part-time (though part-time jobs seem to be relatively scarce overall). It's important to note that current support for employees is steered towards employed, full-time workers.

2.2 Loss of Earnings

Have you turned down work because of caring responsibilities?



Moving on from gender, we can use the data from the survey to provide some simple measurements of the impacts of caring responsibilities on all workers.

To begin with, we see, unsurprisingly, that people with caring responsibilities are forced to turn down work.

They report that, for example:

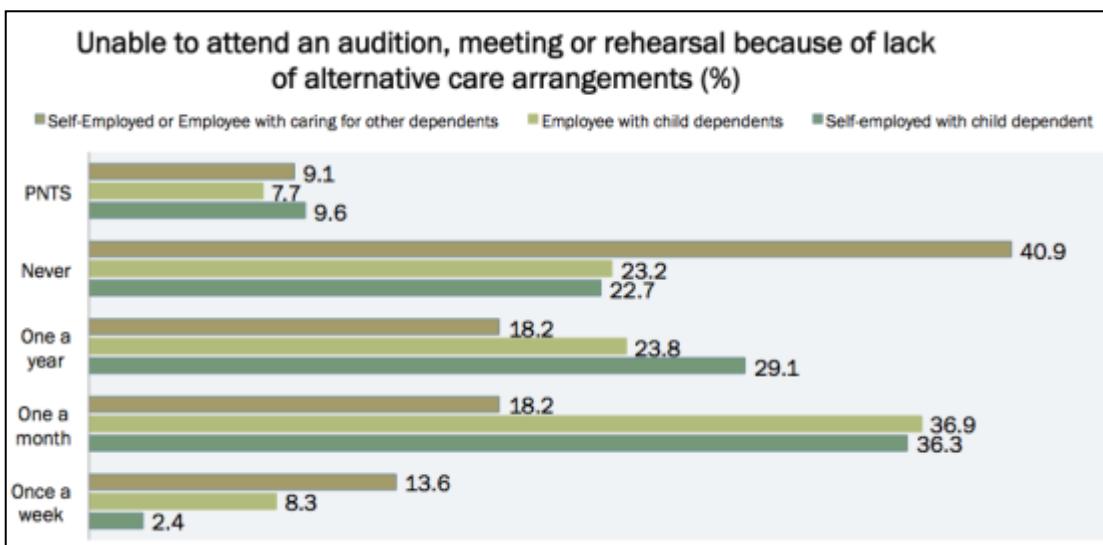
- “I can't work as I can't guarantee my hours and child care needs would not fit with this.”
- “I chose to not work away from home and to move more into creative and management roles that didn't require me to work full runs of shows.”
- “I have turned down designing jobs which are either too far away and not practical and/or because I know the work load isn't feasible with my childcare issues. I have also not been thought of for jobs because of these reasons too and this is then accepted as a legitimate reason for not employing. I took on teaching as a way to have a more stable income as a freelancer with a child I found myself rarely taking any time off and spending two thirds of my income on childcare.”
- “When the children were small, I turned down opportunities at other theatres – I used to work in Stage Management, but this was not a practical career choice for me with young children”
- “I had to become part time and abandon any chance of career development.”
- “I can't work the hours demanded of me in a stage management role so looking for other roles.”
- “I had to leave my last job as a company manager because of the out of hours nature of the work and take a job which is on the whole more fixed office hours.”

Even those who have not decided to stop work or to change their job reported having to turn down work because of a conflict with their caring responsibilities. Predictably enough, this affects self-employed people more than it does the employed, with only 17% of self-employed people not having had this experience. But our findings suggest a degree of overlap or porosity between these positions, with some people reporting that

they work in both capacities, and the majority of employed people (57%) reporting that they have also turned down work as a result of a caring responsibility.

This overlap or porosity between employment may, we surmise, be a growing trend beyond theatres and arts organisations as we see a rise of ‘portfolio careers’ and working in the ‘gig economy’, which means that this work may well have applications in other contexts in the coming years.

2.3 Loss of potential earnings/career opportunities



We also see that people with caring responsibilities also miss out on opportunities to gain work. This graph is divided into people (either employed or self-employed) who have caring responsibilities not involving dependent children (top line), employed people with child dependents (middle line) and self-employed people with child dependents (bottom line).

These charts show that whether they are employed or self-employed, people with child dependents are likely to be missing opportunities to earn money and/or advance their careers up to once a month. More employed than self-employed people reported missing such opportunities once a week, but this presumably reflects the relative infrequency of such opportunities for the self-employed.

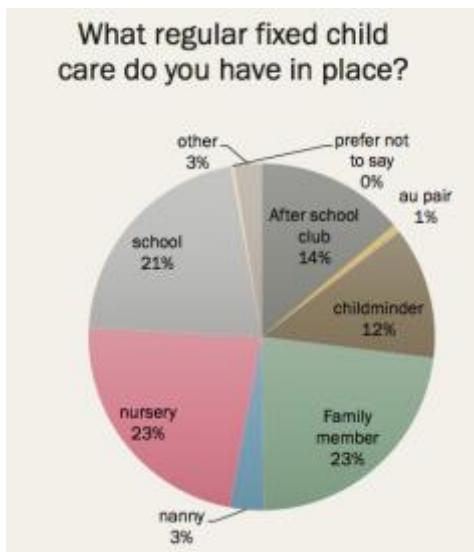
I'd also like to highlight that there is an important (and probably growing) minority of workers in theatres who have caring responsibilities for people who are not children (and sometimes these people have children to care for as well). Although the largest proportion of these people never experience loss of potential earnings or career opportunities, they are also the group who are most likely to face these challenges very frequently: a higher proportion of them face such challenges once a week than any other group. We should also note that the relatively small number of people in this group means that the percentage is inflated, but when put alongside other findings about what we are referring to as ‘hidden caring’, this information gains significance.

Nonetheless, we should also observe that a large number of people reported only missing out on earning opportunities once a year or never, so we might conclude that these findings reflect the fact that many people are able to arrange childcare to enable them to continue working. That observation raises two further questions:

- What forms does this childcare take and is it widely available or dependent upon other forms of social advantage?
- How many people are excluded from even attempting to make such arrangements and are forced to stop working or change role by the onset of caring responsibilities?

3 What could be done to support people facing the challenges identified by the survey?

3.1 Childcare

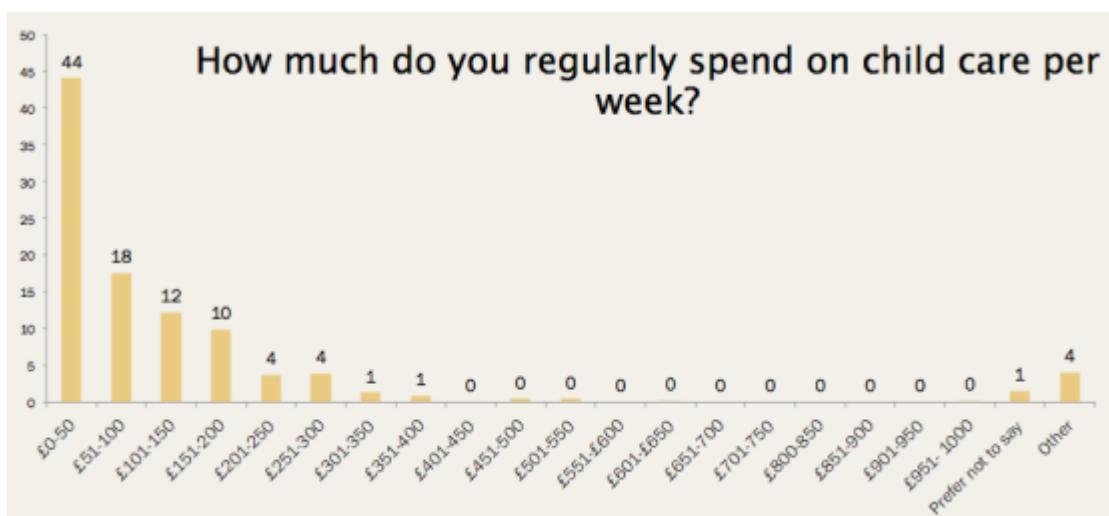


The data shows that people are using a fairly wide range of childcare solutions, but it is notable that the most flexible forms of care (nannies and au pairs) are hardly used, and other family members are frequently relied upon:

- “[It] requires flexibility and the help of family and friends.”
- “We have very understanding grandparents!”
- “I use family to help but it's not easy to organise.”
- “[I've] always managed to find some assistance via other parent/family/friend though sometimes with difficult.”
- “Family have normally been able to step in, but I feel uncomfortable relying so heavily on their availability to allow me to work.”

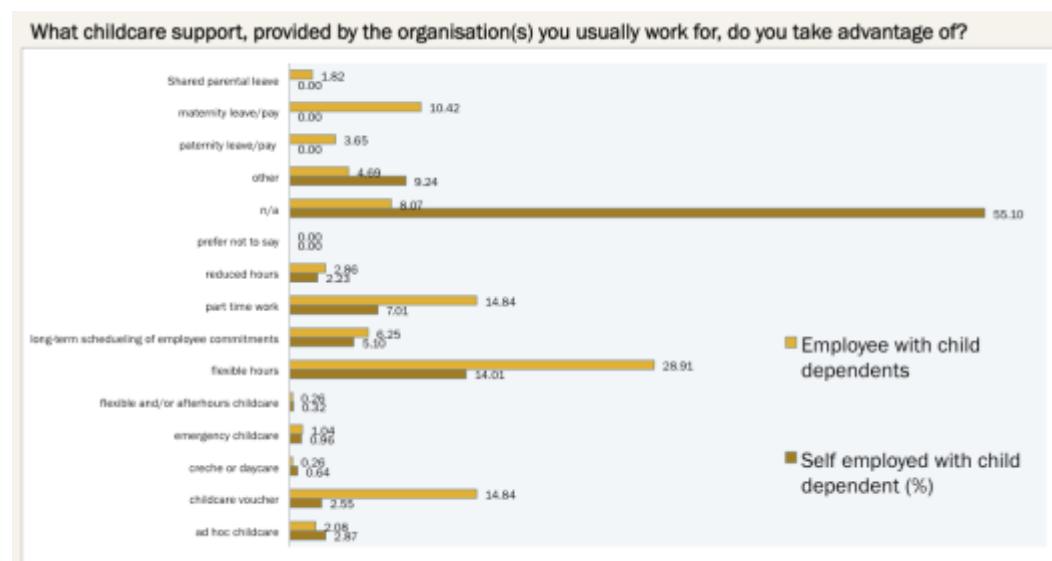
Inevitably, this raises the question of the role played by social advantage in managing childcare: grandparents do not have only to be ‘very understanding’, they need to have a sufficiently high income to enable them to offer free childcare support, they need to be living nearby or able to travel, and they need to be fit and healthy enough to do the childcare.

Costs of Childcare



Although we can't currently tell you what proportion of income people are usually spending on childcare, we can assume from these figures that it is not insignificant.

3.2 Support for the self-employed



We can see from this graph of forms of childcare support offered by employers that although self-employed people are more likely to take advantage of *ad hoc* childcare than employed people, only a very small number of them do. Although a few self-employed people used ‘other’ forms of childcare support, all other areas of provision listed here appear to favour employed people, with twice as many taking advantage of flexible hours and part-time work, for example, both of which could equally apply to employed or self-employed people.

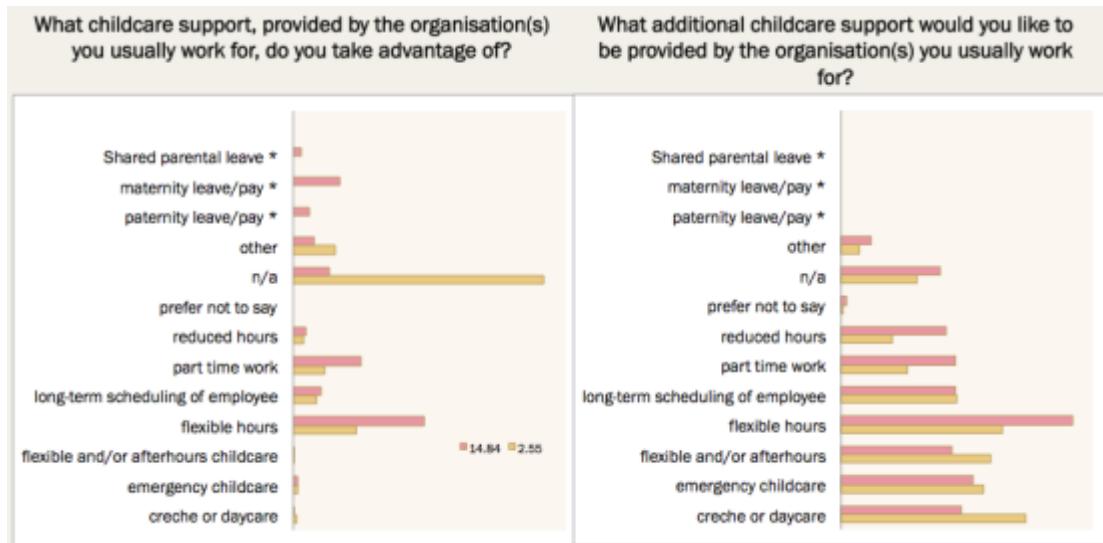
The major finding here, though, is that 55% of self-employed people with child dependents think that these forms of support do not apply to them. It even seems that many may be unaware of the availability of Maternity Allowance for self-employed people based upon Class 2 National Insurance Contributions (NICs). This is even more concerning because the rules governing the calculation of the amount awarded have recently been changed in a way that seems likely to disadvantage some people working in theatre. [Recipients must have worked for 26 weeks of a 66 week ‘test period’ in the run-up to the birth and paid Class 2 NICs for 13 of those weeks to qualify for the standard (higher) rate of maternity allowance].

Typical comments from self-employed respondents stated:

- “I am freelance/self-employed so there is no organisation offering support or training.”
- “I am self employed so it is not really relevant.”
- “I’m self employed therefore I don’t have anyone to give me that support.”
- “This is not applicable as I work freelance and have never been offered any care support.”

3.3 Possible Actions

3.3.1 Improving Current Provisions



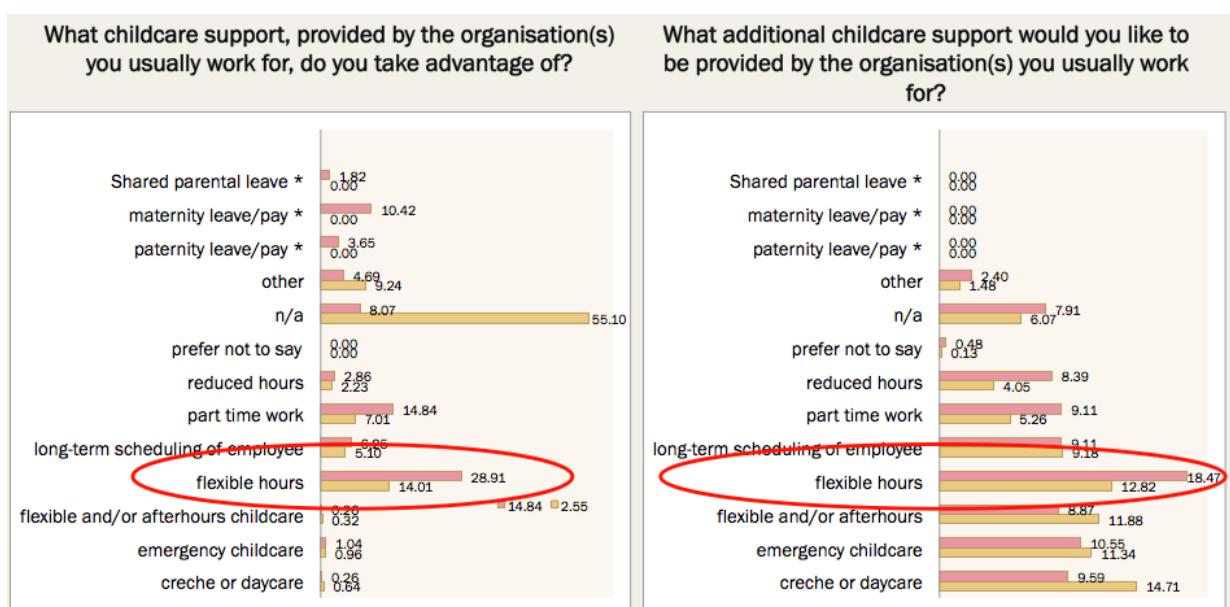
We can see that childcare provided by employers is a very popular idea with both employed and self-employed staff, but is currently almost never available. We might have expected self-employed workers to be much more keen on emergency childcare and they are a bit more enthusiastic than employed people about flexible childcare, but not much. These findings further support the theme emerging that the differences between challenges faced by employed and self-employed people working in theatre are not as big as we might have expected.

We can also see that part-time work is currently much more popular in theory than it is in practice, and reduced hours likewise, and these are both more popular with employed people than self-employed.

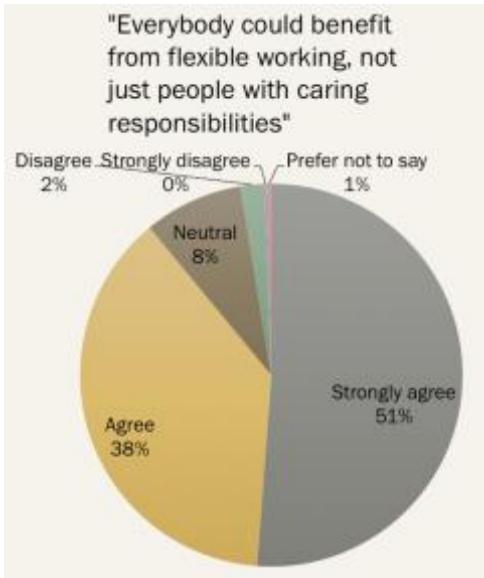
Long term scheduling of employee commitments is equally popular with both groups, and the impression of most workers is that this is not common practice.

The most popular measure among employed people, however, and the second most popular among the self-employed, is flexible hours.

3.3.2 Increasing Flexible Working



Here we can see that flexible working is currently used by twice as many employed as self-employed people, but is a very popular potential solution with both groups.

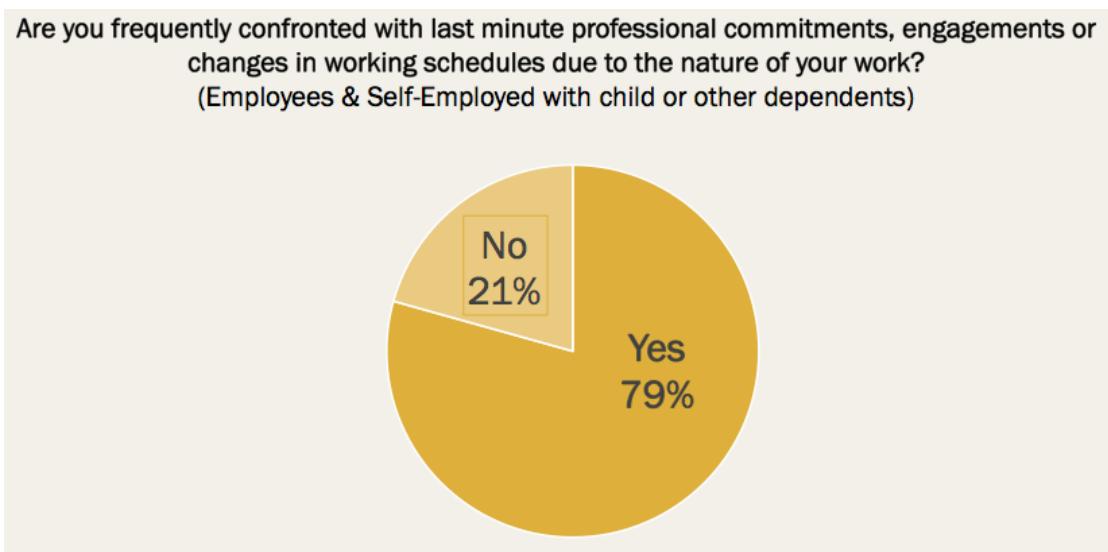


We can go further and say that a huge majority of respondents with and without caring responsibilities thought that flexible working arrangements would be of benefit to everyone, regardless of caring responsibilities: 89% agreed or strongly agreed with only 2% disagreeing. That said, we should introduce a caveat: not very many of these people are likely to have experience of flexible working, and there are a few warning signs from the narrative comments of those who do that it can be used in ways that are not beneficial for employees. There are mentions of late-night phone calls and regular out-of-hours emails, and no mention of measures taken by organisations to prevent these or similar working habits that could expose employees to the feeling of being continually on-call.

Therefore, while the research shows overwhelming support for the idea of flexible working, it does not yet tell us very much about how it is best implemented. The survey suggests that exploring flexible working is a good idea, but also that organisations need to develop ways of managing it proactively.

3.3.3 Altering Working Cultures

Last Minute Commitments



Taking into account both employed and self-employed people with any caring responsibility, we can see that the working culture in theatre organisations frequently involves last minute commitments. This will come as a surprise, I am sure, to no-one, but is worth noting because workers report that they represent a significant challenge in relation to their caring responsibilities:

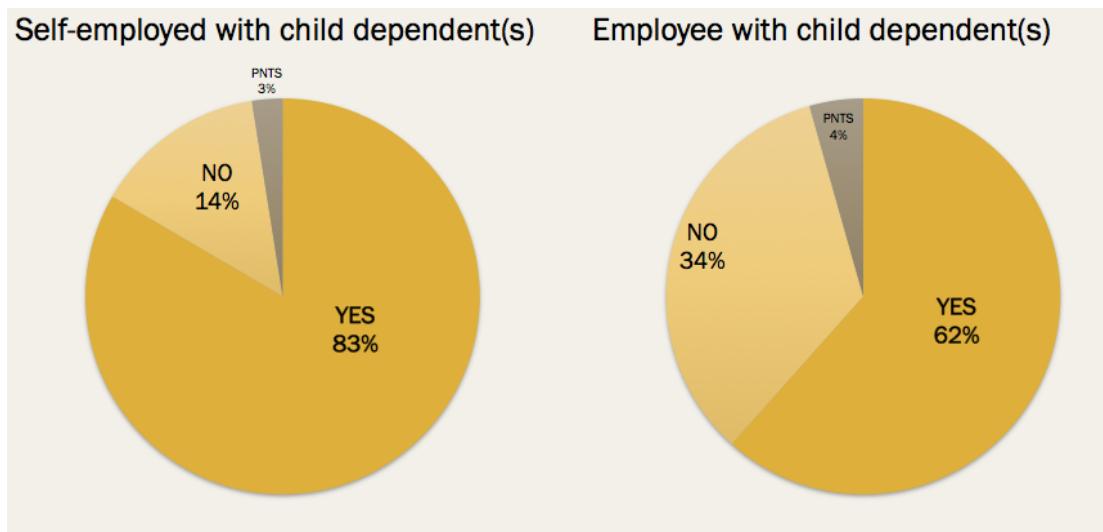
- “It puts an immense strain on my partner who also has a reactive and stressful job.”
- “When [my daughter] was younger, this caused strain for my child and my parents who had to change their arrangements to care for her.”
- “It is a nightmare.”
- “It frustrates everyone and creates tension.”
- “It's a waking nightmare. I often need to work 90 hours a week but can't due to childcare and wife is a TV actress so cannot possibly ever have a day off without booking it weeks in advance. Every week is different and often it is fine but when it gets busy it really takes its toll on us all.”
- “[It places a] huge pressure on my family and gives wrong message to my children about my priorities.”
- “[It] adds anxiety. I am always pulling favours with people. [It] causes resentment between us.”

Breaking this data down into employed or self-employed people, we see again a smaller difference than we had anticipated between the working patterns of employed and self-employed people, with a majority of employees experiencing last-minute changes to their working commitments.

Extended/ Family-Unfriendly Hours

Many workers also experience extended and/or family-unfriendly hours as a matter of course:

- ‘It means I often see little of my kids in the working week, and when I am with them I'm exhausted, stressful and grumpy. It puts a massive burden on my husband, and therefore our marriage.’
- ‘It can be difficult to juggle work commitments with family life and it can feel that work takes over. It is difficult to address the balance between work and family life, particularly when you work full time.’
- ‘I regularly miss family time (usually weekends) and events.’
- ‘I do feel that the entertainment business is not family friendly; early or late call times or finishes, long distance travelling etc.’



The quotations here are taken from a range of respondents, but narrative comments and interviews and focus groups have all suggested that stage managers and technical and production staff seem to be among those who suffer most from extended and/or family-unfriendly hours.

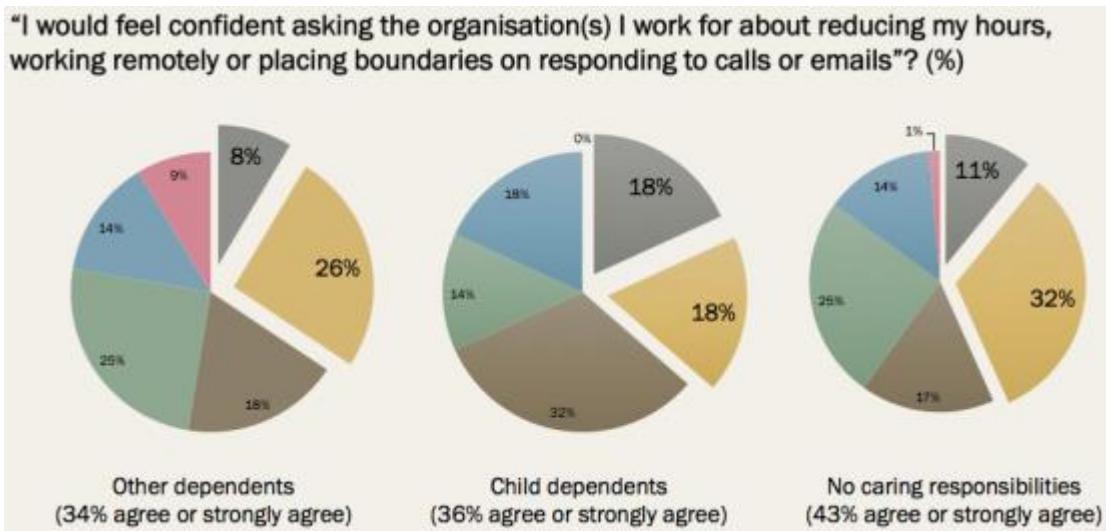
Comments included:

- “[I] can't work the hours demanded of me in a stage management role so looking for other roles.”
- “It's difficult to arrange childcare for evening commitments or when travelling for work. I spend less time with my children than I would like.”
- “There are a lot of evenings required in working in theatre - performances, tech rehearsals - It is hard to balance this around being there for bedtimes.”
- “[I] left my role in a theatre to work freelance as I couldn't juggle the ongoing evening and weekend commitments, plus in the week commitments with childcare and my partner's work.”

Clearly some of these issues are very hard to address: needing to work in the evenings is not going to change, but these comments suggested area for further exploration to us, such as:

- Discussing solutions with employers: how possible is it for staff and their employers to make alterations to working patterns to mitigate these issues?
- Support for changing role: where staff decide to change their role to better accommodate caring responsibilities, is support and training available to help them to do that?
- And are there deeper assumptions embedded in the working culture of theatres that make extended hours more likely at key points: for example, do production schedules tacitly depend upon the flexible and extended availability of key people or teams and could this be reduced by changes to the planning process?

Discussing Caring Responsibilities



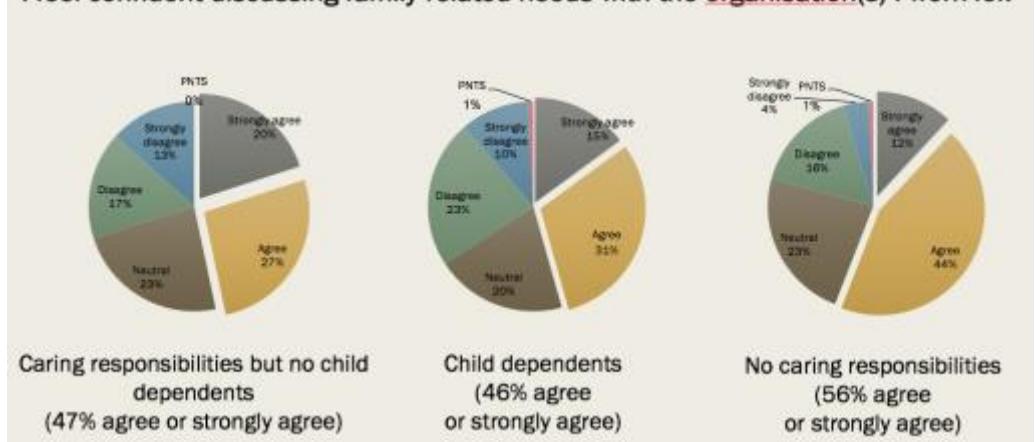
The good news for theatres is that workers who are parents with child dependents are more likely to feel confident asking for practical measures to be taken to help them to balance work and caring responsibilities than not (36% would/32% wouldn't). But it is still significant that a third (32%) of parents with child dependents would not feel confident discussing practical support with their employer, though some of them seem to take this position on principle rather than because they feel they would be dealt with unfavourably:

- “They care about the show. That's it.”
- “They're just trying to put on a show and I am a small cog - I don't find it surprising that they don't engage with my childcare needs”
- “They are not interested in me. They are interested in getting the job done”
- “I don't think they think about it. Plus, it is none of their business.”
- “I don't think they could care less - to be fair though, I'm an actor - I wouldn't expect them to.”

Two further findings can be drawn from this data. The first is that the people most likely to feel confident about asking their organisations for support to enable them to balance work and caring responsibilities are the people who *do not have* any caring responsibilities. This seems significant because it suggests that there is reason to believe that theatres would handle such requests sensitively and constructively, but that when people find themselves in this position, they seem to lose confidence in that.

This correlates with another finding: the large majority of people who added narrative comments to the survey after saying that they made changes to their working pattern on returning to work after maternity or paternity leave say that they initiated or took responsibility for the conversations that led to these changes. Very few reported that enquiring after and taking carers' needs into account was a policy of their organisation. Perhaps relatedly, those people least likely to feel confident about proposing alterations to their working pattern are those most likely to be able to conceal their responsibility: those with caring responsibilities and no child dependents.

"I feel confident discussing family-related needs with the organisation(s) I work for."

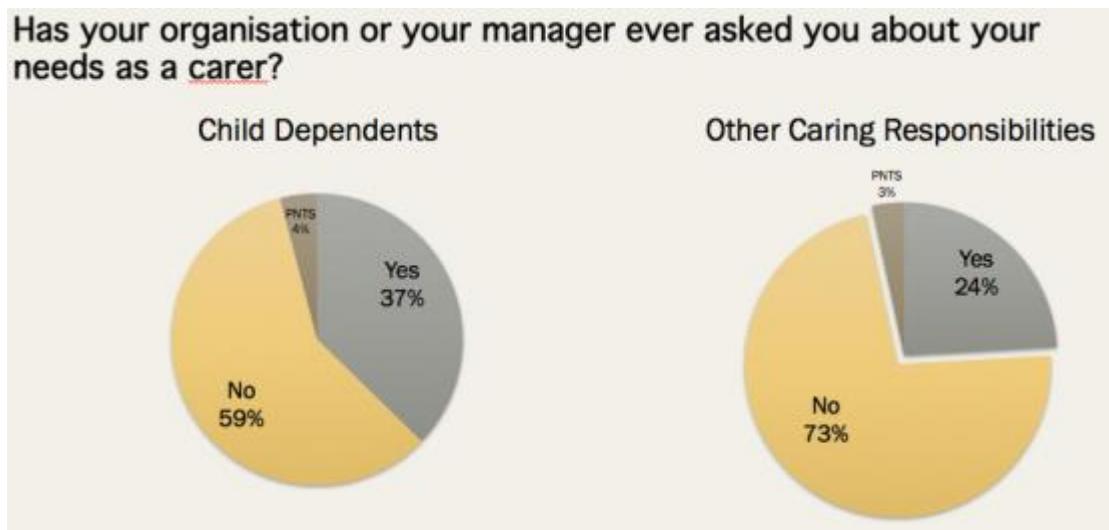


Even if we lower the bar by asking simply if people are happy discussing their family-related needs with the organisations they work for, we see the same patterns, with a third of people consistently saying they would not feel confident doing this, and the highest proportion of people who would being those who do not have any caring responsibilities.

There is reason to believe, however, that this comparative reticence to enter into discussions may have something to do with the perceived requirement, on the part of the employee, to initiate these discussions. Where respondents included narrative comments about these discussions, 43% mentioned that they had taken responsibility for initiating the discussion. Only 25% reported a management policy of making enquiries about caring responsibilities to initiate these discussions.

Discussing Caring Responsibilities (Hidden Carers)

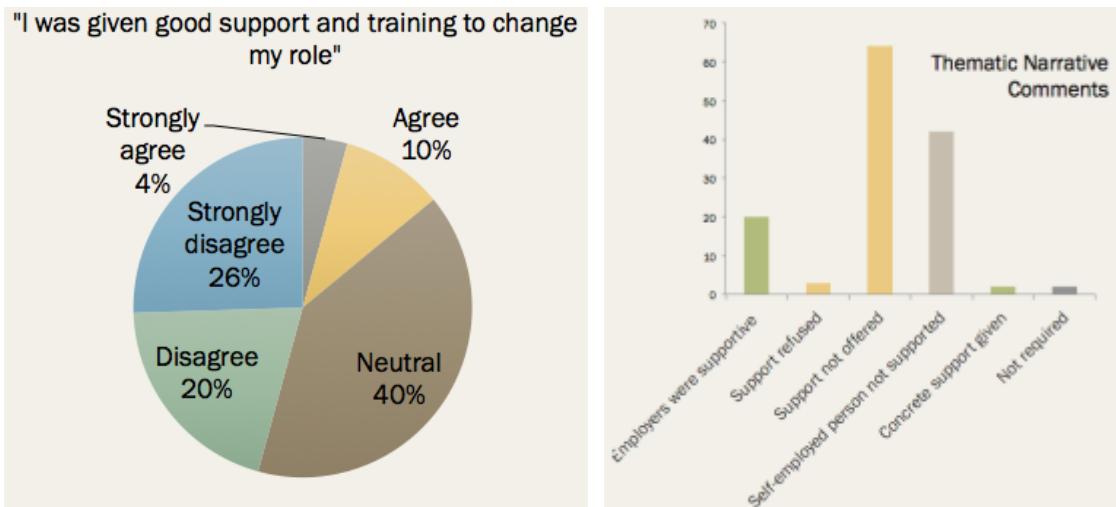
Has your organisation or your manager ever asked you about your needs as a carer?



If we look at these responses to the question 'have you ever been asked about your needs as a carer?', we see that even those with children are much more likely *not* to be asked about their caring responsibilities than to have been asked. It is even more striking that three quarters of people with caring responsibilities other than for dependent children have never been asked about these responsibilities by their manager or another representative of their organisation.

- “I had spent some time out of work looking after my Mother. My agent once told me to pretend I’d been away doing a low budget movie because looking after you’re your family was not masculine.” (Actor and long-time Carer)
- “Having kids is considered a joy and a celebration but caring for an elderly relative is supposed to be an embarrassment.” (Actor and long-time Carer)
- “I don’t think [it] would be appropriate [to discuss my caring responsibilities] and may jeopardize my position.”
- “I think it may be perceived that my personal situation would affect my professional one, so I only discuss matters when they are essential.”
- “No one wants to tarnish their relationship so I tend to keep it quiet.”

3.3.4 Changing/Adapting Role



When we ask about support and training to change role because of caring responsibilities, we see that it is very uncommon (only 14% agreed or strongly agreed that they were given good support and training). When we look at the narrative comments, though (see bar chart above), we see that support is not offered much more often than it is refused, but also that employers being generally supportive is much more common than concrete offers of support. We also see that where people reduce their hours, there is always a reduction in responsibility.

Stage One: Summary of Main Findings

The following findings from stage one of the project were identified as being of particular significance for theatres to consider when planning and conducting trials of alterations to their working practices in part two of the research project.

- 1. The burden of childcare falls disproportionately on women.** Among working people with caring responsibilities for child dependents, women were much more likely than men to report that they were doing a larger proportion of the childcare than their partner. Only a very small group of men reported doing over 40% of the childcare. This finding is in line with other research into childcare responsibilities. It is particularly significant in this context, however, because it suggests that addressing the barriers to work and challenges in the workplace experience by carers is one practical way of addressing the gender imbalance in theatre that has been widely reported recently.
- 2. Self-employed people are significantly disadvantaged by current provisions for childcare support.** There is a clear lack of childcare support provision for self-employed people as against employed people, which seems to be further exacerbated by a perception of exclusion from provision on the part of the self-employed.
- 3. Employment and self-employment are not mutually exclusive categories.** In addition to the financial costs of arranging care, people with caring responsibilities reported both losing income and losing opportunities to secure work as a result of those responsibilities. Predictably, a higher proportion of self-employed people than employed people reported these challenges, but it was striking that a majority of employed people with caring responsibilities also reported losing both work and opportunities to secure work. This suggests a higher degree of overlap or porosity between employment and self-employment than we had anticipated. We surmise that this may be a growing trend as we see a rise of ‘portfolio careers’ and working in the ‘gig economy’.
- 4. Flexible working is popular but largely untested.** The idea of increased flexible working was the most popular suggestion for enhancing provision for parents and carers and was almost unanimously popular across all respondents regardless of their circumstances. On the other hand, there seem to be few tested models for structuring flexible working to protect both employers and employees, and some respondents reported what appear to be misinterpretations and abuses of flexible working arrangements from colleagues and managements.
- 5. Most solutions to balancing work and caring responsibility are informally arranged at the instigation of the employee.** In the majority of cases, respondents reported that, where they had changed role or adjusted their responsibilities in the light of a caring responsibility, they had taken responsibility for proposing, implementing and managing the change in their role or working pattern. Very few respondents reported receiving support or training during this process.

- 6. Part-time work is commonly seen as a form of demotion.** Part-time working was a common solution to the challenges of balancing work and caring responsibilities but seems almost without exception to involve a reduction in the level of responsibility, and a concomitant reduction in opportunities for promotion or advancement. There was no evidence of strategies such as job-sharing or restructuring roles being used in order to sustain the career development of part-time workers.
- 7. Some caring responsibilities are invisible to employers.** There are a significant minority of people with caring responsibilities for people who are not dependent children. We are referring to this phenomenon as 'hidden caring' because these people are much less likely to have had these responsibilities recognised by their employer and much less likely to be confident in asking their employer to adjust their working pattern to accommodate them. They were also the group who were most likely to experience very frequent interruptions to their working pattern as a result of their responsibilities.
- 8. There is a working culture in theatres that disadvantages people with caring responsibilities.** A large majority of respondents reported unpredictable working patterns and those with caring responsibilities commonly noted anxiety around leaving work at unusual times and/or not being able to commit to working extra hours and/or at times that coincide with their caring responsibilities. Respondents were almost unanimous in reporting this culture positively as evidence of a high level of commitment to the work of the theatre, but were equally clear about the difficulty of reconciling it with their responsibilities as parents and/or carers.

Stage Two Report

Stage Two: Summary of Key Recommendations

The trials conducted during Stage Two show that theatre organisations wanting to adopt best practices relating to the employment of people with caring responsibilities could:

1. offer **support and mentoring** to individuals and/or networks of people with caring responsibilities;
2. adopt **policies to encourage the recruitment of people with caring responsibilities**, including offering flexible working arrangements and making as many roles as possible available as job-shares;
3. **advertise their willingness to work with people with caring responsibilities** by highlighting family friendly policies in recruitment advertisements and communications with agents;
4. **offer a free crèche service** to make interviews, mentoring sessions and career-development meetings accessible to parents;
5. **structure effective communication with workers about their caring responsibilities** by, for example, including questions about caring responsibilities in all contracting, induction and appraisal processes;
6. support freelance workers with caring responsibilities by offering them **enough notice of potential work to make arrangements for care** and **supporting them through that process** by establishing contacts with, for example, childcare providers;
7. consider **designating an annual budget** for supporting, in particular, freelance workers with caring responsibilities;
8. **be mindful of the constraints on people with caring responsibilities when scheduling rehearsal processes, production weeks and events and performances**, and, where possible, offer advanced scheduling, and alterations to conventional practice such as truncated rehearsal hours, shorter technical rehearsal days, and some performances and events that are timed so as to be accessible to people with caring responsibilities.

Stage Two: Overview of Trials

Trials of new approaches to working with people with caring responsibilities undertaken by partner theatres predominantly covered three key themes:

1. Communication,
2. Extra Provision, and
3. Changes to Existing Working Practices and Structures.

1 Communication

In the area of communication, trials included:

1. designating **PIPA champions** to be a port of call for people with caring responsibilities and for oversight of PIPA trials and maintaining contact with PIPA;
2. organising **PIPA forums** to facilitate career development opportunities and networking between people with caring responsibilities and **arranging mentoring and peer networks**;
3. altering advertisements to **highlight family-friendly policies** and willingness to support workers with caring responsibilities;
4. **altering welcome packs for freelance workers** to include information about support for people with caring responsibilities and generating family-friendly digs lists;
5. supporting freelance workers with caring responsibilities by **establishing contacts with childcare providers**;
6. adding questions about caring responsibilities to **appraisal/review processes** for permanent staff;
7. **establishing relationships with the Actors' Children's Trust**, who can offer support with childcare costs.

Findings from the initial PIPA survey indicated that employees, and particularly actors, were reluctant to communicate their caring needs to theatres because they feared that this would highlight them as ‘difficult to work with’. This created a difficult situation in which employers, even when they were keen to help parents with their needs, could not identify who was in need and what could be done to help them. This issue has obviously proved pertinent to the PIPA consortium who have frequently used the trials to address this and related communication issues.

1.1 PIPA Champions

Both Dundee Rep and Northern Stage have either appointed ‘PIPA Champions’ or are in the process of doing so. These roles are still being finalized, but they are generally imagined to be similar to existing roles such as Access or Diversity Champions. They will have a responsibility to represent the theme of people with caring responsibilities, remind the team of current policies and procedures encourage them to revise them where appropriate. In some conversations, this role was also envisaged as the first point of contact for workers who have an issue related to their caring responsibilities that they might be unsure of how to address.

1.2 PIPA Forums/Networks

PIPA forums or networks have been developed at Bristol Old Vic, English Touring Theatre, The National Theatre of Scotland, The Old Vic, and Stellar Quines Theatre Company. These have created networking opportunities for people with caring responsibilities and offered mechanisms for sharing learning and contacts. Bristol Old Vic welcomed children to their event and English Touring Theatre, The National Theatre of Scotland, The Old Vic, and Stellar Quines Theatre Company have provided free crèches at their networking events. English Touring Theatre and The Old Vic, in collaboration with PIPA and Equity, have also offered mentoring at these events and subsequently to address the needs of specific individuals with caring responsibilities.

Two theatres (Liverpool Everyman and Playhouse and the National Theatre of Scotland) also discussed the potential benefits of developing local online networks. This, they envisioned, could provide parents with information on babysitters or child-minders in the local area, including feedback from former service users. This online network approach was considered a particularly good means of dealing with apprehensions about liability: a number of theatres did not want to recommend a particular child-minder, babysitter or accommodation without adequate checks, which they do not have sufficient capacity to undertake.

1.3 Highlighting Family-Friendly Policies

Both the Mercury Theatre Colchester and Northern Stage have taken steps to highlight family-friendly policies in recruitment adverts and communications.

1.4 Altering Welcome Packs for Freelance Workers

A number of theatres (particularly Birmingham Repertory Theatre, Bristol Old Vic, Mercury Theatre, National Theatre of Scotland, and Northern Stage) had either completed, or were in the last stages of completing, a family friendly digs-list or accompanying information pack for parents (in several cases including information on health care facilities, playground, shopping, transport and nurseries). The role of completing these packs was often filled by the in-house Human Resources or management team or a designated 'PIPA Champion'. Birmingham Repertory Theatre, however, used a team of marketing volunteers from the local University to research information on the packs. Both Northern Stage and Bristol Old Vic reported that landlords were sometimes apprehensive about being included on a list of family-friendly accommodation. In the case of Northern Stage, it was found that landlords were more willing to work on a case-by-case basis as opposed to committing to being advertised as 'family-friendly'. Bristol Old Vic has addressed this by offering employees a separate list of family-friendly accommodation as and when it is required.

1.5 Establishing Contacts with Childcare Providers

A number of theatres, including Birmingham Repertory Theatre, Bristol Old Vic, Liverpool Everyman and Playhouse and Theatre by the Lake have taken steps to establish contacts between freelance workers and local childcare providers.

1.6 Altering Appraisal/Review Processes for Permanent Staff

A number of partner theatres have made alterations to appraisal or review processes for permanent staff so as to include an opportunity to discuss workers' caring responsibilities. The Mercury Theatre have also included an explicit question about caring responsibilities in their contracting process for freelancers, and Hull Truck Theatre have begun a program supporting people returning to work after parental leave with the added input of a careers coach.

1.7 Establishing Relationships with the Actors' Children's Trust

The Royal Court Theatre have taken the step of putting visiting actors in touch with The Actors' Children's Trust who are able to offer financial support towards childcare costs.

2 Extra Provision

In the area of **extra provision** for people with caring responsibilities, trials have included:

1. providing **breast-feeding facilities**;
2. providing **crèches** for some interviews, auditions and networking events;
3. providing **accommodation** (in exceptional cases) for freelance workers with children (as this is necessarily limited it has been agreed on a case-by-case basis) and/or creating space for children in or near rehearsals (also on a case-by-case basis);
4. research into the provision of an **ad hoc childcare facility** (findings suggest that this will not prove affordable without dedicated sponsorship);
5. the provision, in exceptional cases, of **supplementary pay for childcare** (inevitably, this provision carries a danger of establishing a precedent and inflating budgets);
6. the provision of **enhanced maternity and paternity pay** (which has, in fact, become a condition of BECTU contracts), and of **shared parental leave**.

2.1 Providing Facilities for Breast-Feeding

Some theatres already provide spaces for breast-feeding and The Old Vic successfully trialed providing an actor with space for breast-feeding and some childcare within the theatre. Stellar Quines Theatre Company is in the process of investigating becoming a breast-feeding friendly workplace.

2.2 Providing Crèches for Some Auditions and Networking Events

The following theatres provided free crèche facilities for auditions, interviews or career-development events: Dundee Rep, English Touring Theatre, Mercury Theatre Colchester, National Theatre of Scotland, The Old Vic, Stellar Quines Theatre Company, Theatre by the Lake.

2.3 Providing Accommodation (in exceptional cases) for Freelance Workers with Children

Birmingham Repertory Theatre have provided limited in-house accommodation to freelance workers with children for particular shows. While this has proved invaluable for the workers, this is a very limited resource, and therefore has to be used only in exceptional cases.

2.4 Research into the Provision of Ad Hoc Childcare Facilities

Bristol Old Vic contacted local childcare providers to explore the possibilities of ad hoc childcare arrangements for freelance workers and found that their requirements would not fit the business models of these providers. The Donmar Warehouse co-funded a needs assessment research project, conducted by PIPA, which found that, although demand for such a service is high, it would require further research in relation to logistics, liability and funding, and the support of partners and the wider theatre community.

2.5 Supplementary Pay for Childcare

The Donmar Warehouse's production *Becoming* was built around enabling two artists to make work in ways that supported their roles as new parents, which included travel stipends and contributions to childcare costs. Theatre by the Lake also provided childcare support to a freelance worker. The Donmar has also now introduced the concept of a 'PIPA pot' in production budgets: a very small amount of subsidy to support carers and parents on a case-by-case basis, if required.

2.6 Enhanced Maternity Pay and Shared Parental Leave

Both Dundee Rep and Hull Truck Theatre revised their parental leave policies to offer enhanced maternity and paternity pay.

3 Alterations to Existing Practices and Structures

In the area of altering working practices, trials have included:

1. the introduction of **job-share roles**, for example in stage management;
2. changes to the **location and/or scheduling of rehearsals** to enable parents to collect children from childcare or, in some cases, to travel home in time for a full weekend;
3. the **opening of rehearsals** to the children of freelance workers in limited circumstances;
4. the **extending of time** allowed for freelance workers **to consider job offers and arrange cover for their caring responsibilities**;
5. the exploration of some limited **alterations to production and technical schedules**;
6. the provision of **performances scheduled to make them accessible to people with caring responsibilities**.

3.1 The Introduction of Job-Share Roles

The Royal Court trialed a job-share arrangement between two stage managers on one project and National Theatre Wales advertised stage management roles as potential job-shares but did not, on this occasion, recruit job-sharers. Partners were given presentations on flexible working, including the example of the New Victoria Theatre in Stoke, who had successfully implemented a stage-management job-share arrangement. The Liverpool Everyman and Playhouse did not have a formal job-share arrangement but trialed an over-provision of stage management for their six-month repertory company so that flexibility and cover were possible as necessary. This is an area where the timescale of the project mitigated somewhat against the successful completion of trials, because of the time required to plan and recruit to such arrangements.

3.2 Changes to the Location and Scheduling of Rehearsals

The Donmar Warehouse's production *Becoming* was structured so that the artists in question could rehearse close to home and with flexible hours to support them with their caring responsibilities. English Touring Theatre successfully trialed reduced core hours for rehearsal on one production. Theatre by the Lake have also explored making changes to the scheduling and location of rehearsals to enable people with caring responsibilities to get home more easily.

3.3 Opening Rehearsals to the Children of Freelance Workers

The Donmar Warehouse's production *Becoming* was frequently rehearsed with the artists' children in the space. While this is unusual, Birmingham Repertory Theatre and The Old Vic both found ways of providing space for supervised children of freelance workers in the building at some points.

3.4 Extending the Time for Freelance Workers to Consider Offers of Employment and Arrange Cover for their Caring Responsibilities

Birmingham Repertory Theatre found that offering a freelance worker an extended period of time to consider an offer of employment and make arrangements for care was very valuable and led to the offer being accepted.

3.5 The Exploration of Alterations to Production and Technical Schedules

There were some conversations about the extended hours required of workers during production weeks, partly initiated by the challenges encountered by Dundee Rep when it altered production schedules to reduce daily hours in technical rehearsals by moving opening nights later in the week. This has worked well inside the organisation but has created problems with attendance at opening nights and press coverage. A number of theatres had begun to look into similar alterations, as this is a key challenge for people with caring responsibilities, but none had progressed to a full trial, indicating the need for further work in this area.

3.6 Accessible Performances for People with Caring Responsibilities

The Donmar Warehouse and Dundee Rep have both created performances intended to be accessible to people with caring responsibilities. The Donmar offered baby change

facilities in the room for a sharing of work, as well as buggy parks and low-level lighting. Dundee Rep scheduled earlier matinees falling within school hours with an on-site crèche organized by the Creative Learning Team.

Stage Two: Records of Trials

Stage Two of the PIPA Best Practice research project was launched in December 2016. At a symposium for participating theatres and partners, the survey findings were presented and theatre representatives were requested to identify practical, sustainable solutions to support workers with caring responsibilities that theatres would trial over a six-month period.

After the first three months of trials were completed, a second symposium was held in March 2017 to evaluate and share experiences and focus on areas that need developing. Organisations then entered the second three-month period of trials before coming back together for a final symposium and evaluation of the process in June 2017 to feedback their experiences, successes and weaknesses with PIPA officers and the lead researcher and begin collectively to formulate a draft Best Practice Charter. This process was supplemented by ‘one-on-one’ interviews between the research team and the management teams of the theatres to provide further insight into the trials.

The following theatres conducted trials as part of stage two of the research project:

- Birmingham Repertory Theatre
- Bristol Old Vic
- Donmar Warehouse
- Dundee Rep
- English Touring Theatre
- Hull Truck Theatre
- Liverpool Everyman and Playhouse
- Mercury Theatre Colchester
- National Theatre of Scotland
- National Theatre Wales
- Northern Stage
- The Old Vic
- Royal Court Theatre
- Stellar Quines Theatre Company
- Theatre by the Lake

Birmingham Repertory Theatre (The REP)

Accommodation for Visiting Freelance Workers with Caring Responsibilities

The REP were keen to hire an actor for their latest production who was concerned about taking the role as they had a young child and are not based in Birmingham. Their agent ruled them out initially. But the theatre persevered and entered into a discussion with the actor about their needs. The REP currently have accommodation on site which they use to house visiting creatives but do not normally open this to actors. However, they considered that, under the circumstances, it would be appropriate to offer this accommodation to the actor. As a result, the actor did accept the role.

The REP were also able to put the actor in question in touch with a child-minder and chaperone. This limited potential liability for The REP while also providing the actor with a solution to their childcare needs.

The actor in question pointed out that having the time to consider the offer (a few months rather than, perhaps, two weeks) had been really helpful. It meant they could consider options with adequate time to make the necessary arrangements. They added that they did not think any of this provision would have been offered if they had not felt able to be assertive in discussing their needs very early in the casting process.

The trial was a clear success, and The REP were, at the time of interview, casting for a show and considering an actor with a young baby for whom they are seeking to find accommodation.

The REP remain cautious about offering the in-house flat. Because the flat is within the grounds of the theatre the accommodation provision does not entail any additional liability concerns on the part of the theatre, but they are often asked about accommodation and have to be quite strict about its use. However, they added that their casting director is good at pinpointing when people's needs merit such an offer and 'knows what conversations to have and knows this is an option and does use it', whereas other casting directors 'assume [actors] can't [work away from home] if they have kids'. This highlights the importance of theatres implementing policies to counteract assumptions that might otherwise exclude people with caring responsibilities.

Further Actions

The theatre are also developing a 'family-friendly' digs list highlighting accommodation that is suitable for those with children, but this is still ongoing. They have a team of students (who are 'Marketing Volunteers' within the theatre) researching this for them, in an attempt to alleviate the administrative burden of this task.

The REP are planning to host PIPA Forum with emerging artists through their existing artist development program, and are looking into altering the schedule for technical rehearsals, but fear internal barriers, such as creating tension through the perceived unequal treatment of company members, or limiting the availability of overtime to workers who want to be able to earn it.

Bristol Old Vic

Childcare

Bristol Old Vic began discussions with a number of local nurseries and crèches to explore childcare solutions for their workers, and received a mixed response. Most reported that they wouldn't be able to provide adequately flexible childcare to suit the theatre's needs.

Accessible Networking Events

The theatre was also keen to connect to artists with whom they did not already have relationships and they were aware that the limited availability of childcare frequently meant that opportunities to network were limited. As such, when the Bristol Old Vic hosted a diverse artists networking event they indicated that guests could bring their children and, if required, entertainment would be provided for them.

They also co-facilitated a peer to peer support network working with Travelling Light Theatre and Theatre Bristol which began as a one-off event and has evolved into a lively online community of carers and parents in the area.

Barriers

Bristol Old Vic reported that ongoing building works limited the scope with which they were able to trial solution.

Future Actions

Bristol Old Vic has introduced a proposal for a job share program and are currently looking for an appropriate project to trial this on.

Donmar Warehouse

Childcare Needs Assessment

In response to the initial survey findings the Donmar Warehouse co-funded a childcare needs assessment designed to gauge interest and requirements of a flexible childcare service within central London in coordination with Spotlight, Actors' Children's Trust and Westway Trust. The results of this separate research project will be available through PIPA but it is worth noting that:

- 93% of questionnaire respondents said they would use a Central London facility that provides childcare on a flexible, ad hoc basis.
- 89% of respondents reported that they would be interested in a central hub that helped parents form local networks for mutual short-notice childcare or babysitting services.

However, general discussion about this ad hoc childcare facility was that there were considerable hurdles that would need to be addressed if this were to become a viable option, most pertinently in relation logistics and liability as well as funding. The research showed that performing arts workers would not be able to afford standard UK childcare fees and any provision would need to be heavily subsidised. The conclusion of the needs assessment is that further research and partners are required to explore the viability of such an initiative.

Additional Childcare Support

In addition to co-funding the survey, the Donmar commissioned *Becoming*, a new R&D production about becoming a parent, written and performed by two new mothers. *Becoming* was built around enabling the two artists to make work in ways that supported their roles as new parents, this included flexible hours, rehearsing near to home with the babies often present, travel stipends, contributions to child care costs, baby-proofing the performance space and items such as travel cots and baby gates provided in the space. Consideration extended to audiences for the sharing of the work with baby change facilities in the room, buddy parks and low-level lighting. *Becoming* was an important moment for the organisation, developing learning around how to successfully and professionally engage parents in the creative process.

Extra Funds for People with Caring Responsibilities

Since *Becoming*, the Donmar has extended their consideration of parent/carer commitments to other productions whilst always having to prioritise the most cost effective approaches due to budget constraints. The Donmar has also introduced the concept of a 'PIPA Pot,' a very small amount of subsidy committed to each production budget to support carers and parents on a case-by-case basis, if required. They hope to grow this through fundraising activity.

However, because each case is personal and unique, it has to be acknowledged that the Donmar has not always been able to alleviate the complexities of making theatre for those with caring responsibilities, despite best efforts.

Dundee Rep

Updating policies

Dundee Rep recently updated their BECTU agreement to new standards which required an enhanced maternity payment scheme, which is in the process of being finalised, in addition to enhanced shared parental leave. Heather Mackintosh (Director of Finance & HR) noted that theatres can encounter in-built barriers to changes such as this: "The structure of the administration can have a significant effect on the introduction of policies like this".

PIPA Champions

Dundee Rep now have two PIPA Champions in place, both of whom work 'on the dance side' of the company. Heather Mackintosh is in the process drafting a policy for their work. This is currently at a research phase, with the two champions contributing to it. She believes that the actual requirements of the role will not prove too onerous as it focuses on guidance and representation.

PIPA Performances

Dundee Rep has also undertaken PIPA Performances (performances designed to begin early in the day, around 11am, to accommodate for audiences to drop off and pick up children from school as normal matinees fall across school pick-up times). Dundee has also offered a crèche on-site for these performances, managed by the Creative Learning Team. The first PIPA performance was nearly sold out but a subsequent performance had to be cancelled because it was not specifically marketed. Reportedly, audiences so far have normally consisted of a mixture of people with very young children and those with older children at school as well as school groups. Dundee is keen to continue with these performances, possibly varying their scheduling to see what proves most effective, and address the marketing issues that led to the cancellation.

Altering Technical Rehearsal Schedules

Dundee's previous Artistic Director implemented alternative schedules for technical rehearsal weeks. Tech week took place within working hours, over a longer period of time. Therefore people worked less overtime. This meant however that Press Night would be delayed.

There was a business case made for this, showing that the theatre would actually save money, and that the theatre's workers were in favour of it.

However, the theatre was considering reverting to the former model of technical rehearsals as press and VIP attendees of opening nights were unhappy with the new arrangement, which led press nights fall later in the week on days when it was harder for them to travel to Dundee. This initiative was not formally trialed as part of this project, but it does demonstrate the complexity of achieving some changes within complex organisations.

English Touring Theatre (ETT)

Altering Rehearsal Hours

English Touring Theatre trialed working with truncated rehearsal hours for one production. Initially, the working day began at 11:00am and continued until 4:30pm, with half an hour reserved for lunch. The core hours were increased as rehearsals progressed to allow for run-throughs and feedback sessions.

The first barrier to implementing this arrangement was Equity Contracts, which required the proposal to reduce the core hours to be presented to the company on the first day of rehearsal and voted on anonymously with the requirement of a unanimous decision in favour for the proposal to be passed. The vote was favourable, but this requirement does make planning for alterations to rehearsal timings difficult.

Both the actors and director agreed that the trial was great success and that the shorter rehearsal time made their work more efficient. The later start meant that they could take children to school when necessary and arrived without the stress of rush hour travel. Earlier finishes meant that they could see children before bed in the evenings. The director also felt that the actors were better prepared, as they had time to learn lines as well as rest.

Mentoring

ETT also hosted, in collaboration with Equity, a mentoring session for Stage Managers (titled 'Making it Happen') chaired by ETT's former Executive Producer, with an on-site free crèche. This session provided practical advice as well as offering one-on-one Mentoring through ETT's Forge program, including CV surgeries and career development advice.

Hull Truck Theatre

Enhanced Maternity/Paternity Pay

As with Dundee Rep, Hull Truck Theatre have recently altered their maternity and paternity pay so it is in line with the BECTU minimum.

Supporting Return to Work

The theatre will shortly be introducing a program to help those who are returning to work after parental leave. This will include a meeting (paid for by the theatre) between the returning staff member returning and a careers coach to discuss coming back to work and how the theatre might be able to help with this process.

Improving Terms and Conditions

Hull Truck Theatre is also investigating a number of other changes in terms and conditions resulting from the initial focus groups this includes looking to reduce the hours in the working week across all departments.

Liverpool Everyman and Playhouse

Supporting Freelance Workers

Liverpool focused its attention towards support for freelance workers following the introduction of a new business model, including the creation of a six-month repertory company. As part of the PIPA program they have reviewed the make-up of their stage management team with the express view of ensuring cover can be put in place and trying to ‘take away the guilt’ about getting away from work if so required for caring or other personal needs.

At the time of interview, Vicki Adlard (Head of Administration) had not yet received any formal feedback from the six month repertory team. To cover an extended period of sickness at the start of the contract, work was covered by a colleague ‘acting-up’. This had the consequence of creating gaps in the cover arrangements that it had been hoped would be established. Adlard’s opinion is that the trial was partially successful: ‘My feeling is that in theory it worked quite well and there was flexibility from the team. But [it is] not a perfect solution. [...], [we] need to tweak it for next time’.

We’re aware that while we have tried in a variety of ways to support those in the SM team who have caring responsibilities, they have often had to call on the support of their families and partners to make it work. One of the benefits of participation with PIPA is that one member of the team with caring responsibilities did feel empowered to request a flexible working arrangement for the next period of employment, which the theatres were happy to facilitate. Ultimately, though, they won’t be returning for the forthcoming season (although their reasons aren’t exclusively to do with their family) as they want make a career change.

Adlard added, however, that this kind of provision inevitably places ‘strain on resources’ and is ‘expensive’, but that although there may be ‘cheaper ways of doing it’, ‘they didn’t feel fair or healthy’. The theatres were due to conduct a formal review with the team in the summer and she suggests that any future plans to pursue and/ or amend this approach will depend upon the outcome of these review processes. One significant challenge will be the planning and management of overtime within the team, which is a complex process, as well as the issue of how to manage eventualities such as unforeseen absence within this model.

Network of Childcare Contacts

Liverpool are also looking into creating a network of baby-sitting contacts within their youth theatre. This process is ongoing.

Data Gathering

In addition, Liverpool carry out an annual staff survey to provide demographic information to the Arts Council and have added questions about caring responsibilities to this in order to establish a method of reviewing process.

Mercury Theatre Colchester

Open Auditions with Crèche

The Mercury hosted two days of Colchester-based open interviews and auditions, for a range of theatre practitioners interested in working with them. They provided a free crèche for both days. They received a ‘massive response’ (200 meeting requests for 40 meeting slots) and 14 of the 44 shortlisted applicants requested use of the crèche. In the event, the crèche wasn’t used as much as anticipated, but the theatre believe that the message it sent out and associated press coverage helped to attract practitioners who may otherwise have felt excluded.

The press exposure and access to diverse and new talent generated a huge incentive to repeat this event. Carol Rayner (General Manager) says that they will provide a crèche the next time they host such an event:

The press was amazing – we had so many nice social media stories and people tweeting on their way here on the train. [This] positive reaction has helped make this issue more central to other things we are doing in the organisation [...] because it has been so high profile it really has made people look at childcare arrangements in greater detail.

The crèche itself was run by a former Mercury stage manager who now works as a child-minder. Her previous experience of the structure of theatre work, and the Mercury in particular, proved to be a key resource here. She was able to inform attendees about the Mercury’s work and act as an advocate of the theatre while looking after children.

This initial event was funded by PIPA. However, Rayner believes that for an event which normally only takes place every two years, the merits of such positive publicity outweigh the cost: ‘In the future we want to make sure we have the budget because [of] the amount of press and good feeling and it was such a successful day that we feel that we need a budget for doing it’. However, the same case cannot currently be made for more frequent events such as show-specific castings in London, which would prove too expensive without dedicated funding.

Formalising Procedures

The Mercury is also taking a proactive approach to addressing potential care provision needs for freelancers. This includes making sure that producers specifically ask team members at an early stage of the creative process if they require additional support to accommodate caring responsibilities. Extending from this, producers need to ensure that team members are aware that the Mercury is prepared to respond flexibly to their needs. Rayner says that this has been an informal process for several years but has now become a more formal policy: “We are making sure to do it formally and record it rather than it being a casual thing. [There is] a tick list and [the producer] ticks off these subjects before a contract has been finished.”

Providing Supportive Information

The Mercury is also working on a family-friendly digs list and a family-friendly guide to the local area. This is compiled by the Company Stage Manager because she has most contact with in-house performers, creative teams and visiting companies.

The Old Vic

Mentoring Event

The Old Vic hosted a mentoring and networking session entitled 'Making it Happen' for directors with a free on-site crèche available. This was chaired by PIPA and run in collaboration with Stage Directors UK (SDUK). Artistic directors and freelance directors both with and without caring responsibilities discussed how directors can bring change to the industry, support those with caring responsibilities and equally how they need to be supported. PIPA and SDUK will continue to work on these recommendations. A free crèche was provided.

Supporting Company Members

Melinda Burton (Head of Human Resources) reported speaking to the Company Manager for one production and learning that one cast member had a young baby. They had been discussing potential adjustments or flexibility with rehearsal schedules but this remains at an early stage of development, and the theatre is now considering drawing up guidelines for discussions such as this.

The Old Vic was able to support an actor with a young baby, specifically through the provision of space to breastfeed and for a relative of the child to take care of them onsite. The theatre has very limited space and rooms need to be booked in advance. The constraints of the building therefore limit the opportunities for ad hoc support. But there would usually be at least one room or a privacy screen available for needs such as this.

National Theatre of Scotland (NTS)

Accessible Networking Events

National Theatre of Scotland has hosted three separate PIPA coffee mornings. Crèche facilities were unavailable in time for the first coffee morning but children were included. Organiser Mahri Reilly (Learning Project Manager) commented that this worked to the event's benefit and observed that it was nice to see the kids interacting with each other (and parents) in a relaxed way during the conversations. Childcare was in place for the next events, operated by an external provider in a separate room to the main coffee morning. This did mean, Reilly said, that adults could talk more freely without looking after kids but also that the kids had fun together too. Further, she added that several parents remarked that it was nice to have some time away from their children to talk to other grown-ups in their professional field. For her, this highlighted the need to be aware of the needs of parents at such events.

Extending Networking Events

Other theatre representatives also attended coffee mornings, including Rebecca Davis from Stellar Quines. Mahri and Rebecca discussed how to widen such events throughout Scotland and remove some of the administrative burden from National Theatre of Scotland. Reilly said that it was very important to her that National Theatre of Scotland are not the people who 'control' such events, but that the sector as a whole should take responsibility for them. Distributed management of these events could be well-supported by extending PIPA networks among practitioners and enabling them to create self-managing groups.

Family Friendly Digs List

National Theatre of Scotland are working on developing their family-friendly digs list with an actor-parent who also works as a nanny. They are still finalising details about its management. Reilly is clear that updating this material is a demanding role: 'It needs to be part of somebody's job'. She wondered if, for example, The Federation of Scottish Theatre could support this initiative. This emphasises the importance of sharing information without making a single individual or organisation responsible for its maintenance.

While Reilly was keen to continue with events and actions to support carers within the theatre environment, she was also aware that this work is dependent upon financial support. She suggested that this is a particular issue in a larger organisation. Smaller companies are often able to make relatively significant funding decisions because they have simpler decision-making structures. Reilly emphasised that larger organisations with bigger chains of command can find it harder to be similarly responsive.

Future Plans

An evaluation of the trials has been shared internally at National Theatre of Scotland, together with recommendations for future which include: ensuring conversations about the challenges of caring responsibilities are asked of everyone we engage, including through formal staff performance development reviews, ensuring that we remain flexible to the structures within which we work as a staff, and to produce shows, to ensure that

we can be accommodating of caring challenges, continue to offer opportunities for carers to come together, especially those with non-parental caring responsibilities.

National Theatre Wales

Flexible Working/Job Share offer

National Theatre Wales released a call out for Stage Managers and technical staff stating that they would consider flexible working and job share arrangements. They had enquiries about job share arrangement, but not from people with caring responsibilities in this instance. Staff at the theatre expressed the view that this was due to people ‘counting themselves out of these roles’ without enquiring further, which demonstrates the need for such arrangements to become more normalised and widely communicated over time. There is also a potential impact from National Theatre Wales’s business model in which ‘we make shows all over Wales so it’s not [as though] you are running a venue and everybody can stay home with their families’. This may be a reason why this trial did not have the impact the theatre had hoped for.

Structural Barriers

Trials at National Theatre Wales were limited by the fact that they have no more shows scheduled until 2018 so may consider making changes again as those projects begin: ‘we haven’t been able to participate in the trials as fully as we might have liked because we don’t have that many opportunities this year but it is good to be learning for future’.

Future Plans

Further, National Theatre Wales seeks to develop a strong connection with their freelance staff and frequently arranges freelance training that would normally only be available to employees. They can see PIPA playing a larger part in this training in the future so as to make provisions for people with caring responsibilities ‘a more explicit part of the culture’.

Northern Stage

PIPA Champion

Northern Stage planned to appoint a PIPA Champion or Champions in September 2017. They were initially hoping to appoint someone over July or August but staff changes meant this was delayed. When interviewed, they were unsure what form this post would take, perhaps one person or maybe a forum: 'We haven't finalised that yet.'

An initial candidate for the role has moved to a different theatre but their experience does indicate the kind of skills required for the role, as envisioned by Northern Stage: "She was part of the production team, an Assistant Producer. She had worked in the Technical Department and Administration. She had a good sense of SMs, companies coming in, techs, people on different contracts and that was a good overview. She also had to be admin or production because otherwise she wouldn't be a permanent member of staff".

Recruitment Statement

A new 'family friendly' employer sentence will be added to all new job descriptions once the new Northern Stage website is launched. The statement will sit directly below the Northern Stage equality statement and state: 'Northern Stage is a family friendly employer and we are proud to support PIPA. Our policies and practices are supported by Family Champions and all our employees can apply for flexible working and childcare vouchers'. Philippa McArdle (Executive Assistant) added that it was '[...] important for people to know we have these policies in place without people having to delve into job descriptions to find them or ask the question'. Clearly, such unambiguous statements also mitigate against potential workers with caring responsibilities self-selecting out of recruitment processes because they believe that roles will not be suitable for them.

Family Friendly Information

Northern Stage have started highlighting landlords who are happy to host families within their digs list. Some landlords have, apparently, been reluctant to make this statement for fear of losing other business, and would prefer that people came on a case-by-case basis. It also seems that landlords have often been happier to accommodate young babies than young families.

Northern Stage also have a welcome pack which has a family friendly section for artists or freelancers which includes ideas for days off or weekends; healthcare information; shopping; transport etc. This information has been researched by Philippa McArdle, a colleague in the Technical Department (who manages the digs list) and the Technical Manager who maintains the Welcome Pack.

Royal Court Theatre

Catherine Thornborrow (General Manager) was keen to emphasise that the Royal Court already had a number of childcare support practices in place so their trial was “just an extension of what we would do anyway. [We] always talk about needs’.

Partnership with Actors' Children's Trust (ACT) / Childcare Support

The Royal Court was made aware, through PIPA, of ACT and trialed establishing a relationship with them, so that they can easily refer any actor who might need support with childcare directly to them. In one specific case, the Royal Court sought to support an actor with a young baby who they wanted for a specific part. They inquired about the possibility of shorter rehearsal hours and these were not possible, but she was put in touch with ACT who offered support for childcare.

Stage Management Job Share

The Royal Court undertook a stage management job share arrangement for a weekend youth theatre production. The two stage managers were five weeks into the job share when they were interviewed. Rehearsals took place on Saturdays to accommodate the youth cast. The stage managers work two weeks on and two weeks off. They reported that, on the whole, it had proven successful so far although both mentioned that it required alterations to the theatre’s normal way of working. Both stage managers agreed that this production was unusual (involving only Saturday work and a long rehearsal process), and that adopting this model for other productions would be unrealistic. However, they did appreciate the opportunity – particularly as it allowed them to ‘keep their hand in the game’ when they might otherwise have slipped out of the industry while caring for children.

Stellar Quines Theatre Company

Reviewing Policies

The team at Stellar Quines reviewed and updated internal policies and communications to reflect the company's commitment to PIPA, which included adding a Caring Responsibilities line to access budgets, becoming a registered Breastfeeding Friendly Office through the BfN Breastfeeding Friendly scheme, and providing Childcare Vouchers.

PIPA Coffee Mornings

Rebecca Davis (Producer) joined a National Theatre of Scotland (NTS) PIPA coffee morning and with support from NTS approached partners to host similar coffee morning events in the East of Scotland. There was interest from Edinburgh's International Children's Festival, Women of the World Perth, Edinburgh Performing Arts Development and Edinburgh Festival Fringe.

Edinburgh Festival Fringe

Stellar Quines and Edinburgh Festival Fringe hosted a PIPA coffee morning during the Festival in August with a crèche. The crèche was an extended facility allowing parents/carers to join the coffee morning and also see a show. The coffee morning attracted a range of Fringe participants from around the world which meant a broad range of experiences were shared. Practical feedback and ideas were also generated of ways for the Fringe to support Parents/carers and individuals swapped contacts and support. From the success of this pilot Edinburgh Festival Fringe are keen to host a weekly coffee morning/crèche event throughout next year's festival.

Future Actions

Stellar Quines continue to advocate for PIPA, working with partners across the sector. The company is in conversation with the Federation of Scottish Theatre (FST) about hosting a PIPA knowledge sharing event on maternity/paternity legislation and facilitating a mentorship through FST's existing Step Up programme for parents returning to work or changing careers. They continue to pursue setting up a Human Resources Scottish Network and the creation of a Family Friendly Venue Touring Pack.

Theatre by the Lake

Accessible Castings

Theatre by the Lake were planning, at the time of interview, to hold a crèche for castings and have been actively communicating this provision to agents. Theatre by the Lake arranged a space with two rooms for castings, one for auditions and the other for childcare. Conrad Lynch (Artistic Director and Chief Executive) reported that PIPA put him in contact with a pop-up crèche and they were investigating the capacity that they would require. Depending upon numbers, they might only need a registered child-minder to manage the facility, or something more formal may be required. On this occasion, PIPA provided some funds to support this provision, but if it were to be undertaken in the future, Lynch noted, it could pose a significant financial concern as the additional room and staffing would mean doubling audition costs.

Alterations to Rehearsal Scheduling

Theatre by the Lake have also altered their rehearsal timings to accommodate people with caring responsibilities. They have offered a later start on Mondays and an earlier finish on Fridays to enable people with families away from Keswick to have full weekends with them. They have also announced their intention to move some rehearsals away from Keswick to make them more accessible, but the decision to conduct some rehearsals in London has led to some criticism in the press for reinforcing the London-centric bias in the theatre. This is not the only example of unintended consequences of altering practices to support people with caring responsibilities that we discovered and underlines the need for sustained work in this area to address complex systemic problems such as this.

Assessing Barriers to Working

Lynch was intending, at the time of interview, to launch a survey about the choice to come to Theatre by the Lake. He believes that many actors consciously do not audition for the theatre because they believe that given its location it would not be a viable option with children. He is keen to discover if there is a model that would make this easier. Conrad believes that Theatre by the Lake have a unique issue in being unable to attract particular actors into their work: 'Because of where we are we don't have a resident acting population, only six or seven actors live locally. This is probably not the place to do it and we have a challenge, particularly in attracting women in their thirties and forties. They won't come and do their roles with us because of their childcare'. Theatre by the Lake were, however, employing a single parent on a short contract for whom they provided childcare, in the form of babysitting services so that their children could visit during the weekend. Nonetheless, Lynch's appreciation of the challenges for some actors in working at this theatre reinforces the need both for good data about measures that will support people with caring responsibilities and effective communication between theatres and potential employees, that the theatre's planned survey was seeking to achieve.

Stage Two: Further Challenges and Barriers to Organisational Change

Theatres commonly reported that drives to improve support for people with caring responsibilities were hampered by resource constraints: organisations that are already attempting to deliver ambitious projects in a context of constrained funding do not always have the capacity to take on more work. It also became clear that decision-making structures can be slow to respond to new initiatives, particularly in larger organisations where such structures are necessarily more extensive. We have also discovered, however, that barriers can be put in place by assumptions. People are commonly excluded from opportunities to work because others assume that the work in question will not be either attractive to them or possible for them to undertake. Equally, people self-select out of work because they assume that it will be incompatible with their caring responsibilities.

On the other hand, we have seen that, by a combination of advertising their willingness to engage with the challenges faced by workers with caring responsibilities and building opportunities for these discussions into communication processes, organisations can work to shift their own assumptions and those of their employees and potential workers. Predictably, it has been a common theme of discussions around organisational change that the engagement of senior management teams and theatre organisations' boards has been crucial to success. Anecdotally, it has also been frequently reported that senior managers and board members are much more likely to be willing to engage with these initiatives if they have or have had caring responsibilities themselves. Since we have shown that women are much more likely to identify as primary carers, it follows that equalising gender representation at the highest levels of organisations is likely to be an effective way of removing barriers to organisational change with regard to people with caring responsibilities.

We have also found that the complex, multiple processes involved in the running of a theatre, and the wide range of stakeholders with whom theatres engage, can function either as barriers to change, or as complicating factors in the process of achieving change. The complex interactions between working processes in theatres mean that altering one aspect of an organisation's work has consequences for other aspects of its operations, which are not always easy to predict. These interacting processes will also have developed over a long period of time, and will not usually have been explicitly designed. Rather, they tend to have emerged from a gradual evolutionary process that can be difficult to disentangle. That difficulty also forms a barrier to change.

Stage Two: Evaluation

Stage two was intended to address the eight key themes highlighted by the interim report produced after stage one of the project. This section, therefore, briefly evaluates the trials conducted during stage two against these challenges.

- 1. Frequently inadequate notice for auditions and/or rehearsals to allow childcare to be arranged**

We have seen evidence of the positive impact of increased time to consider offers of employment and to prepare for work before the start of a contract, and very positive responses to approaches to recruitment that signal theatres' willingness to engage with the needs of people with caring responsibilities, including offering adequate notice.

- 2. Shortage of flexible/last minute childcare provision**

This issue was explored by a separate Childcare Needs Assessment, which found that ad hoc childcare provision is a popular solution to this challenge, but that there was still considerable work to be done in relation to logistics and liability as well as funding. The research showed that performing arts workers would not be able to afford standard UK childcare fees and any provision would need to be heavily subsidised. The conclusion of the needs assessment is that further research and partners are required to explore the viability of flexible/last minute childcare provision.

- 3. Work schedules are often structured in ways that exclude parents and carers**

We have seen successful trials of reduced core hours and flexible scheduling for rehearsals. We have also seen an alteration to one theatre's conditions of employment for all staff to make work more accessible to parents and carers. Although the relatively short timescale of this project meant that alterations to scheduling were not easy to trial, organisations have signaled their willingness to explore these issues further. We recommend further work in this area building on the achievements of this project.

- 4. Lack of support for self-employed parents and carers**

Partner theatres have successfully trialed the inclusion of questions about caring responsibilities in the contracting process for self-employed people, and in Equal Opportunities Monitoring forms, and have offered extra support to self-employed workers in the form of: free crèches for some meetings and events, some limited financial support, space for childcare within the building, and establishing contact with childcare providers and external sources of financial support.

- 5. Shortage of job-share/part-time opportunities to facilitate return to work for creatives and production team**

Partner theatres have begun explicitly to advertise their willingness to offer flexible working and job-share arrangements.

6. **Lack of mechanisms for enabling hidden carers to be identified and supported.**

and

7. **Need for more proactive engagement *by employers* to identify and address parents and carers' needs.**

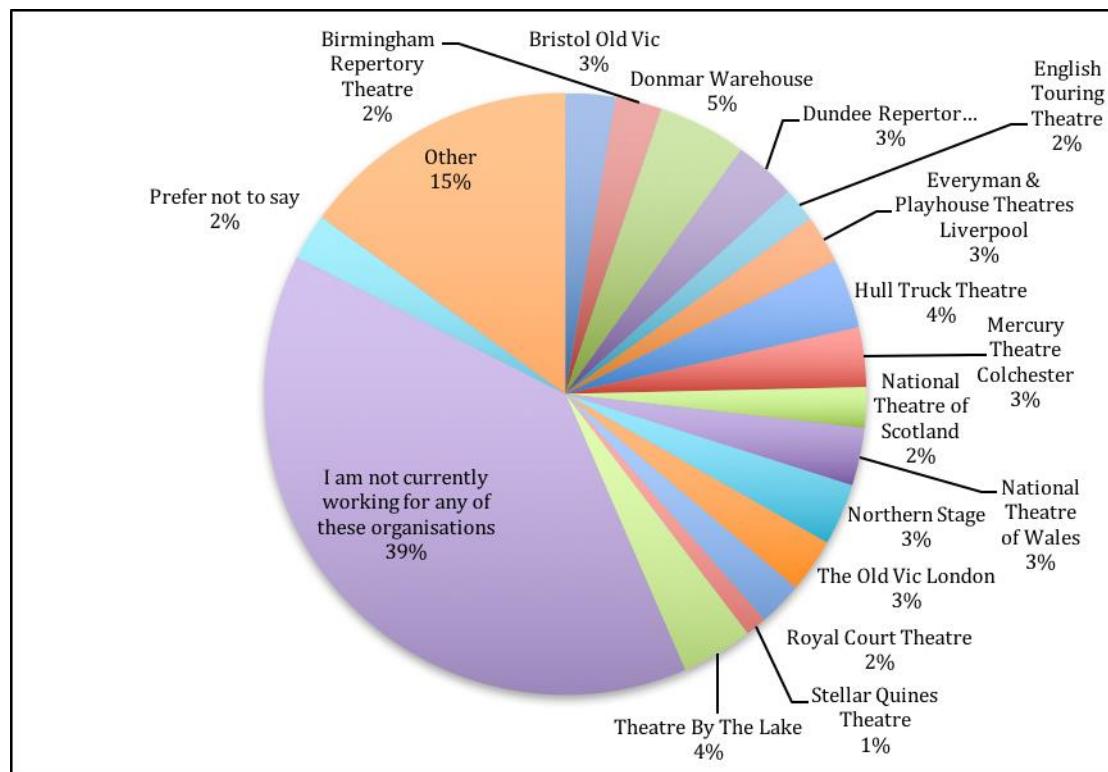
Partner theatres have included questions about caring responsibilities in contracting, review and appraisal processes and equal opportunities monitoring. They have appointed 'PIPA Champions' so as to promote a more open approach to the subject of caring responsibilities and enable those workers who want to disclose them to do so openly.

8. **Shortage of career development and networking opportunities for parents and carers.**

Partner theatres have begun to host auditions, interviews, career development and networking events that are accessible to parents and carers, often with free childcare provided. They have also offered mentoring support and have supported the development of external networks of people with caring responsibilities.

Appendix: Full Analysis of Survey Responses

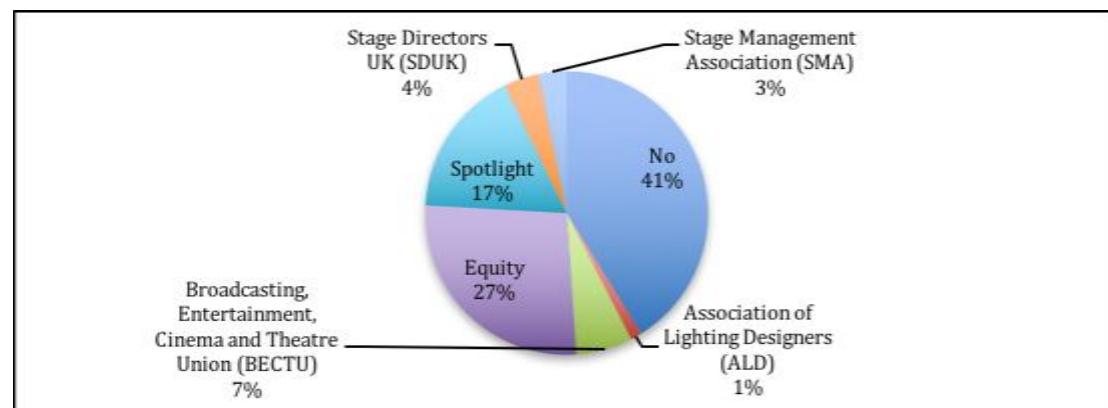
(Q1) Which of the following theatre organisations are you currently working for?



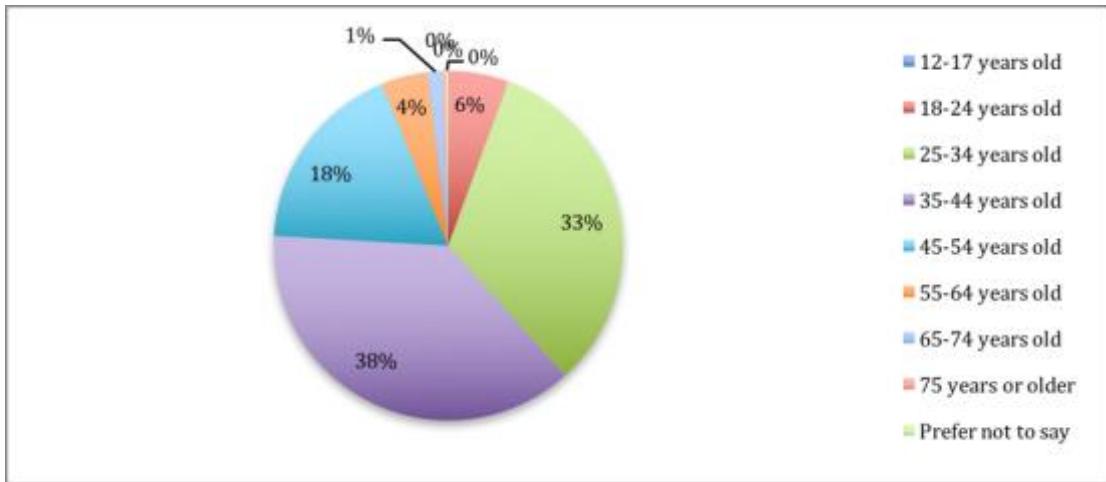
Employees or freelancers working with PIPA Consortium Members accounted for 43.48% of the respondents, with a further 39% reporting that they do not currently work for any of these organizations (this will include respondents who are currently not working in any capacity) and 15% who reported that they are working for other organizations. The questionnaire received, on average, between 20 to 30 employee/self-employed respondents from each consortium member.

(Q2) Are you currently a member of / affiliated to any of the following organisations?

429 respondents (41%) said that they were not members of/ affiliated to any of the listed organizations. Of those who were affiliated, Equity was the most popular with 281 respondents (26.99%) holding membership. A further 176 respondents (16.91%) were members of Spotlight.

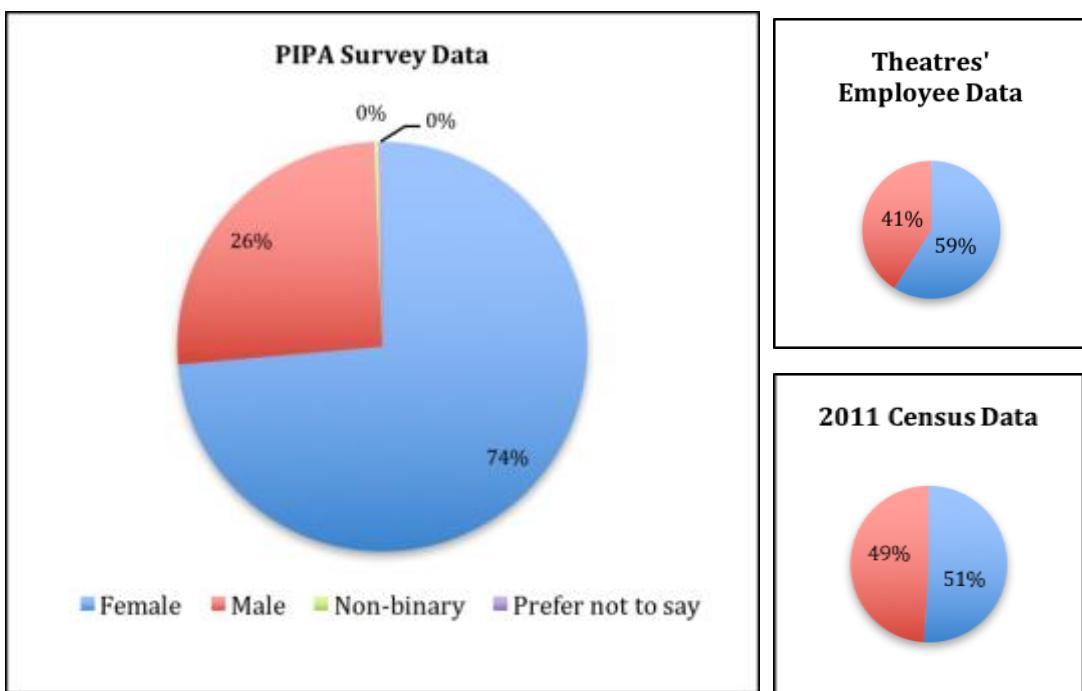


(Q3) What is your age?



The questionnaire respondents represented a relatively good spread of working-aged individuals. The majority (70.3%) were aged between 25 and 44 years old. 32.71% were aged between 25 and 34 years old and 37.59% were aged between 35 and 44 years old. However, people over 55 were not well represented – accounting for only 6.02% of respondents.

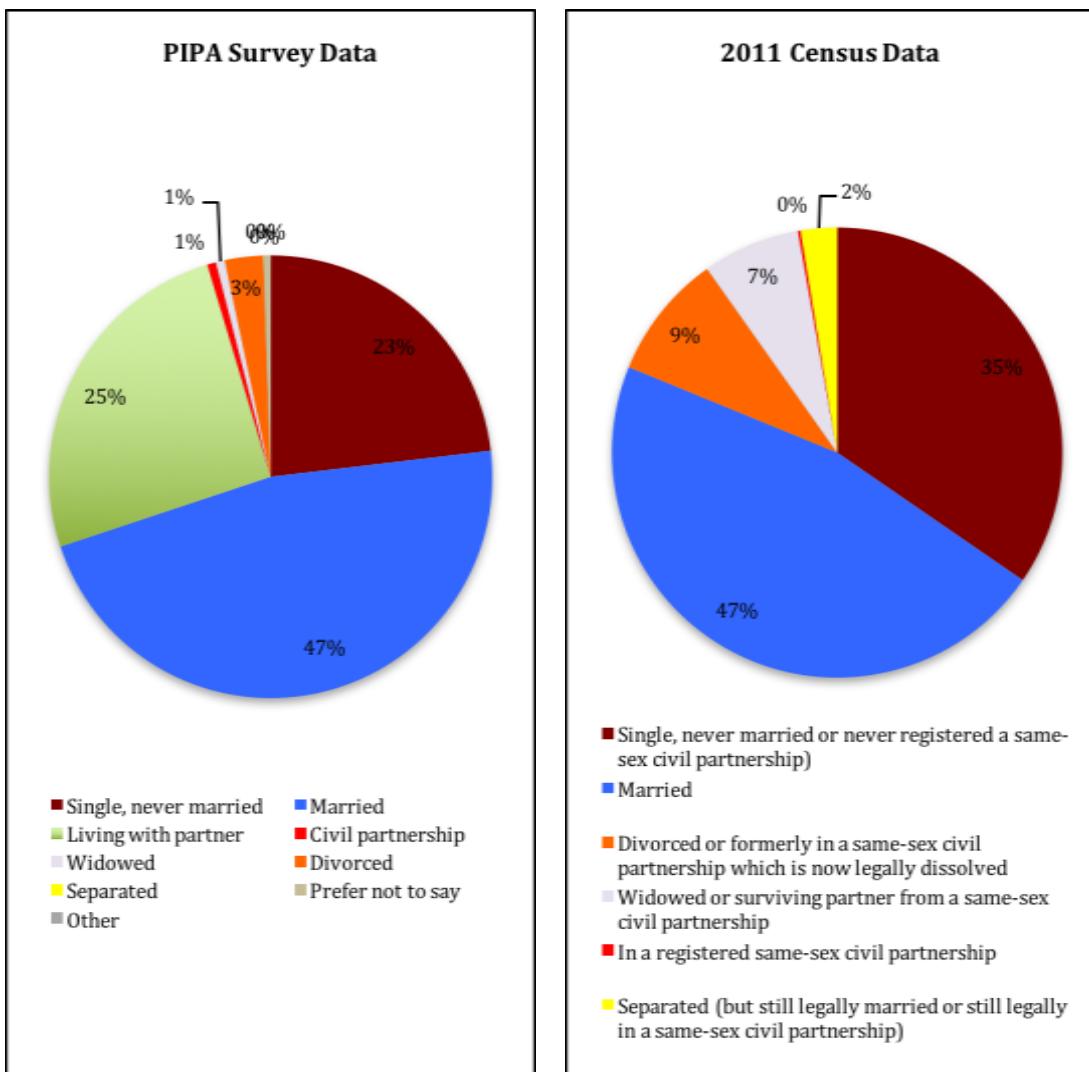
(4) What is your gender identity?



Questionnaire respondents were substantially more female (74%) than the population as a whole (only 51% of the population recognized their gender as female within the 2011 census¹), and more female than the recorded staff of PIPA consortium members (59% female).

¹<https://www.ons.gov.uk/peoplepopulationandcommunity/populationandmigration/populationestimates/bulletins/2011censuspopulationestimatesfortheunitedkingdom/2012-12-17>

(Q5) What is your marital status?

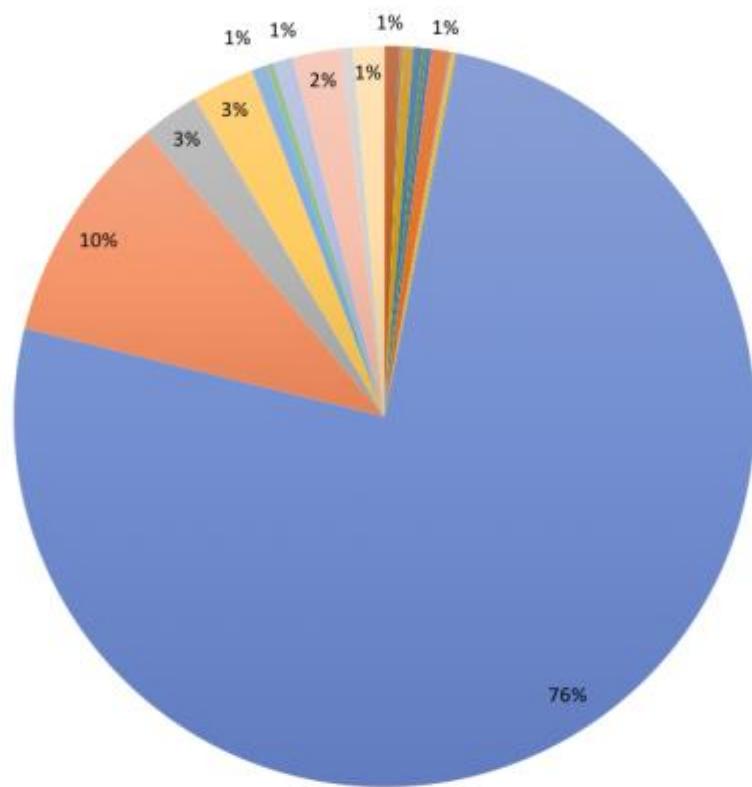


Questionnaire respondents were broadly in line with 2011 census data² in relation to marital status, although fewer were likely to be divorced or widowed (3.44% of questionnaire respondents reported falling into this category in comparison to 16% of 2011 Census Data respondents³). This most likely reflects the comparative youth of the sample. The majority of respondents were either married (47%) or living with their partner (25%), while a further 23% were single, never married.

²<https://www.ons.gov.uk/peoplepopulationandcommunity/populationandmigration/populationestimates/bulletins/populationestimatesbymaritalstatusandlivingarrangements/2015-07-08>

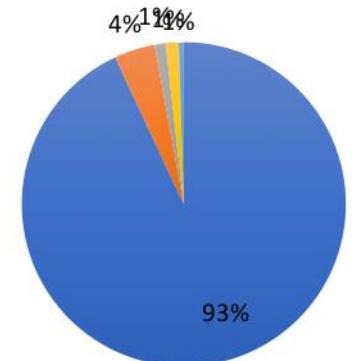
³ 2011 Census data does not record data on respondents 'living with partner'. Civil partnerships were only introduced in 2011 so will not be representative of current figures.

(Q6) How do you describe your ethnicity?

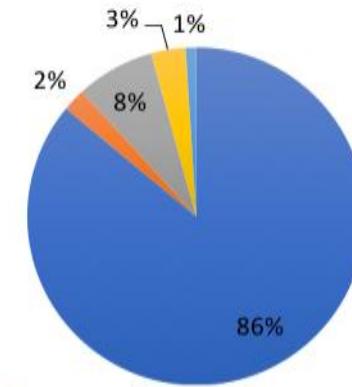


- Bangladeshi
- Indian
- Pakistani
- British Asian
- Any other Asian background
- African
- Caribbean
- Black British
- Any other black background
- Chinese
- British Chinese
- Any other Chinese background
- White British
- White European
- White non-European
- Other white background
- White and Asian
- White and Black African
- White and Black Caribbean
- Any other mixed background
- Any other ethnic background
- Prefer not to say

PIPA Survey Data by 2011 Census Categorisation



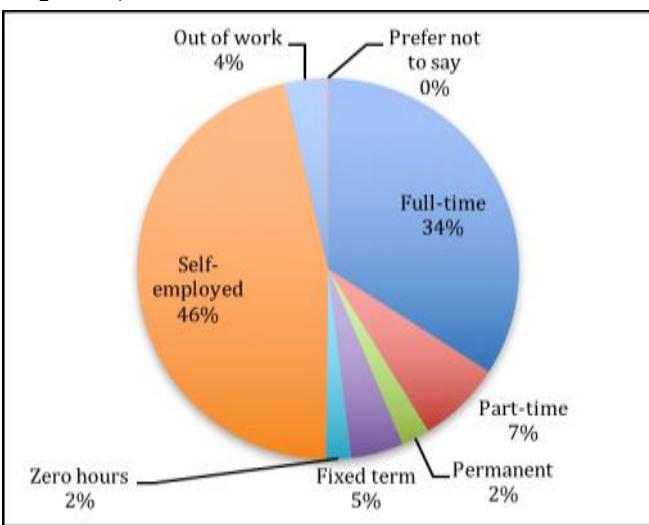
2011 Census Data



Questionnaire respondents overwhelmingly described their ethnicity as white (76% 'White British' and a further 10% were 'White European'). This recognizes a 7% difference to the ethnicity of the general population, as recorded by 2011 Census data*. The biggest discrepancy is in the representation of British Asian people – demonstrating a 6.4% difference between the PIPA questionnaire findings and the 2011 Census data (1.1% and 7.5% respectively). This is in line with the findings of research focusing on the diversity of people working in the arts.

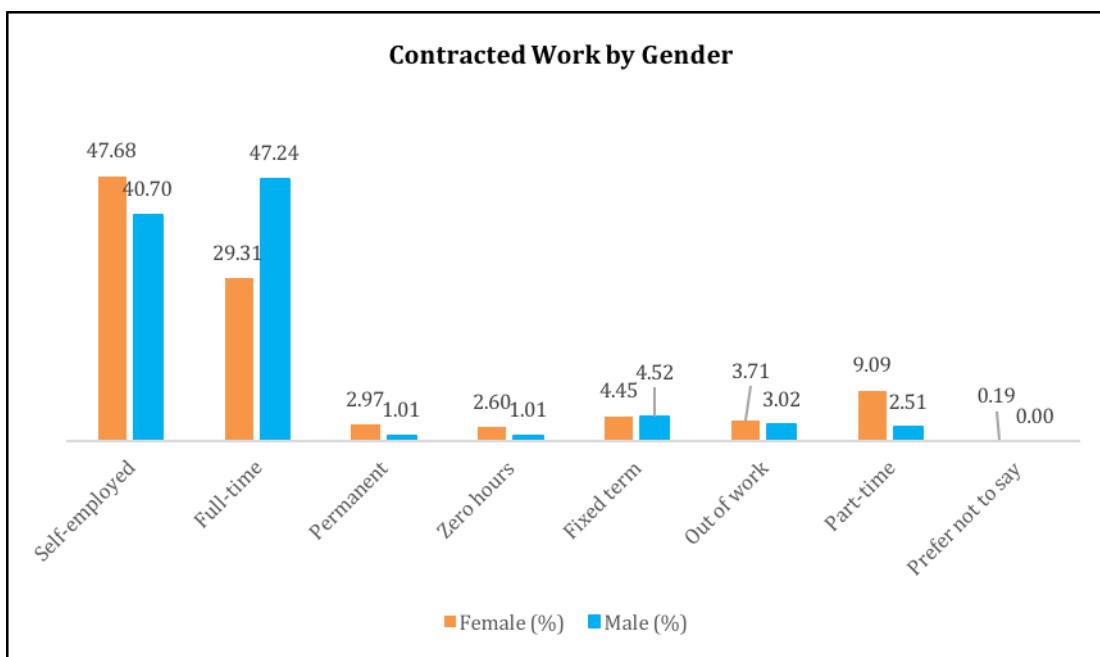
* <https://www.ons.gov.uk/peoplepopulationandcommunity/culturalidentity/ethnicity/articles/ethnicityandnationalidentityinenglandandwales/2012-12-11>

(Q7) What contract are you working under? (Please tick as many boxes as required)



Results from the questionnaire once again show a spread of forms of work or contract being undertaken by respondents although two forms of work dominate - full-time employment (34%) and self-employment (46%). The number of self-employed respondents is above the national average. Nationally, the share of self-employed people in total employment between January & March 2016 was only 14.87% and here we see that 45% of respondents were self-employed.⁴

Self-employment is growing nationally. The level of self-employment in the UK increased from 3.8 million in 2008 to 4.6 million in 2015,⁵ suggesting the research findings are ahead of a national trend towards self-employment.



Dividing these findings on a gender basis, it is worth noting that there are 6.98% more female self-employed respondents than male and 17.93% more men in full-time employment than women. Similarly, there are 6.58% more female respondents in part-time work (more than three times as many as men). This data would suggest that, within the theatre, men are more likely than women to be employed full-time and women are

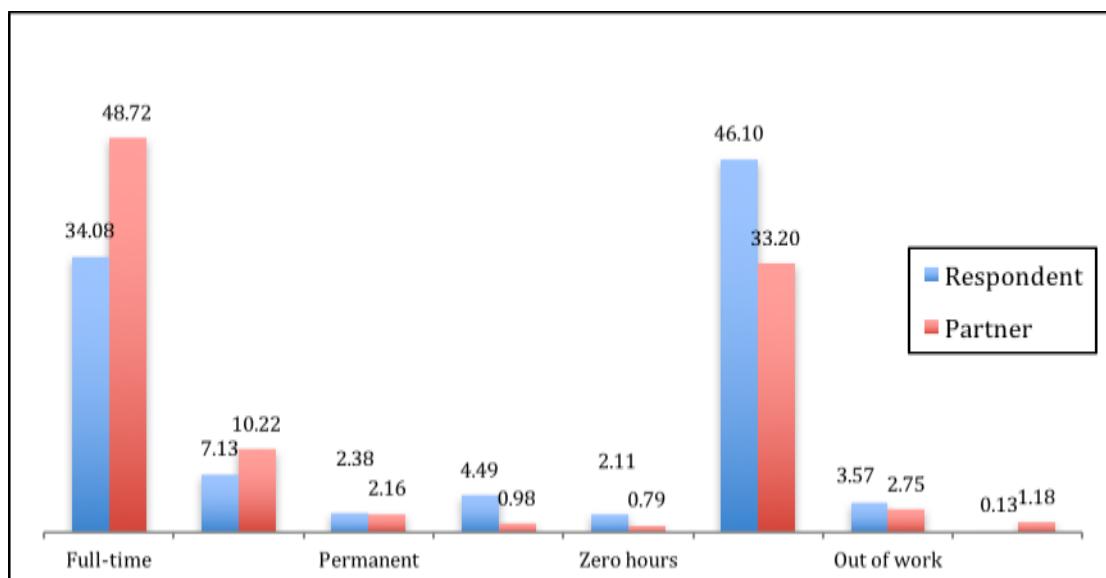
⁴ <https://www.ons.gov.uk/employmentandlabourmarket/peopleinwork/employmentandemployeetypes/articles/trendsinselfemploymentintheuk/2001to2015>

⁵ <https://www.ons.gov.uk/employmentandlabourmarket/peopleinwork/employmentandemployeetypes/articles/trendsinselfemploymentintheuk/2001to2015>

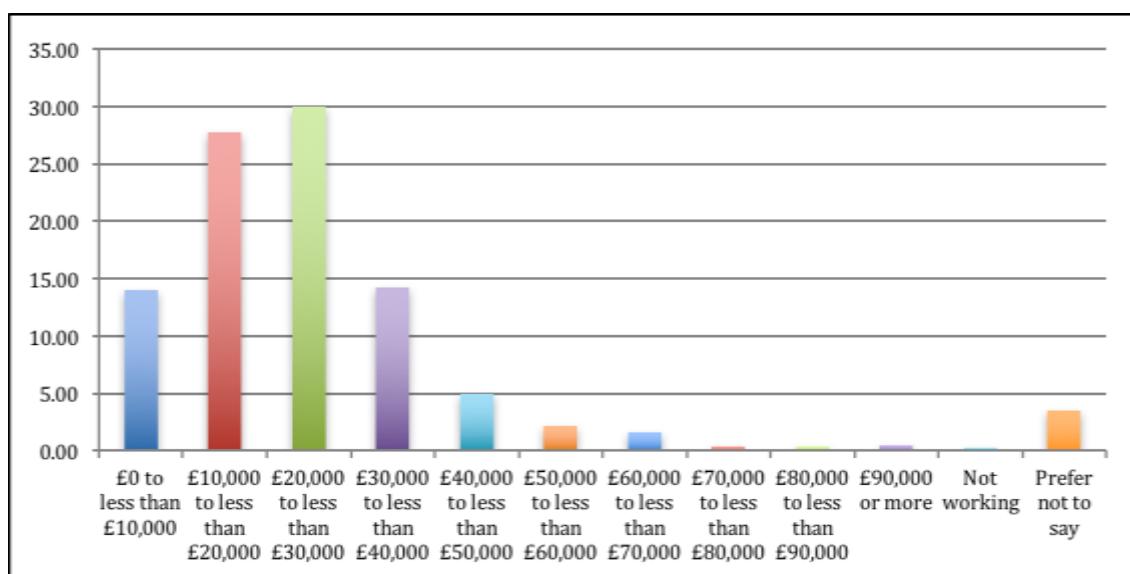
much more likely to be part-time. In this respect, it is important to note that current support for employees is steered towards employed, full-time workers (who are more likely to be men and therefore hold less childcare responsibilities).

(Q8) If you live with your partner, what kind of contract is your partner working under? (Please tick as many boxes as required)

In placing the form of contract of a respondent against that of their partner there is a noticeable difference between those in full-time work and self-employment. Partners of respondents are 14.64% more likely to be in full-time employment than respondents. Meanwhile, Respondents are 12.9% more likely to be self-employed.



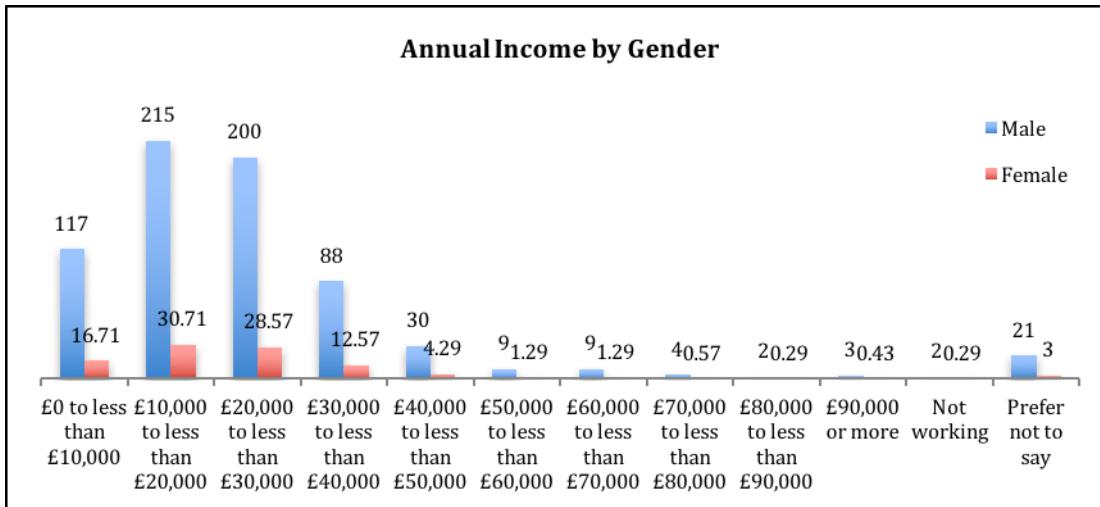
9) What is your personal annual income?



Income among questionnaire respondents was slightly lower than the average salary. The average salary in the UK for the tax year ending 5 April 2015 was £27,600⁶, which would

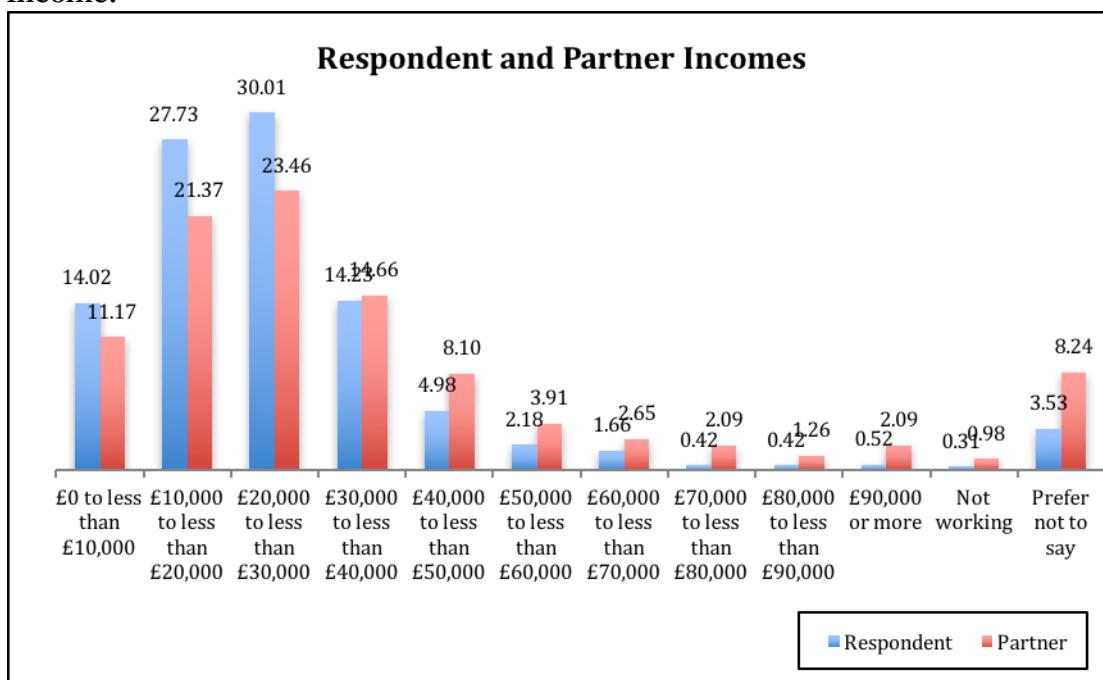
⁶<https://www.ons.gov.uk/employmentandlabourmarket/peopleinwork/earningsandworkinghours/bulletins/annualsurveyofhoursandearnings/2015provisionalresults#tab-Main-points>

fall into the most common category on this graph. But as income increases, the curve of questionnaire respondents drops off more quickly than a standard deviation would. Respondents are therefore likely to be earning less than the national average, worth noting, for example, when considering the costs of childcare.



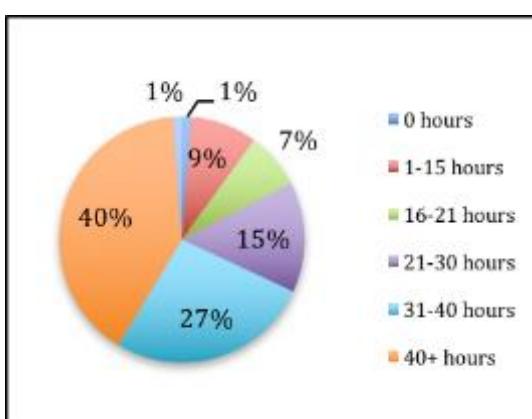
When gender is considered against annual income some interesting results can be found. Women are significantly more likely to earn from £0 to £20,000. 16.71% of women earn £0 to £10,000 as contrasted to 5.58% of men and 16.7% of women earn £10,000 to less than £20,000 in contrast to 19.92% of men. However, this situation changes from £20,000 upwards. 35.06% of men earn £20,000 to less than £30,000 in contrast to 28.57% of women and 18.33% of men earn between £30,000 to less than £40,000. Taking into account all figures, 68.92% of men are likely to earn £20,000 or more in contrast to only 49.29% of women. While not unrepresentative of the national inequality in income between men and women, this does demonstrate the particular difficulties faced by women within this work environment. Within the context of this research this is a vital statistic. For example, many respondents reported that they decided not to return to work or change the nature of their work based upon the fact that their partner earned more than them. As these findings demonstrate this clearly represents a gendered decision.

(Q10) If you live with your partner, what is your partner's personal annual income?



Interestingly, in placing the income of a respondent against that of their partner it is clear that there is a certain degree of correlation between the two. It is worth noting, however, that the highest common income levels (from £0 to £30,000) for respondents are higher than those of partners (6.36% more respondents earn £10,000 to less than £20,000 and 6.55% more respondents earn £20,000 to less than £30,000). However, while it has been noted that there is a dramatic fall in income among respondents from £30,000 upwards, incomes of partners tend to be slightly higher. For example, there is a 1.54% difference between partners and respondents earning £90,000 or more; a 1.67% difference between partners and respondents earning £70,000 to less than £80,000; and a 3.12% difference between partners and respondents earning £40,000 to less than £50,000.

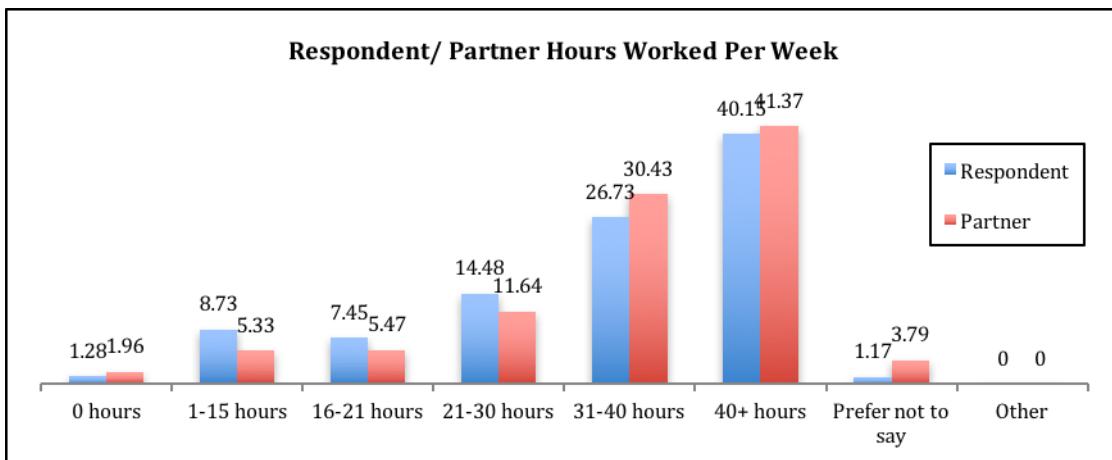
(Q11) How many hours per week have you worked, on average, in the last 6 months?



40% of respondents reported that they worked over 40 hours per week. According to the Office of National Statistics (ONS) the national average hours per week for September to November 2016 was 31.9 per week⁷. This places a significant number of respondents above the national average and demonstrates the workload expected of theatre workers - an important point to recognize when considering the need for childcare during working periods.

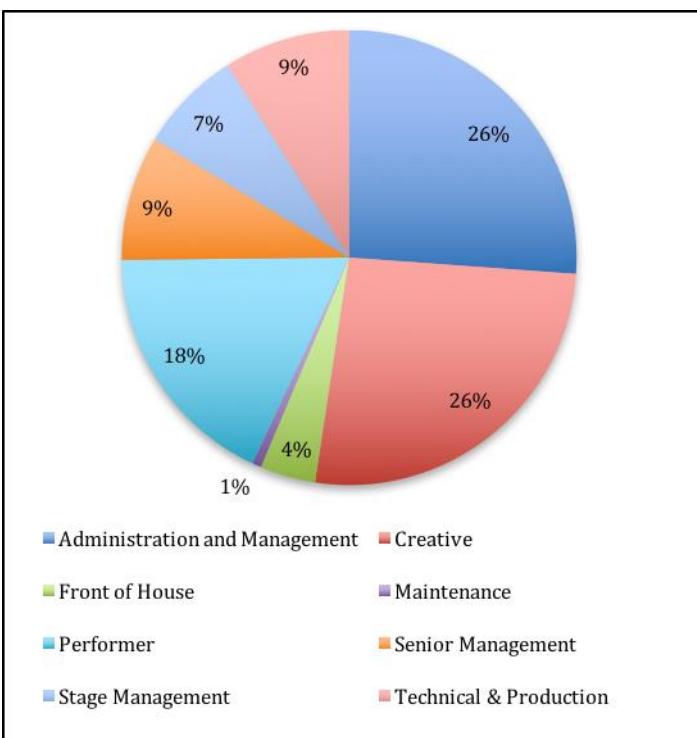
⁷<https://www.ons.gov.uk/employmentandlabourmarket/peopleinwork/employmentandemployeetypes/bulletins/uklabourmarket/jan2017#actual-hours-worked>

(Q12) How many hours per week has your partner worked, on average, in the last 6 months?



Questionnaire results found a relatively tight correlation between hours worked by respondents and their partners. Most partners tend to work 31 or more hours per week (71.8%). Noticeably, 3.7% more partners work 31-40 hours per week than respondents – perhaps representing the national average (identified above) to a more significant degree than those working within the theatre. It is also worth noting that the number of respondents working less than 30 hours a week is higher than that of partners. For instance, 3.7% more respondents work 21-30 hours per week than partners and 3.4% more respondents work 1-15 hours per week.

(Q13) Which area of work best describes your position?

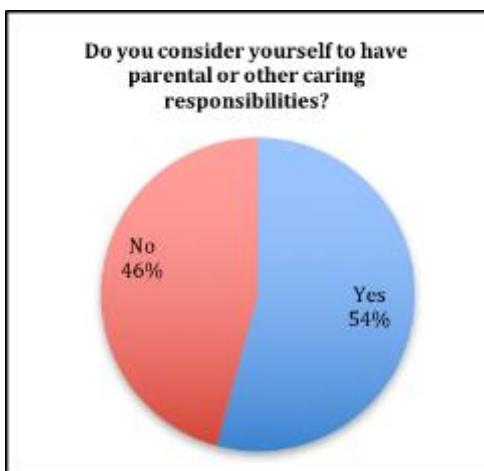


While all the recognized roles were represented within the questionnaire, maintenance (1%) and front of house (4%) staff only account for a small number of respondents. This may well reflect the fact that those working in these areas are more likely to be agency staff working a flexible shift pattern and that they may not therefore identify themselves as ‘working in theatre’. Performers (18%), stage management (7%) and technical/production (9%) staff are perhaps also under-represented against ‘creatives’ (26%) and ‘administration and management’ (26%). This may reflect some narratives about

the perceived relevance of this study to self-employed people.

(Q14) Do you consider yourself to have parental or other caring responsibilities? /

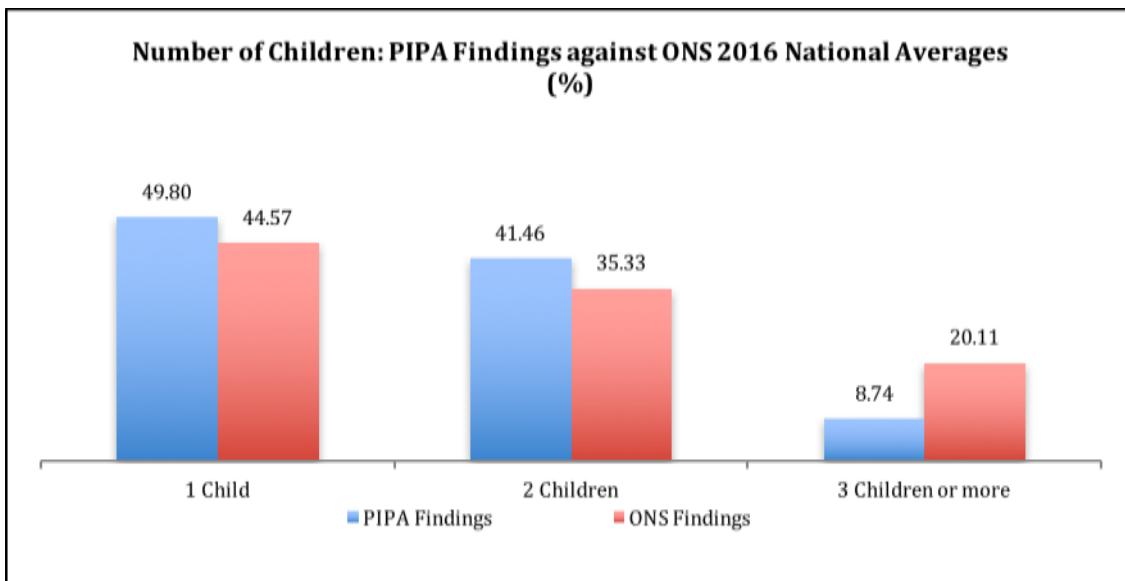
(Q15) Do you have children?



Out of 964 respondents, 523 (54%) reported that they had some form of parental or other caring responsibilities. Of those respondents who reported having some form of parental or other caring responsibilities, 493 had children and a further 30 had other caring responsibilities. According to Carers Trust an estimated 10% of the UK population are carers⁸. This contrasts with 3.1% of respondents within the survey. While this is not unexpected given the emphasis upon childcare within the questionnaire call-out it is important to also recognize the effect of other forms of care that

performance art workers face. It is particularly important to note as it also highlights a further gender issue within the findings. According to Carers Trust, out of the UK's carers, 42% of carers are men and 58% are women. As such, it is further evidence of the disproportionate responsibility placed upon women as carers with the subsequent consequences this can have upon carer progression.

(Q16) How many children do you have?

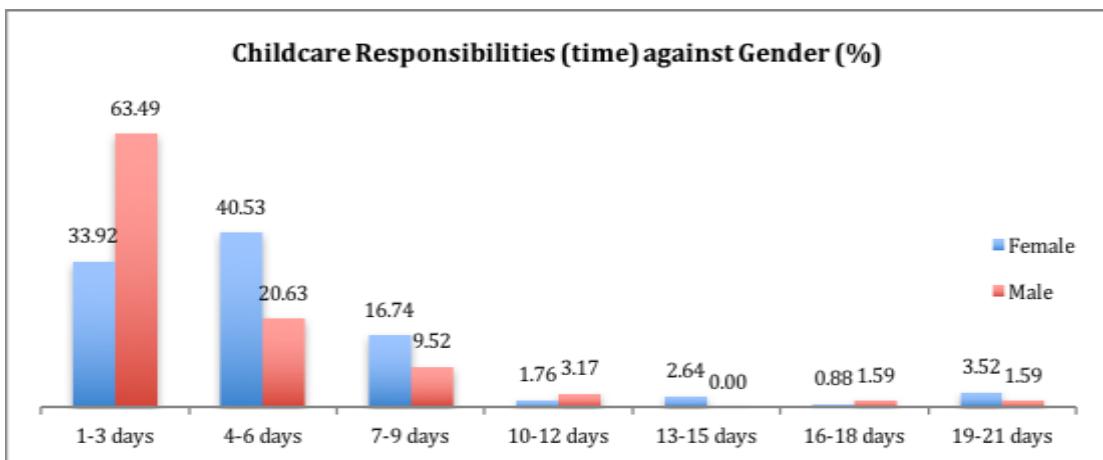


The majority of questionnaire respondents with children had either one (49.80%) or two (41.46%) children. This roughly corresponds with ONS findings for 2016⁹, in which it was estimated that 44.57% of families had one child and 35.33% had two. It is worth noting, however, an 11.37% difference between the number of questionnaire respondents (8.74%) with 3 or more children and the national average (20.11%).

⁸ <https://carers.org/key-facts-about-carers-and-people-they-care>

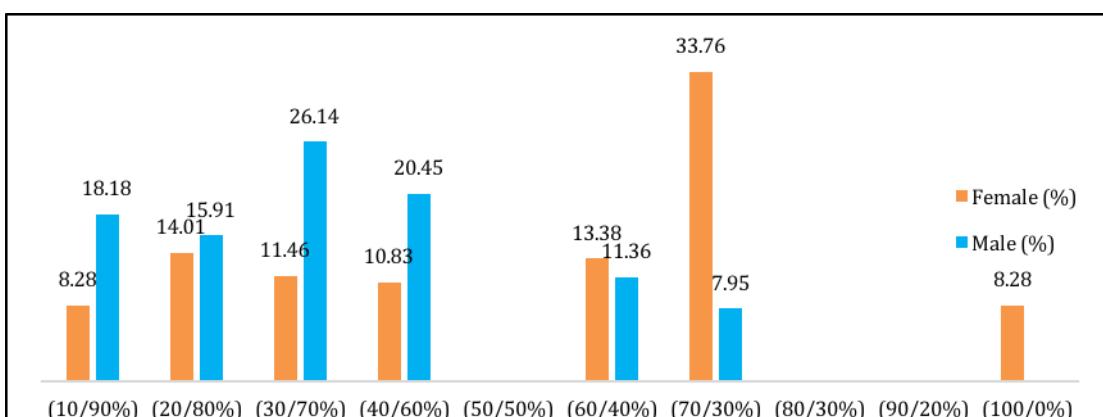
⁹ <https://www.ons.gov.uk/peoplepopulationandcommunity/birthsdeathsandmarriages/families/datasets/familiesandhouseholds> [PIPA figures were adjusted to conform to ONS categorization.]

(Q17) What are your childcare responsibilities in a regular week? Please mark whichever options best represent the times when you are either directly responsible for providing care or have to arrange childcare, excluding a) any time that your child would be in school during term-time, b) any time that your child would be in nursery under the free childcare scheme (i.e. usually 15 hours per child per week), and c) days at the weekend (unless they are regularly working days). NB: If you have more than one child, please give us a total number of child/hours, i.e. 2 children for 1 full day = 2 full days



Placing childcare responsibilities, in relation to time, against gender presents some particularly interesting results. Primarily it demonstrates the disproportionate distribution of childcare responsibilities between men and women among respondents. 63.49% of male respondents with children reported that their childcare responsibilities accounted for roughly 1-3 days per week. Only 33.92% of women fell within this category, with their responsibilities predominantly represented within the 4-6 days (40.53%) and 7-9 days (16.74%) categories.

(Q18) If you are living with a partner, how is your childcare normally divided between you? (You / Partner %)

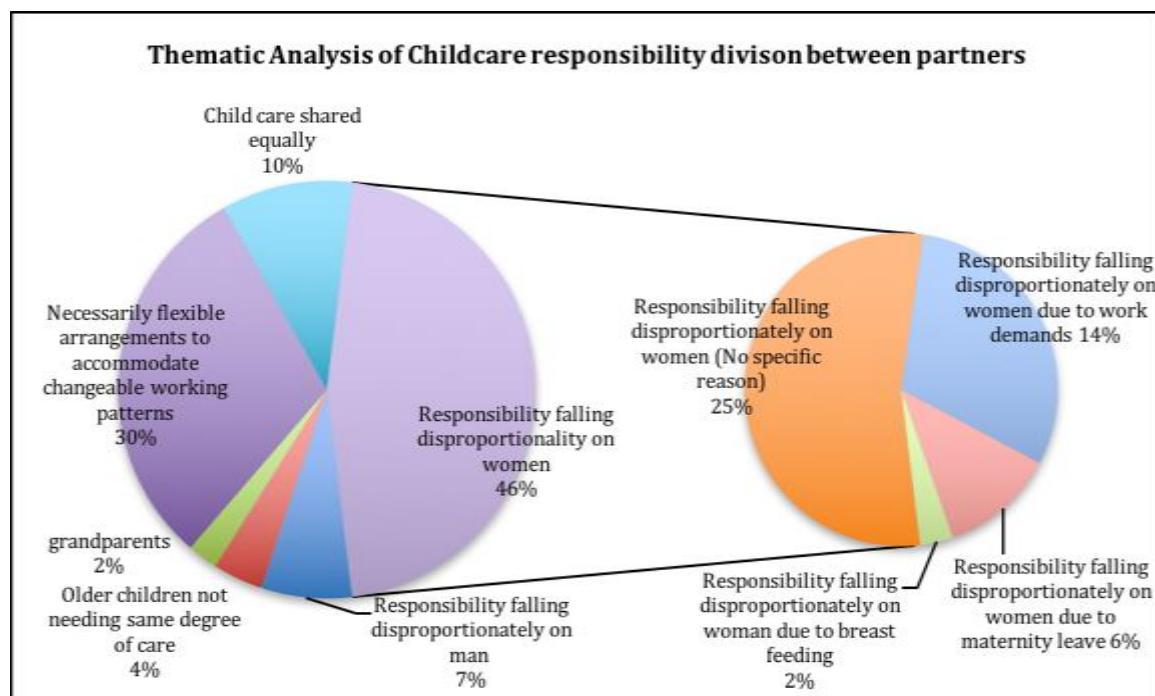


Findings from question 18 further demonstrate the disproportionate distribution of childcare responsibilities between men and women working within the Performing Arts.

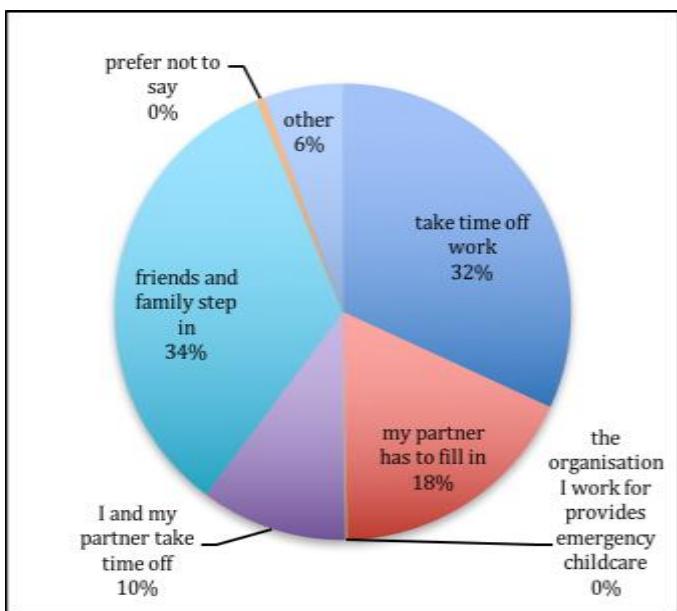
Most specifically, it can be noted that roughly twice as many men as women reported doing 10% of the childcare and almost twice as many men as women reported doing 30% and 40% of the childcare. Four times as many women as men reported doing 70% of the childcare and only women reported doing 100% of the childcare.

From these findings it can be suggested that women working in theatre are much more likely to be taking a substantially larger share of childcare responsibility than men working in theatre, and where childcare is shared, and even when it is relatively evenly shared, men who work in theatre are much more likely to identify as having a smaller responsibility than women working in theatre are. It's important to note that where men are evidently usually the beneficiaries of this inequality, in a minority of cases they also suffer from it in that they report that the assumption that they will not have caring responsibilities, even when it is known that they have children, and (in the case of some performers) being advised not to mention caring responsibilities at interviews for fear of either creating an impression of limited availability or appearing less masculine than they otherwise would.

Thematic analysis of comments stemming from this question further illustrates previous observations. 46% of comments from respondents contained references to the responsibility falling disproportionately on women while only 7% of comments referred to the responsibility falling disproportionately on a man and only 10% refer to childcare being shared equally. It is also worth noting the high number of comments referring to the need for flexible arrangements in relation to childcare in order to accommodate changeable working patterns – again highlighting the particular difficulty of working unpredictable hours while also confronting childcare needs.



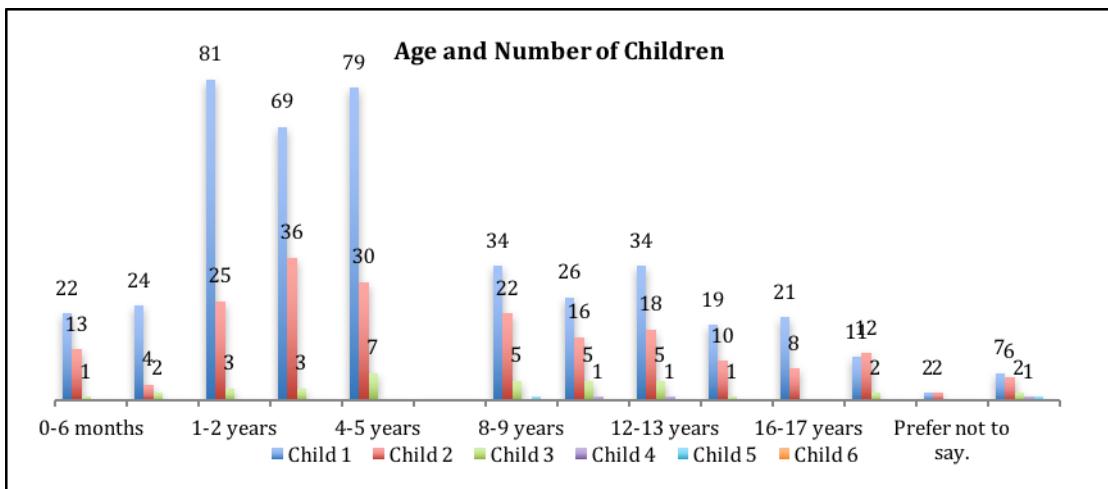
(Q19) In the event that your regular childcare solution was unexpectedly not working what would you do?



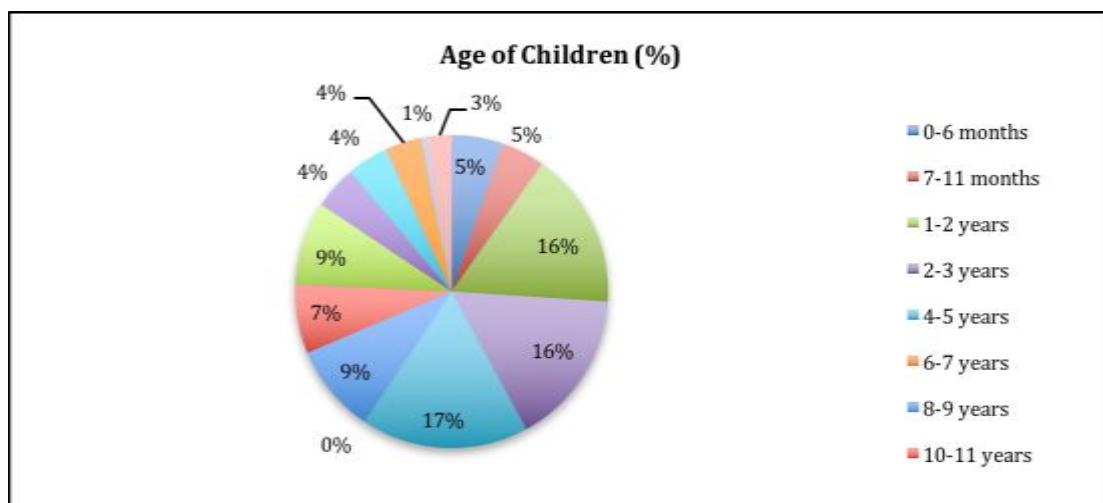
As will become evident within later questions, social advantage can be a key benefit in supporting parents working within the performing arts. 34% of respondents said that friends and family would step in in the event that their regular childcare solution was unexpectedly not working. A further 32% of respondents said that they would have to take time off work if their childcare solution stopped working. This clearly illustrates parents dependence upon the smooth running of their childcare provider but also

demonstrates the consequences if childcare provision falls through. But, as will become clear in later findings it also raises the issue of discussing care needs. Later findings demonstrate many carers are reluctant to discuss their needs. In the event that carers need to take time off (as 32% have indicated they do) this becomes a serious issue.

(Q20) How old are your children?



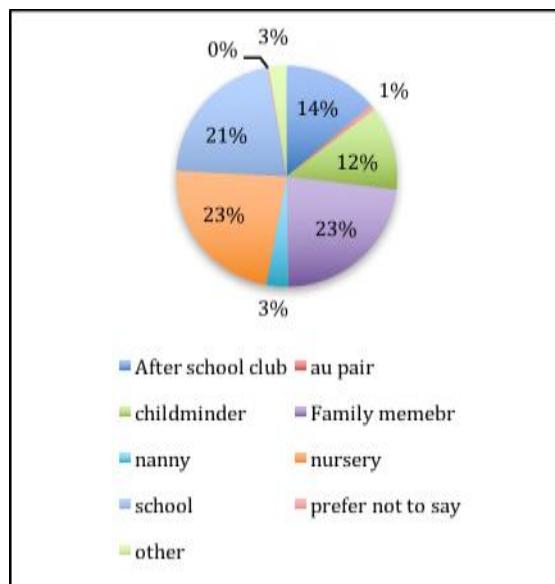
Respondents are most likely to have one or two children (predominantly one child) between the age(s) of 1 and 5 (children aged between 1 and 5 years account for 49% of all respondent children). As noted within responses to Question 16, the number of respondents with one or two children corresponds to ONS findings¹⁰, however, there is a significant difference between the number of respondents with three or more children (8.74% of respondents had 3 or more children in contrast to the national average of 20.11%¹¹). While having fewer children could be considered to place less responsibility upon those working in the performing arts, it is worth noting the age of those children. While receiving some support for nursery or other childcare support through schemes such as the 2 and 3 year-old Free Early Education Entitlement (FEEE) initiatives, children of this age are not yet in full time education and are far less likely to be in full-day care throughout the week. The connection between the numbers of single children in this age group would suggest there are a significant number of ‘first-time’ parents under significantly more pressure and in need of the greatest childcare support.



(21) What regular fixed child care do you have in place?

The data shows that respondents are using a fairly wide range of childcare solutions, but it is notable that the most flexible forms of care (nannies and au pairs) are hardly used, and other family members are frequently relied upon. Narrative comments suggest significantly so:

- “[It] requires flexibility and the help of family and friends.”
- “We have very understanding grandparents!”
- “I use family to help but it's not easy to organise.”

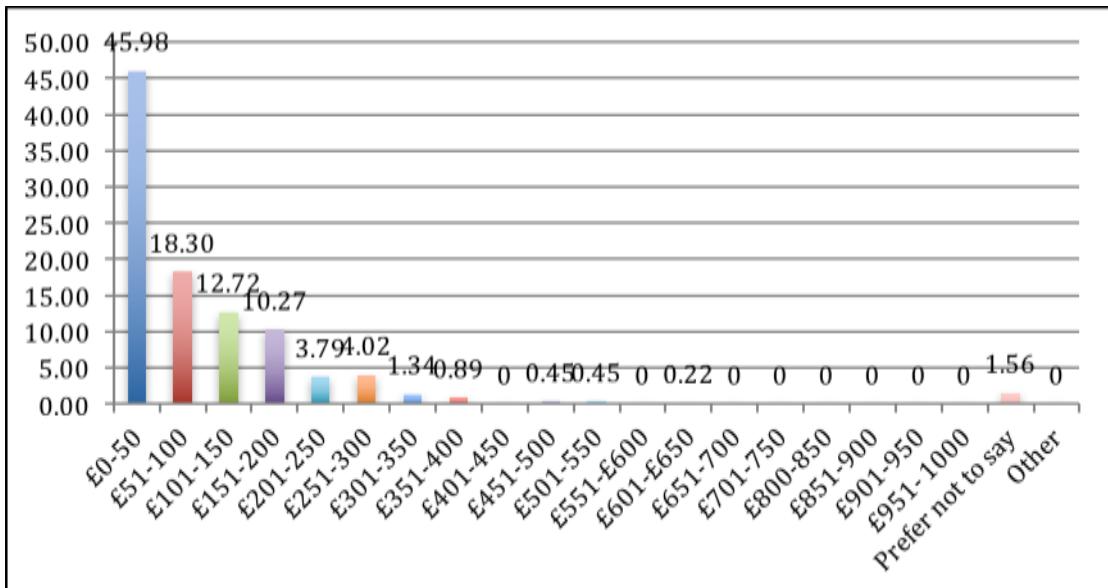


¹⁰<https://www.ons.gov.uk/peoplepopulationandcommunity/birthsdeathsandmarriages/families/datasets/familiesandhouseholds>

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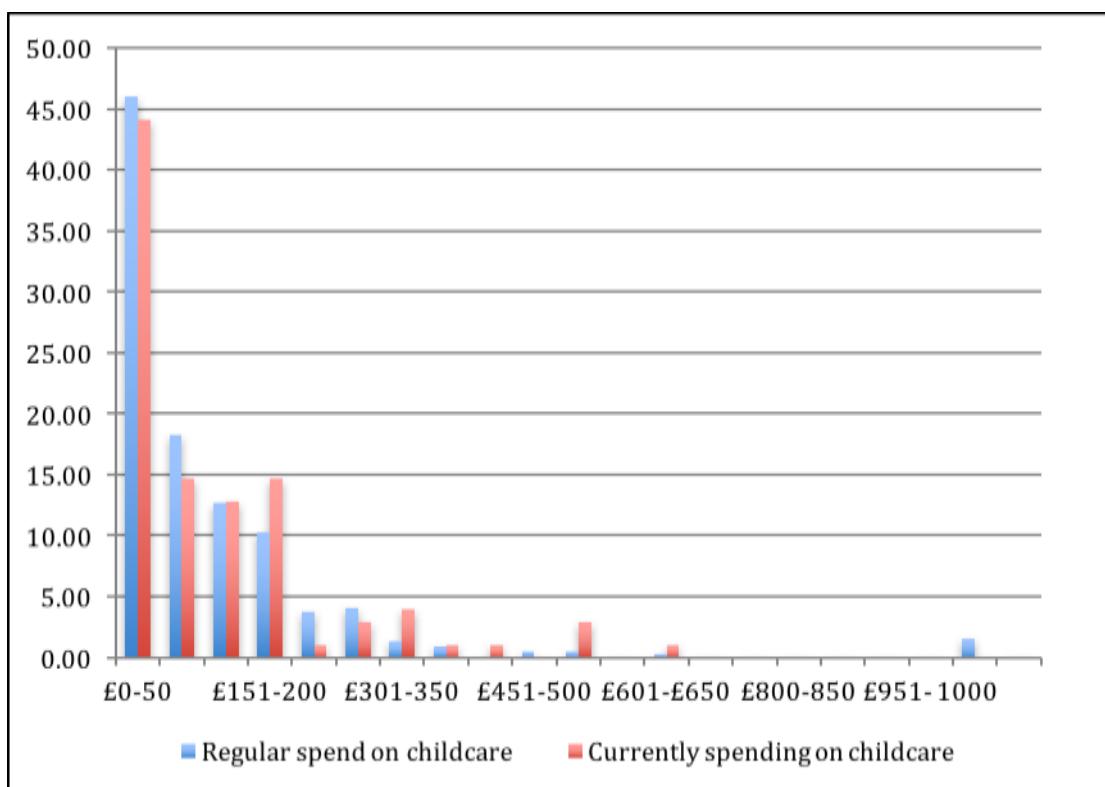
- “[I’ve] always managed to find some assistance via other parent/family/friend though sometimes with difficult.”
- “Family have normally been able to step in, but I feel uncomfortable relying so heavily on their availability to allow me to work.”

(21b) How much do you regularly spend on child care per week?



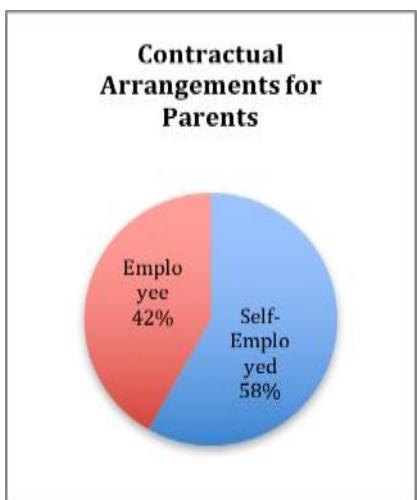
45.98% of respondents with children spend £0 to 50 on childcare per week, with the majority (87.27%) spending no more than £200.

(Q22) If your current work is requiring you to spend more than your regular amount on childcare, please state how much you are currently spending.



Question 22 was designed to highlight any particular disparity between regular costs of childcare and ‘occasional’ or abnormal costs. While there are some disparities these are not substantial and are most likely due to issues in comparing dissimilar data set sizes.

(Q23) Are you self-employed or an employee?



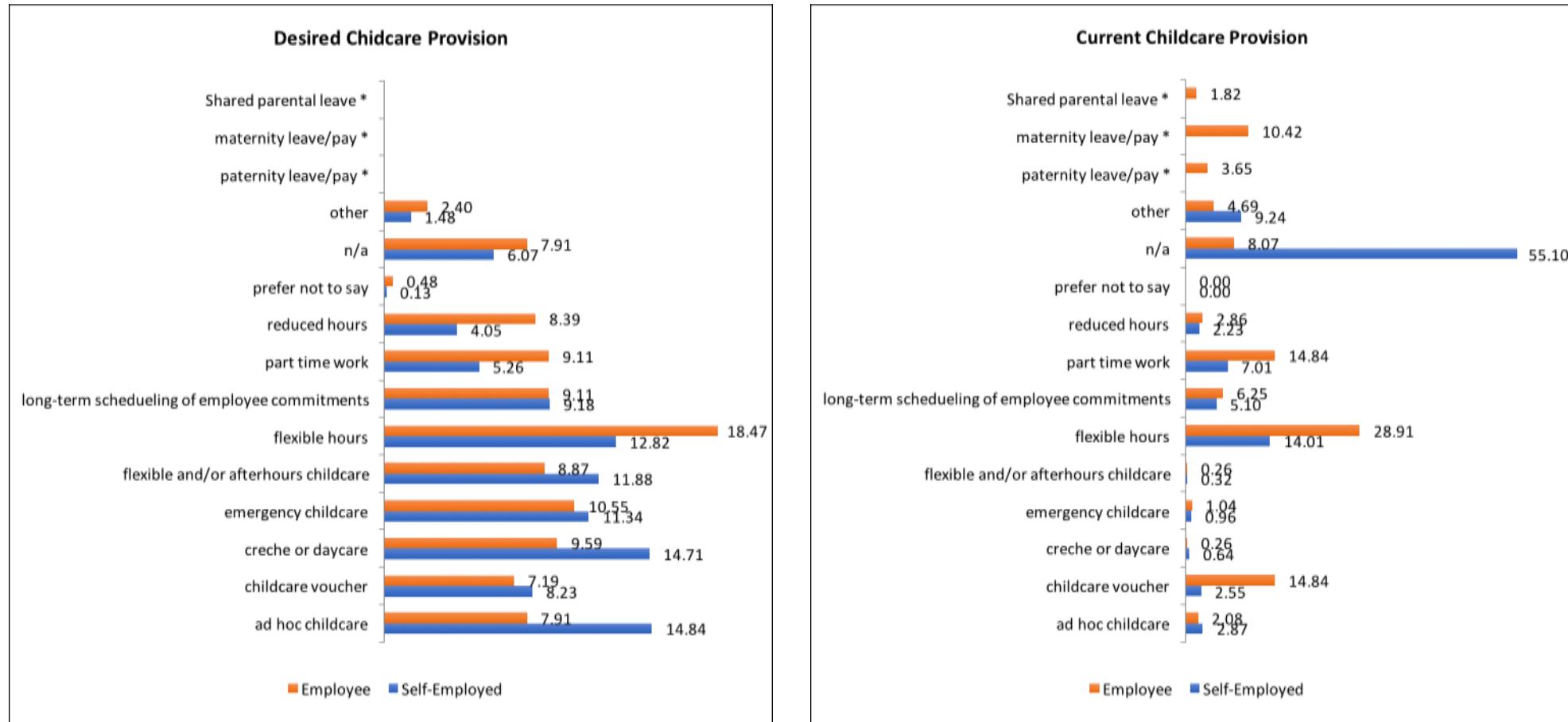
Out of the 493 questionnaire respondents with children, 287 were self-employed (58%), while a further 206 were employees (42%). Interestingly, when examined against the results of Question 7, which considered all respondent's contractual arrangements becomes clear that significantly more respondents with children are self-employed (a 12% difference). This could perhaps indicate a desire to work more flexibly as one's own employer. However, it also suggests an even more precarious employment situation for parents than for those within the performing arts more generally. Correspondingly, the figures for self-employed workers are also above the national average. Nationally, the share of self-

employed people in total employment between January & March 2016 was only 14.87% and here we see that 45% of respondents were self-employed.¹² Self-employment is growing nationally. The level of self-employment in the UK increased from 3.8 million in 2008 to 4.6 million in 2015,¹³ suggesting the research findings are ahead of a national trend towards self-employment.

¹² <https://www.ons.gov.uk/employmentandlabourmarket/peopleinwork/employmentandemployeetypes/articles/trendsinselfemploymentintheuk/2001to2015>

¹³ <https://www.ons.gov.uk/employmentandlabourmarket/peopleinwork/employmentandemployeetypes/articles/trendsinselfemploymentintheuk/2001to2015>

(Q24/Q34) What childcare support, provided by the organisation(s) you usually work for, do you take advantage of?/ (Q25/35) What additional childcare support would you like to be provided by the organisation(s) you usually work for?/ (Q41) If you could ask the organisation you work for for one thing to make it more family-friendly, what would it be?



These results would suggest that childcare provided by employers is a very popular idea with both employed and self-employed staff, but is currently almost never available. While self-employed people are more likely to take advantage of ad hoc childcare than employed people, only a very small number of them do, and although a few used 'other' forms of childcare support, all other areas of provision listed here appear to favour employed people, with twice as many taking advantage of flexible hours and part-time work, for example, both of which could equally apply to employed or self-employed people.

The major finding here, though, is that 55% of self-employed people with child dependents think that these forms of support do not apply to them. It even seems that many may be unaware of the availability of Maternity Allowance for self-employed people based upon Class 2 National Insurance Contributions. This is even more concerning because the rules governing the calculation of the amount awarded have recently been changed in a way that seems likely to disadvantage some

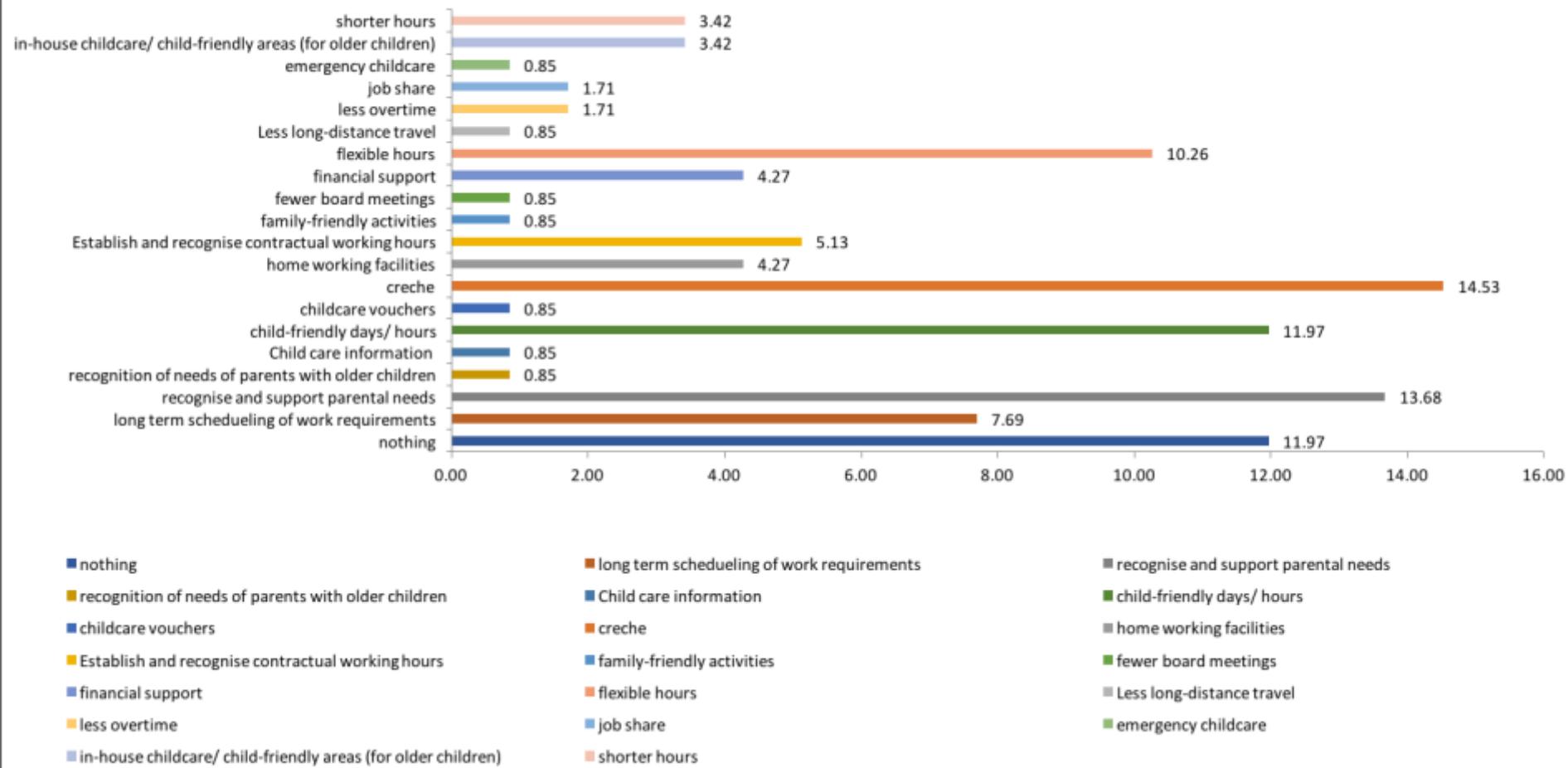
people working in theatre. (Recipients must have worked for 26 weeks of a 66 week ‘test period’ in the run-up to the birth and paid Class 2 NICs for 13 of those weeks to qualify for the standard (higher) rate of maternity allowance]).

Typical comments from self-employed respondents stated:

- “I am freelance/self-employed so there is no organisation offering support or training.”
- “I am self employed so it is not really relevant.”
- “I’m self employed therefore I don’t have anyone to give me that support.”
- “This is not applicable as I work freelance and have never been offered any care support.”

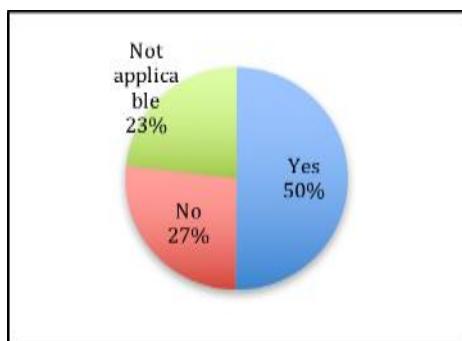
While self-employed workers might have been expected to be more enthusiastic about emergency childcare and less enthusiastic about flexible hours these are not significant. These observations would appear to reinforce a theme within the findings that suggests that there appear to be few differences between the desired employer childcare provisions between employees and self-employed workers. Long term scheduling of employee commitments is equally popular with both groups, and the impression of most workers is that this is not common practice. The most popular measure among employed people, however, and the second most popular among the self-employed, is flexible hours. Flexible working is currently used by twice as many employed as self-employed people, but is a very popular potential solution with both groups.

If you could ask the organisation you work for for one thing to make it more family-friendly, what would it be?



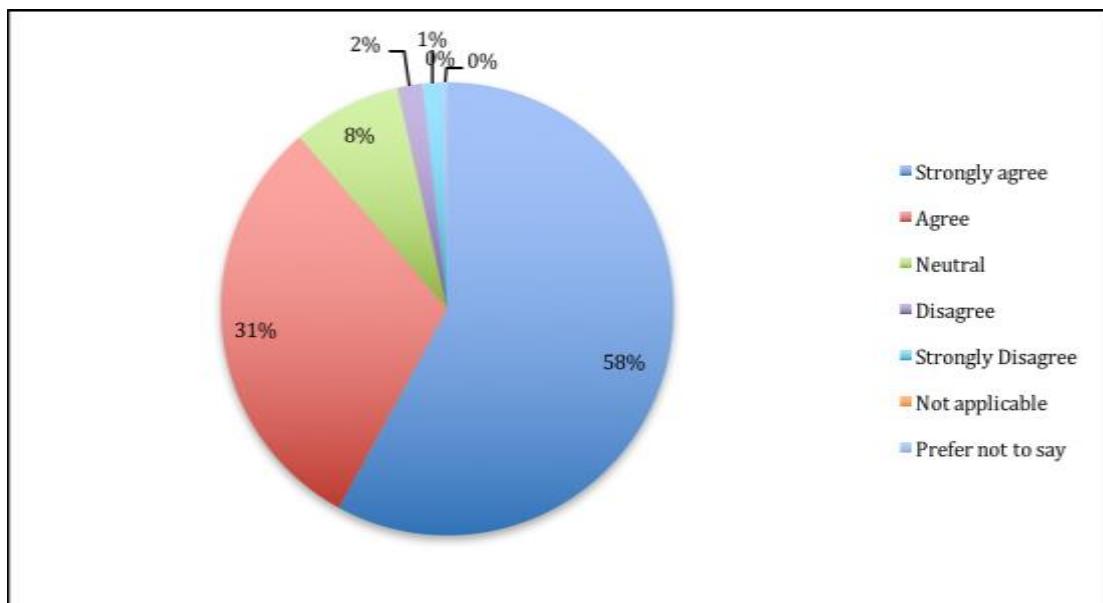
When employee respondents were provided with the opportunity to explain what would make their organization more family-friendly similar themes arose. Flexible hours remained the most popular, accounting for 14.53% of responses; crèche or daycare provision (particularly popular among employees) accounted for 14.53% of responses; and long-term scheduling of work requirements accounted for 7.69%. Two categories unrecognized within the previous questions received particularly notable attention: 'Recognize and support parental needs' (13.68%) and "Child-friendly days/ hours" (11.97%). Interestingly, childcare vouchers received few mentions (0.85%). Within the previous question 7.19% of employees and 8.23% of self-employed respondents considered this a highly desirable childcare provision.

(26) Have you received a maternity allowance?



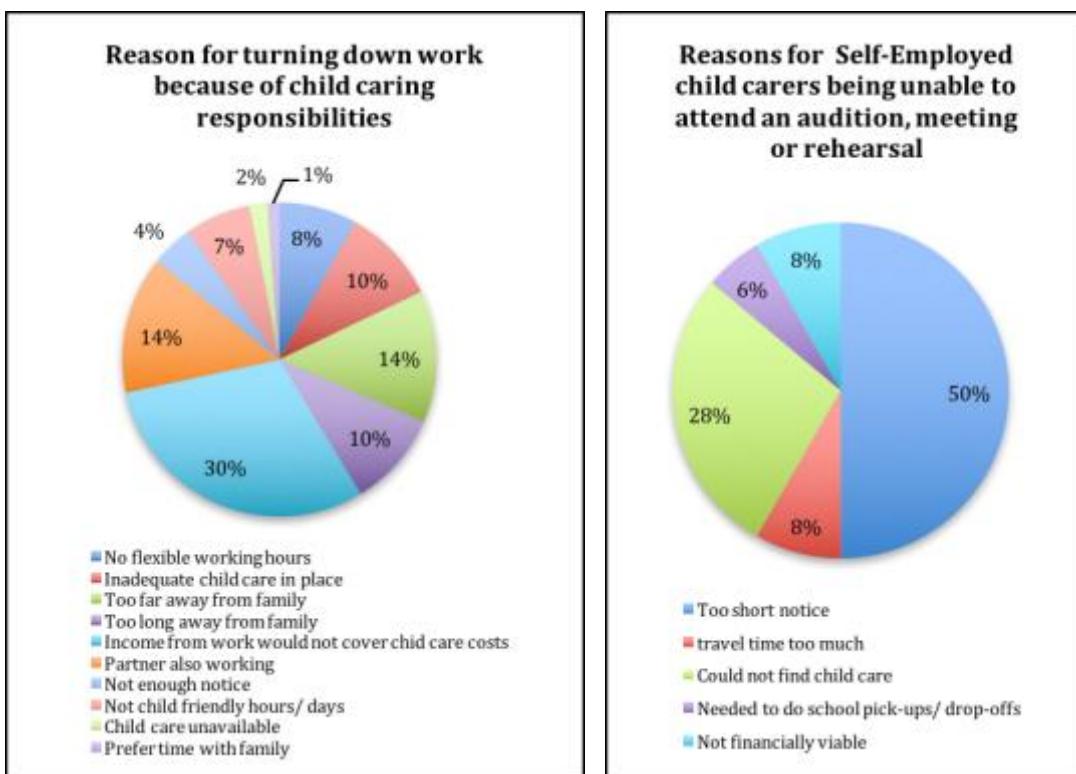
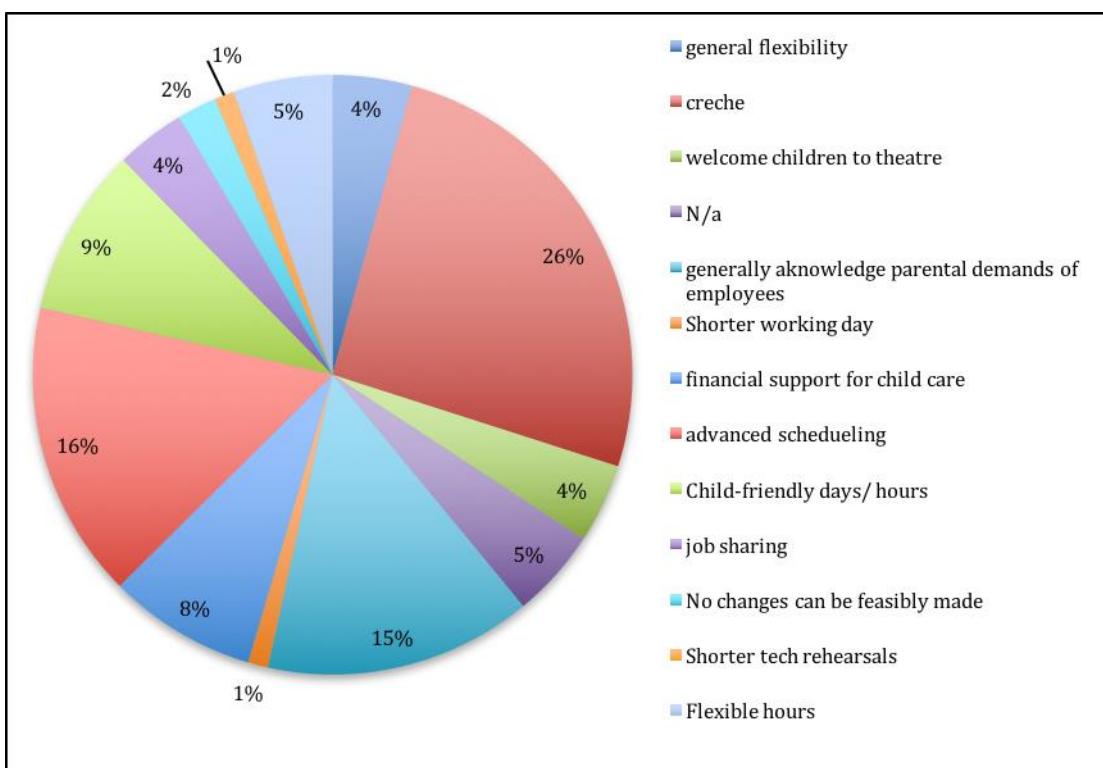
50% of respondents had received a maternity allowance.

(27) To what extent do you agree with the following statement: “Shared paternity/maternity allowance would be a good concept because it would let partners spend more time with their baby”?



89% of respondents believed that shared paternity or maternity allowance would be a good concept because it would let partners spend more time with their baby. Only 3.41% disagreed with the statement.

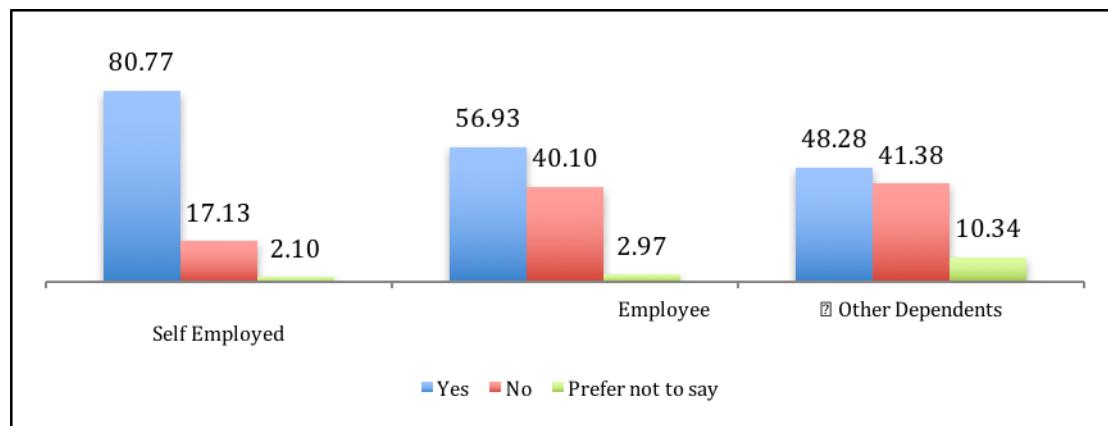
(Q28) If you could ask the organisation(s) for which you work for one thing to make it/them more family-friendly, what would it be?



Through a thematic analysis of responses there was a relatively even spread of ideas about how to improve the ‘family-friendly’ nature of the organizations that respondents worked for. However, a crèche proved particular popular (26%). This corresponds to its popularity within Question 25. Respondents also had some broader demands of their

employers. Again, advanced scheduling was also an important factor, with 16% of respondents requesting this. Again, this proved popular within Question 25 among self-employed and employees alike. A further 15%, however, felt that no changes could be feasibly made. This equates to a broader theme of the findings, which indicate a general acceptance of current conditions and provisions but also frequently a lack of knowledge of what provision are in place or what provisions employers are willing to make if asked.

(Q29/Q42/Q55) Have you turned down work because of caring responsibilities?



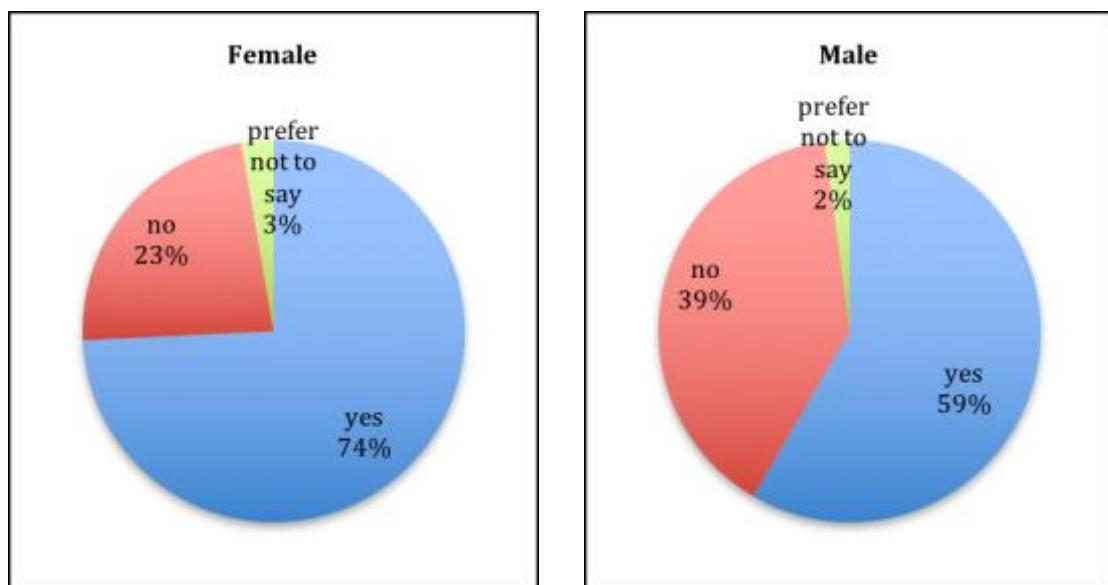
Unsurprisingly, people with caring responsibilities are forced to turn down work. They report that, for example:

- “I can't work as I can't guarantee my hours and child care needs would not fit with this.”
- “I chose to not work away from home and to move more into creative and management roles that didn't require me to work full runs of shows.”
- “I have turned down designing jobs which are either too far away and not practical and/or because I know the work load isn't feasible with my childcare issues. I have also not been thought of for jobs because of these reasons too and this is then accepted as a legitimate reason for not employing. I took on teaching as a way to have a more stable income as a freelancer with a child I found myself rarely taking any time off and spending two thirds of my income on childcare.”
- “When the children were small, I turned down opportunities at other theatres -I used to work in Stage Management, but this was not a practical career choice for me with young children”
- “I had to become part time and abandon any chance of career development.”
- “I can't work the hours demanded of me in a stage management role so looking for other roles.”
- “I had to leave my last job as a company manager because of the out of hours nature of the work and take a job which is on the whole more fixed office

hours.”

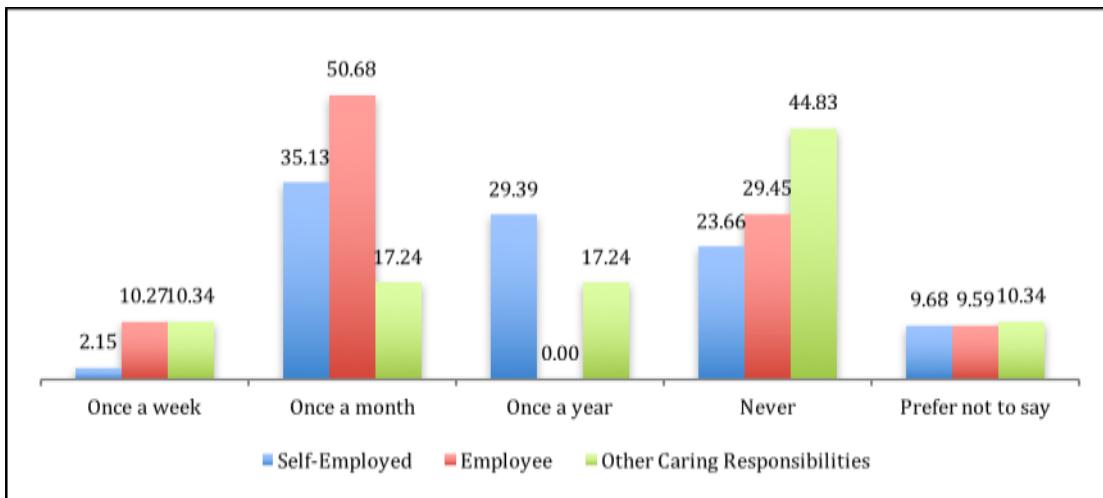
Self-employed respondents are 23.84% more likely to have turned down work because of caring responsibilities than employees. Again, this illustrates the particular difficulties for self-employed parents already working within a precarious work environment. When asked to explain why they had been forced to turn down work because of child caring responsibilities respondents cited a number of reasons. 30% reported that this was a financial consideration – the income from the work not adequately covering childcare costs. However, a further 24% cited the fact that the work would either mean that they are away from their families for too long (10%) or that they would be too far away from their families (14%). A further 26% reported that they had inadequate childcare in place. Of this 26%, 14% said that their partner was working and so could not cover child care. Naturally, employees were less likely unlikely to turn down work as they already hold full-time positions. However, it is still evident that being a parent can be detrimental to a career in the performing arts, with 56.93% of employee respondents claiming that they have turned work because of caring responsibilities. This suggests a higher degree of overlap or porosity between employment and self-employment than we had anticipated. We surmise that this may be a growing trend beyond theatres and arts organisations as we see a rise of ‘portfolio careers’ and working in the ‘gig economy’, which means that this work may well have applications in other contexts in the coming years.

When considered against gender this a familiar theme occurs. As the above graphs



demonstrate, women are 15% more likely to turn down work because of caring responsibilities than men. Given the previous findings regarding the disproportionate share of childcare between men and women this is no surprise but does come to further reinforce the position.

(Q30/Q43/Q56) How often have you been unable to attend an audition, meeting or rehearsal because you couldn't find alternative care arrangements?



Findings from this question suggest that people with caring responsibilities will also miss out on opportunities to gain work. As the chart above demonstrates, whether respondents are employed or self-employed, people with child dependents are likely to be missing opportunities to earn money and/or advance their careers up to once a month. More employed than self-employed people reported missing such opportunities once a week, but this presumably reflects the relative infrequency of such opportunities for the self-employed. Of those self-employed child carers who reported that they had been unable to attend an audition, meeting or rehearsal 50% attributed this to a lack of notice. This is a recurring theme of the findings, with performers in particular being provided with little, if any, warning that they will be required to attend auditions (often less than 24 hours) but also in relation to rehearsal timetables which are frequently published or altered on a day to day basis.

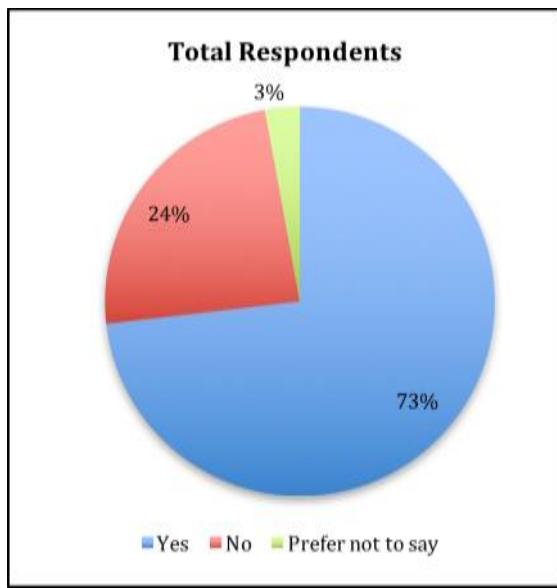
It is also worth noting a further finding at this stage of the research: that there is an important (and likely growing) minority of people working in the theatre who have caring responsibilities for people who are not children (and sometimes these people have children to care for as well). Although the largest proportion of these people never experience loss of potential earnings or career opportunities, they are also the group who are most likely to face these challenges very frequently: a higher proportion of them face such challenges once a week than any other group. It's important to point out that the relatively small number of people in this group means that the percentage is inflated, but when put alongside other findings about what we are calling Hidden Caring, this finding should not be overlooked.

Nonetheless, we should also observe that a large number of people reported only missing out on earning opportunities once a year or never, so we might conclude that these findings reflect the fact that many people are able to arrange childcare to enable them to continue working.

This raises two further questions:

- What forms does this childcare take and is it widely available or dependent upon other forms of social advantage?
- How many people are excluded from even attempting to make such arrangements and are forced to stop working or change role by the onset of caring responsibilities?

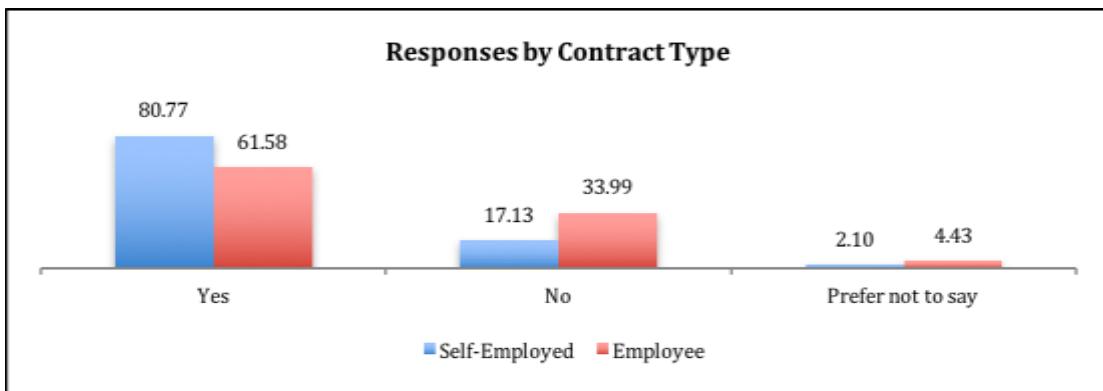
(Q31/Q44/Q57) Are you frequently confronted with last minute professional commitments, engagements or changes in working schedules due to the nature of your work?



Taking into account both employed and self-employed people with any caring responsibility, it is clear that the working culture in theatre organisations frequently involves last minute commitments. Workers report that they represent a significant challenge in relation to their caring responsibilities:

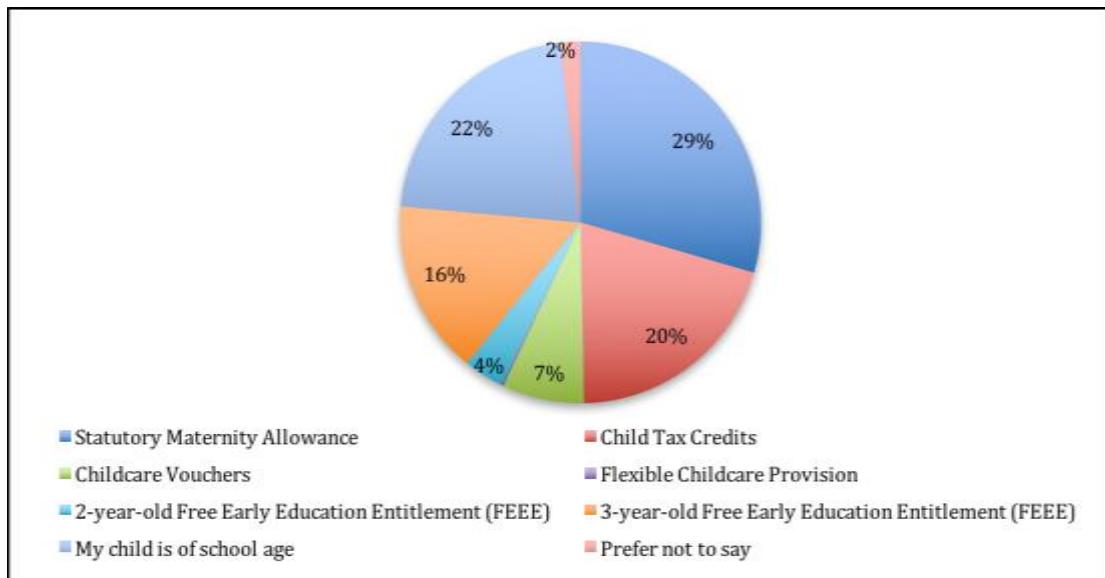
- “It puts an immense strain on my partner who also has a reactive and stressful job.”
- “When [my daughter] was younger, this caused strain for my child and my parents who had to change their arrangements to care for her.”
- “It is a nightmare.”
- “It frustrates everyone and creates tension.”
- “It's a waking nightmare. I often need to work 90 hours a week but can't due to childcare and wife is a TV actress so cannot possibly ever have a day off without booking it weeks in advance. Every week is different and often it is fine but when it gets busy it really takes its toll on us all.”
- “[It places a] huge pressure on my family and gives wrong message to my children about my priorities.”
- “[It] adds anxiety. I am always pulling favours with people. [It] causes resentment between us.”

Interestingly, these circumstances appear to effect the self-employed and employees in different ways. When asked to elaborate on the consequences of last minute professional commitments, engagements or changes in working schedules 15% employees reported that it created relationship problems in comparison to only 4% of self-employed workers. It could be speculated that this is a consequence of the presumed nature of the work (i.e. that the self-employed worker and their partner always expect their work to be more unpredictable). Both self-employed and employees consider these last minute work commitments to be highly stressful with 32% of employees and 27% of self-employed workers mentioning the term in their responses to the question.



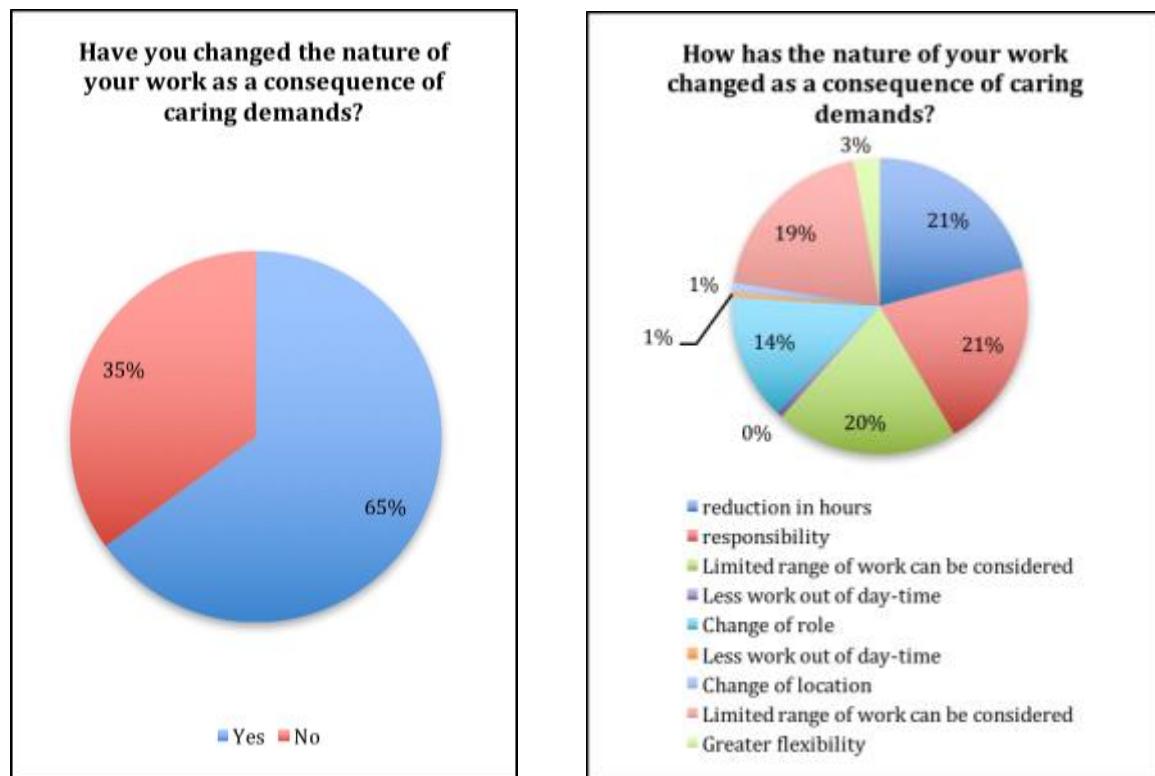
There is a smaller difference than would have been anticipated between the working patterns of employed and self-employed people, with a majority of employees experiencing last-minute changes to their working commitments.

(Q32/Q45) Have you taken advantage of any of these Government childcare schemes?

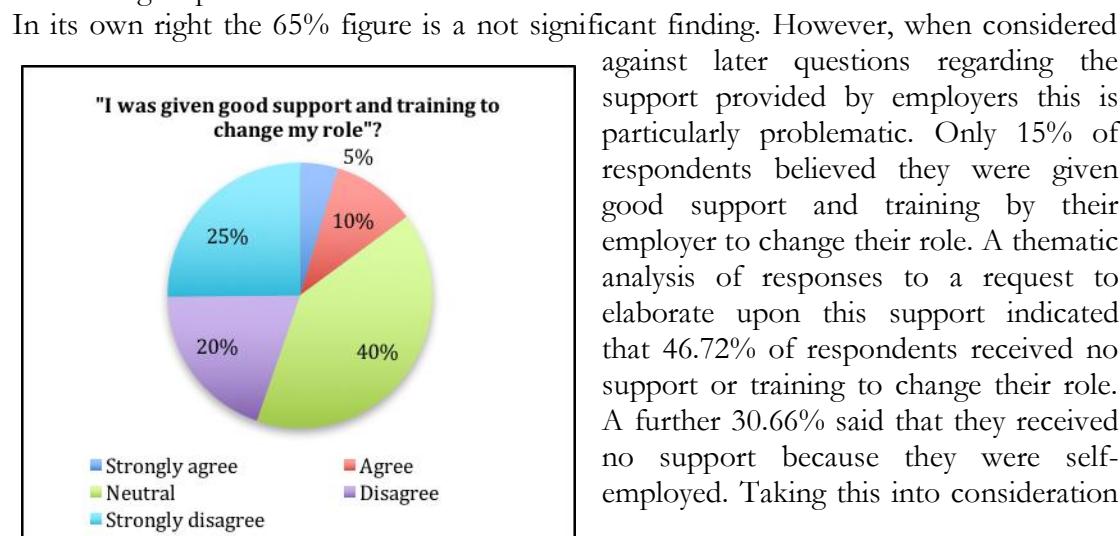


Statutory Maternity Allowance, Child Tax Credits, 2-year-old Free Early Education Entitlement (FEEE) and 3-year-old Free Early Education Entitlement (FEEE) were all highly popular Government childcare schemes among the self-employed and employees alike.

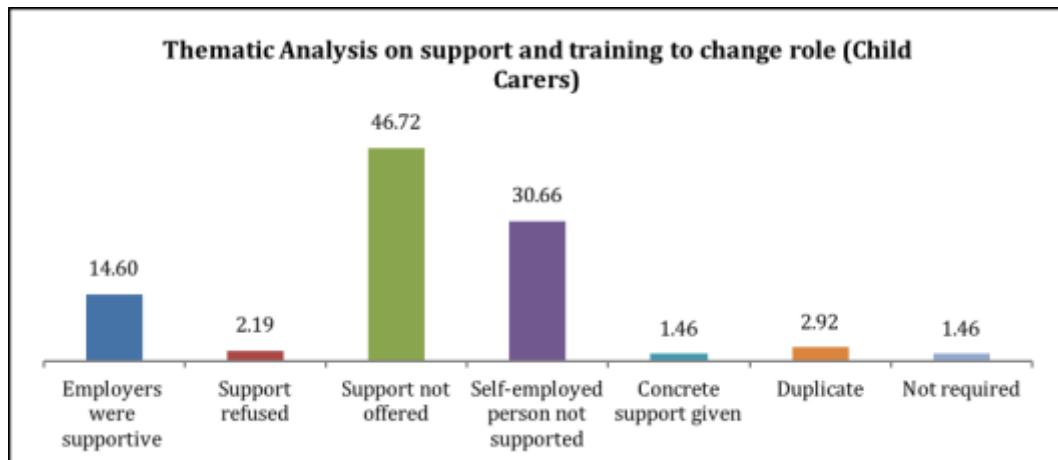
(Q33/Q46/Q48/Q50/Q58) Have you changed the nature of your work as a consequence of caring demands? / (Q47) Please specify how the nature of your work changed as a consequence of caring demands.



Over 65% of respondents with caring responsibilities reported that they had changed the nature of their work as a consequence of caring demands. When asked why they changed the nature of their work respondents provided a fairly divided range of reasons. For most, the demands of child caring resulted in the need to pare-back their workload or hours, with 21% citing the need to reduce their hours, 21% seeking to reduce the responsibility of their role, and 20% referring to being unable to undertake a role given their caring responsibilities.

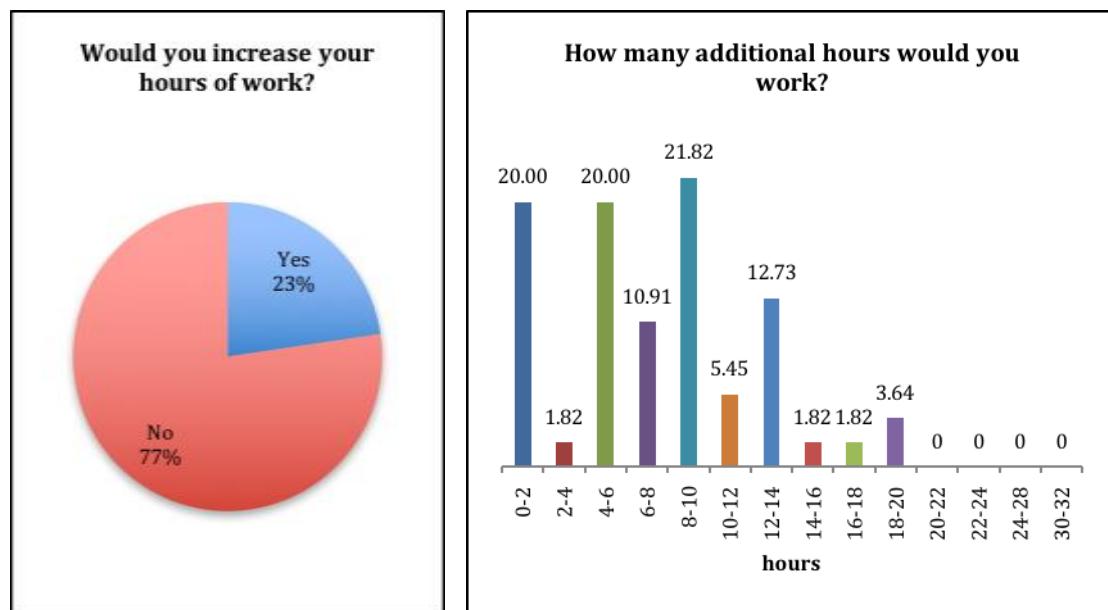


the findings can claim that 77.38% of child caring respondents received no support when changing their roles. In comparison, only 14.60% reported that their employers were



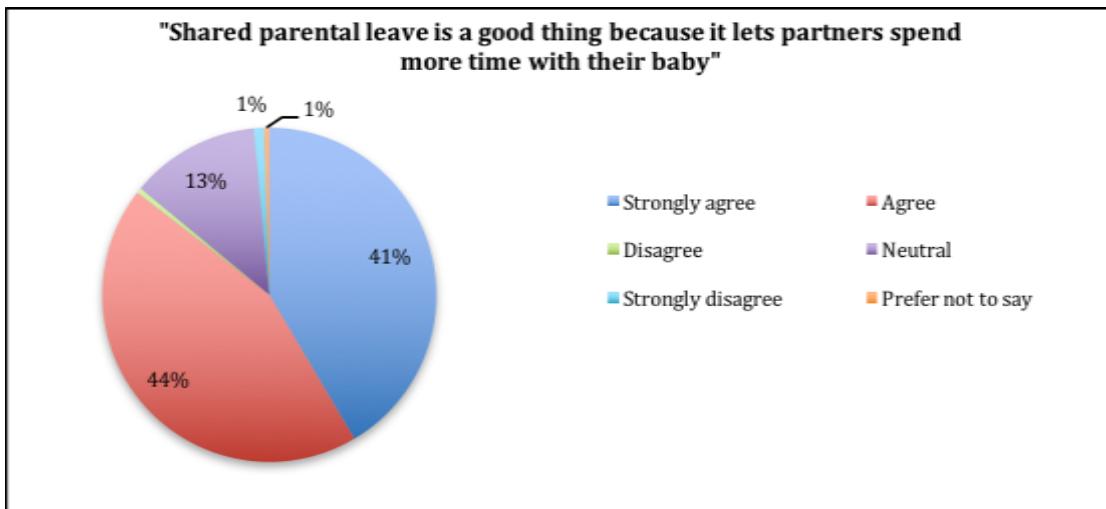
supportive.

(Q36) Would you increase your hours of work if you could access more help with caring responsibilities? (Employees) (Q37) If so, how many additional hours would you like to work each week?



According to these findings, further access to caring responsibilities would not provide a significant incentive for employees to work further hours. 77% of respondents said they they would not increase their hours under such circumstances, with only 23% believing they would. However, it is worth noting that those who would work more hours could be willing to work substantially more, with nearly 22% believing they would work between 8 to 10 hours more per week. A further 12.73% claimed they would work a further 12 to 14 hours per week.

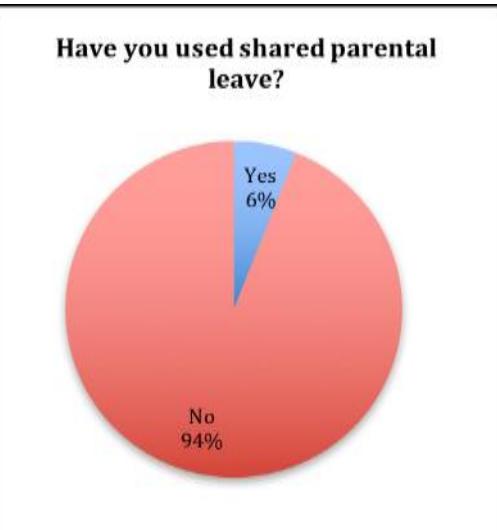
(Q38) Have you used Shared Parental Leave? (Employees)/ (Q38b) If you had another child, and if it was available, would you use Shared Parental Leave?/ (Q39) To what extent do you agree with the following statement: “It will be easy for me to take Shared Parental Leave”?/ (Q40) To what extent do you agree with the following statement: “Shared parental leave is a good thing because it lets partners spend more time with their baby”?



94% of respondents said that they had not used shared parental leave. This is, in fact, above average. According to research undertaken by My Family Care and the Women's Business Council in 2016 only 1% of men in the organisations surveyed (survey of more than 200 HR directors) had engaged in shared parental leave.¹⁴ As such, the performing arts could be considered ‘ahead of the game’.

And it is worth noting that shared parental leave is a relatively new practice. Legislation was only introduced in 2015. The Family Care and Women's Business Council research found that: “Broadly speaking, respondent were split, with nearly half suggesting that it will become more of a well-used option over time and a similar proportion believing it will remain a minority choice.”¹⁵

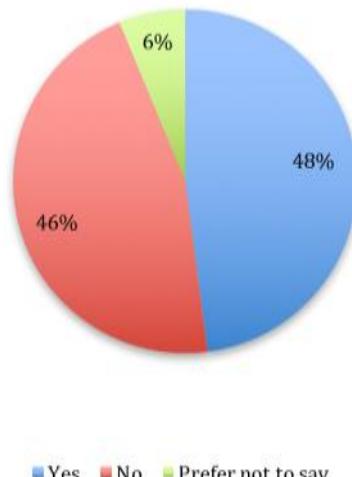
In relation to the theatre industry, findings would suggest that its popularity is likely to grow. Asked if they would use shared parental leave if they had another child 48% said that they would. 45% of respondents believed that shared parental leave was a good thing because it let partners spend more time with their baby. Only 1% of respondents disagreed with this.



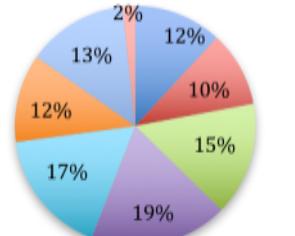
¹⁴<https://www.myfamilycare.co.uk/downloads/e5abba84b1901e99f9c45845f488843e/mfc-shared-parental-leave-where-are-we-now.pdf>

¹⁵<https://www.myfamilycare.co.uk/downloads/e5abba84b1901e99f9c45845f488843e/mfc-shared-parental-leave-where-are-we-now.pdf>

If you had another child, and if it was available, would you use Shared Parental Leave?



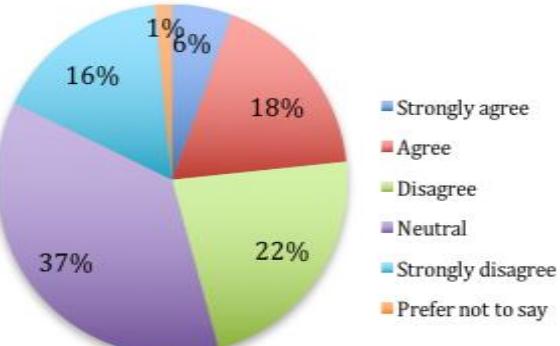
If you decided not to use shared parental leave in the future, why not?



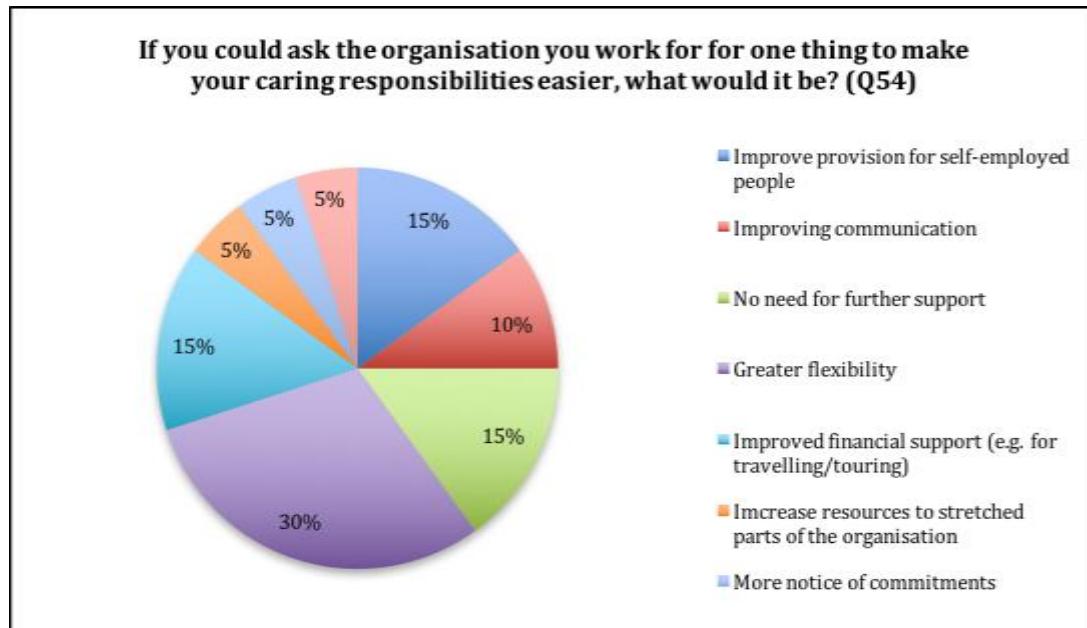
Respondent's reasons for not using shared parental leave were diverse. Interestingly, breastfeeding was a major contributing factor (10%) – with mothers often taking the dominate parental role as a matter of necessity. Other significant factors included financial considerations: 17% of respondents said that the father needed to be working to support the household. A further 15% said that the father earns more than the mother. The latter point is particular significant given the inequalities in pay between males and females

within the performing arts (reflected in Question 9), implying that mothers will naturally take on the larger share of childcare responsibility as a consequence of earning less. Asked if it would be easy for them to take shared parental leave 24% believed it would, with 38% believing that it wouldn't be easy.

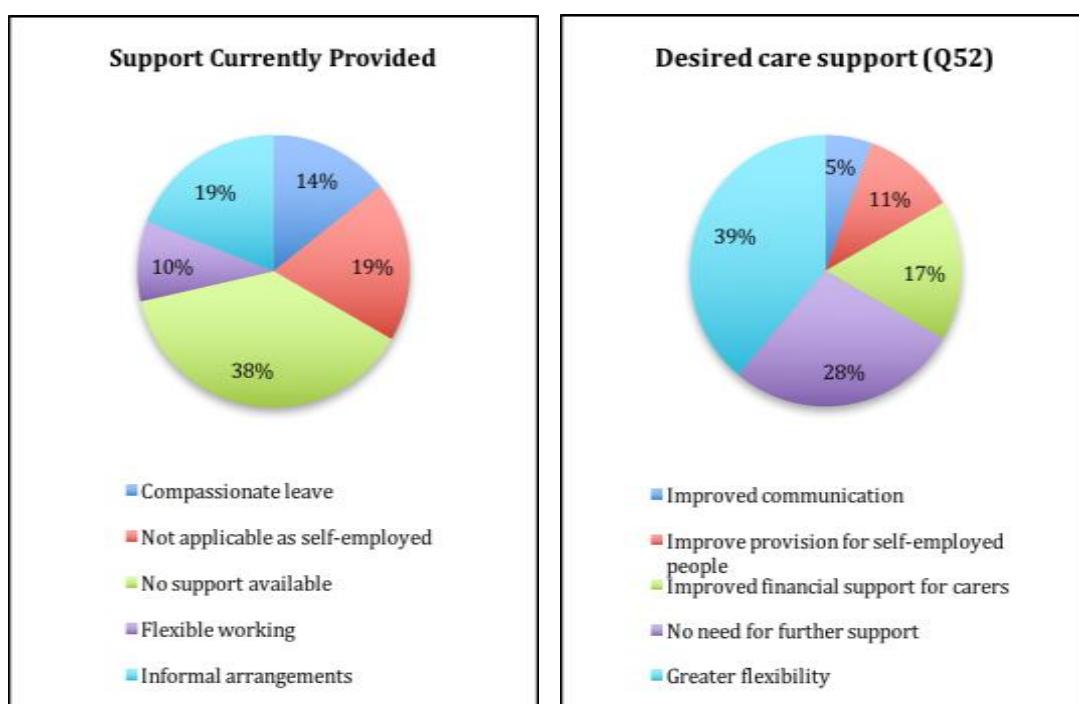
"It will be easy for me to take Shared Parental Leave"



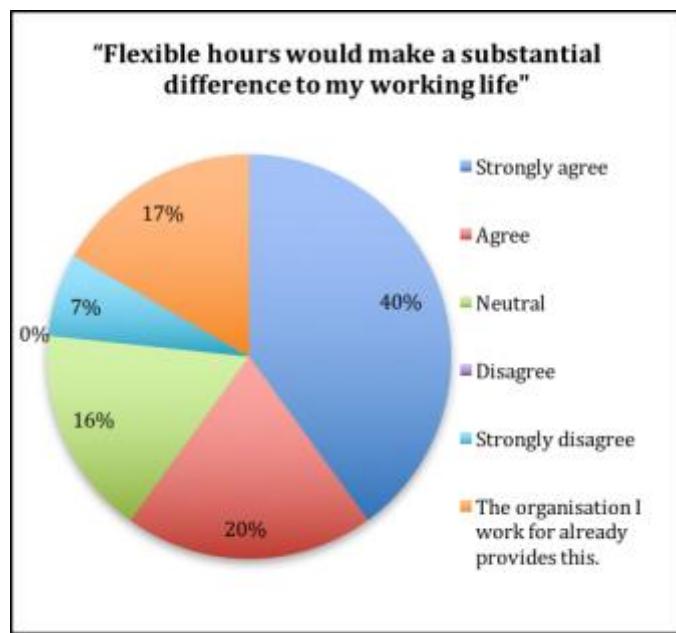
(Q51) What care support, provided by the organisation you work for, do you take advantage of? (Q52) What care support would you like the organisation you work for to provide?/ (Q53) To what extent do you agree with the following statement: "Flexible hours would make a substantial difference to my working life"?/ (Q54) If you could ask the organisation you work for for one thing to make your caring responsibilities easier, what would it be?



Ascertaining information on support for those with other caring responsibilities has proven a challenge given the number of respondents. As such, while findings from these respondents would appear to be merely a 'snap-shot' of the issue it is also worth recognizing that as a minority concern their issues are often and therefore deserve adequate attention.



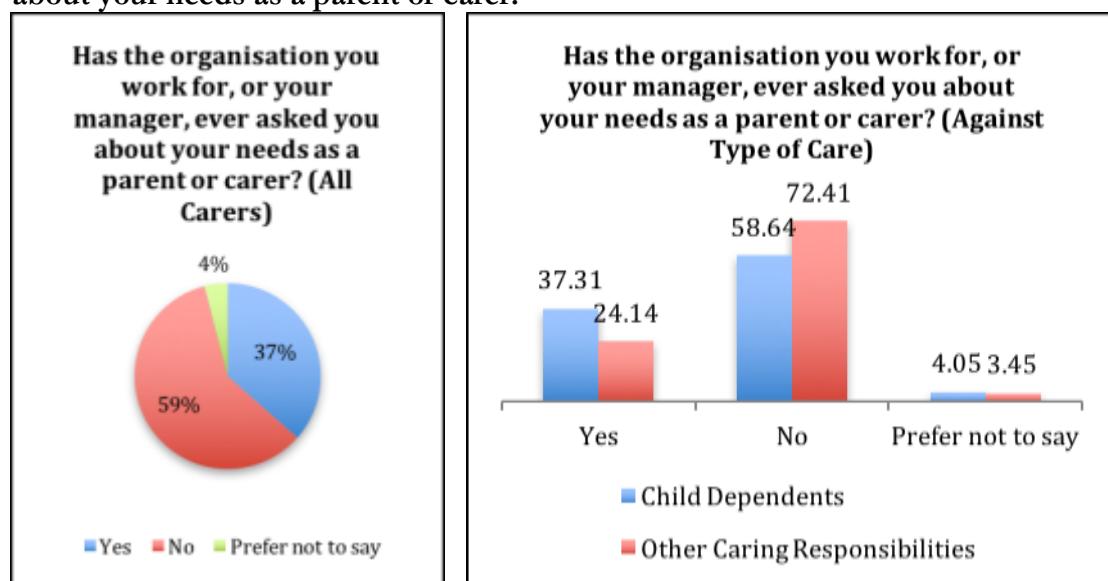
The current support for those with other caring responsibilities would appear to be limited. 57% of respondents reported that they had no support from their employer, including 19% who believed they did not receive any support because they were self-employed. This figure is reinforced by responses to the question of desired care support, with 11% of respondents requesting improved provision for self-employed people with other caring responsibilities. However, some provisions were in place. 19% reported that informal arrangements were in place with employers. 10% reported that they had negotiated more formal flexible working arrangements with their employers and 14% said that they had been provided compassionate leave.



In terms of future requirements, respondents with other caring responsibilities highlighted some key themes. Within Question 52 17% of responses referred to a need for further financial support. Similarly greater flexibility proved popular within both questions, with 39% of responses referring to this within Question 52 and 30% referring to this within Question 54. In Question 54 15% requested the same. When asked explicitly about flexible hours, 60% agreed that flexible hours would make a substantial difference to their working life.

Therefore, as with the findings relating to desired provisions for those with children, flexible working can certainly be considered a key priority.

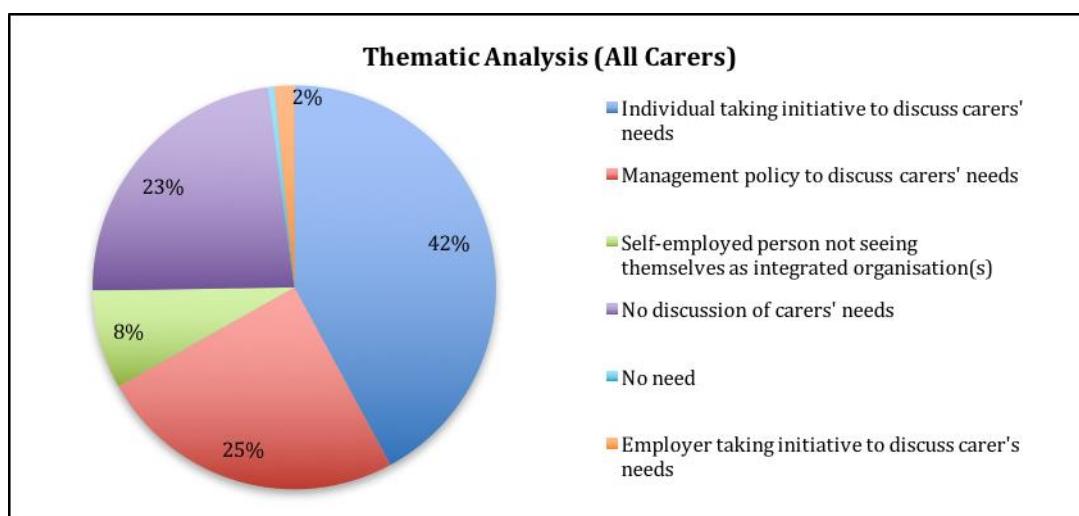
(Q59/ Q75) Has the organisation you work for, or your manager, ever asked you about your needs as a parent or carer?



Child carers and those with other caring responsibilities are much more likely *not* to be

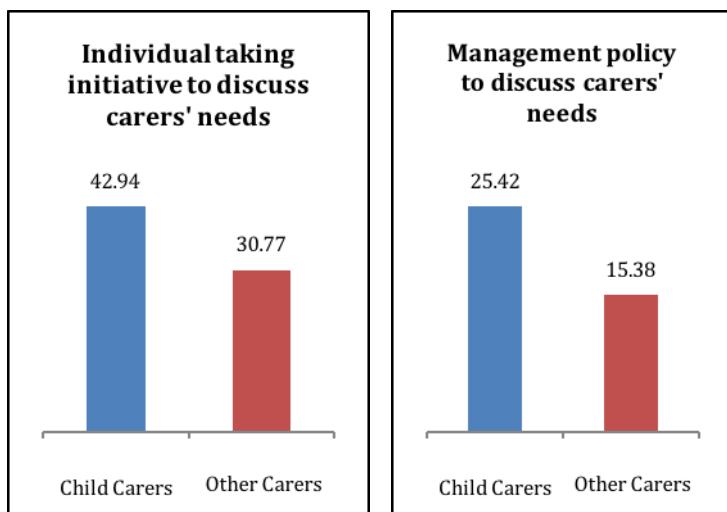
asked about their caring responsibilities than to have been asked. It is even more striking that three quarters of people with caring responsibilities other than for dependent children have never been asked about these responsibilities by their manager or another representative of their organization:

- “Having kids is considered a joy and a celebration but caring for an elderly relative is supposed to be an embarrassment.” (Actor and long-time Carer)
- “I don't think [it] would be appropriate [to discuss my caring responsibilities] and may jeopardize my position.”
- “I think it may be perceived that my personal situation would affect my professional one, so I only discuss matters when they are essential.”
- “No one wants to tarnish their relationship so I tend to keep it quiet.”

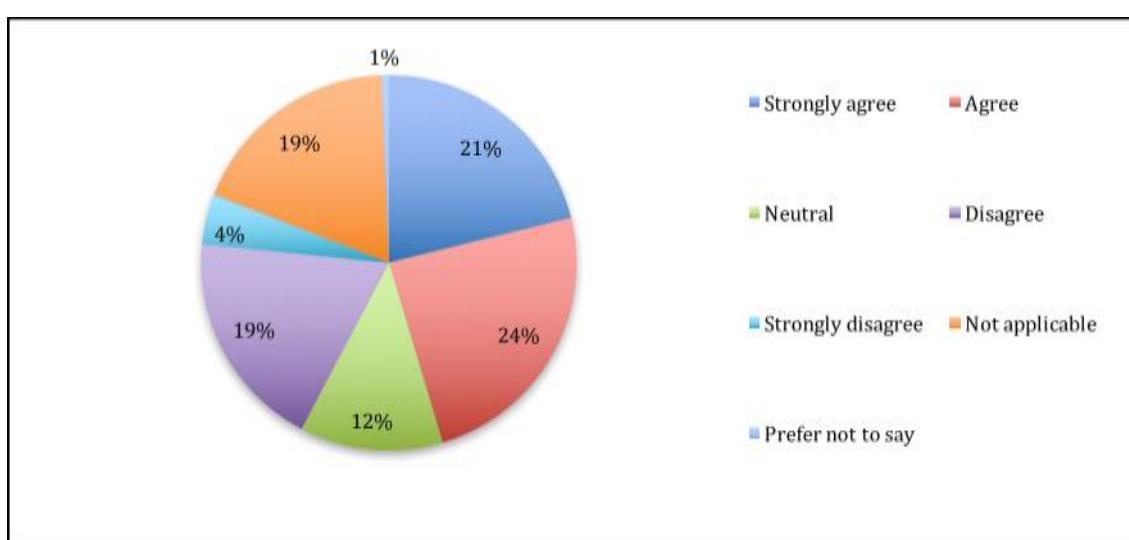


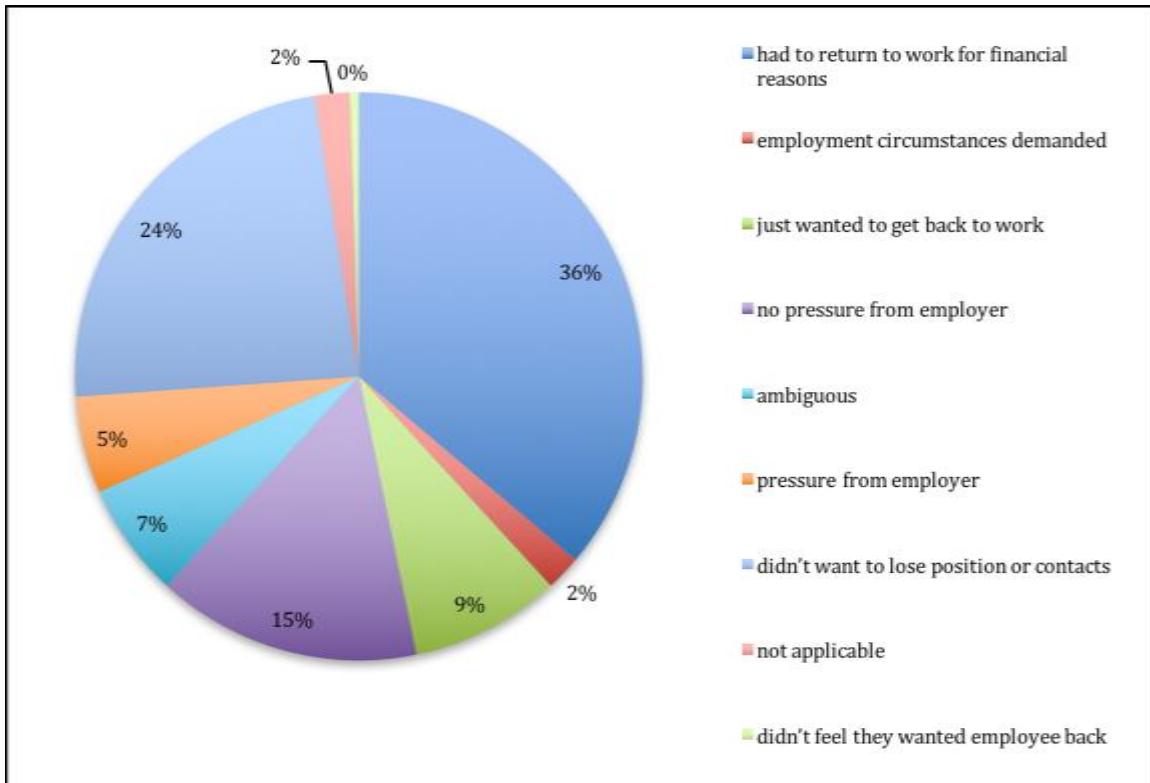
A thematic analysis of comments in relation to this question highlighted some particular themes. Most importantly, 42% of respondents (both child carers and other carers) had to take the initiative to discuss their caring needs with their employer. This is particularly pertinent as this research has discovered how reluctant workers within the theatre are to proactively seek out assistance for fear that it will be detrimental to their career. This figure suggests that such a discussion is unlikely to take place without a proactive approach on the part of the carer and, as such, could mean that a significant number of carer's needs remain unrecognized. When this single category is divided between child carers and other carers it is particularly interesting to note that other carers are 12.17% less likely to take the initiative, perhaps out of apprehension that their caring needs will not be as recognized as those of child carers. As such, their needs are even less recognized than they might otherwise be. This is also evident in relation to management policy. Here, discussion of caring needs was 10% more likely to be instigated as a result of management policy for child carers than other carers.

(Q60) To what extent do you agree with the following statement: "I felt under pressure to return to work as soon as possible after having a child"?

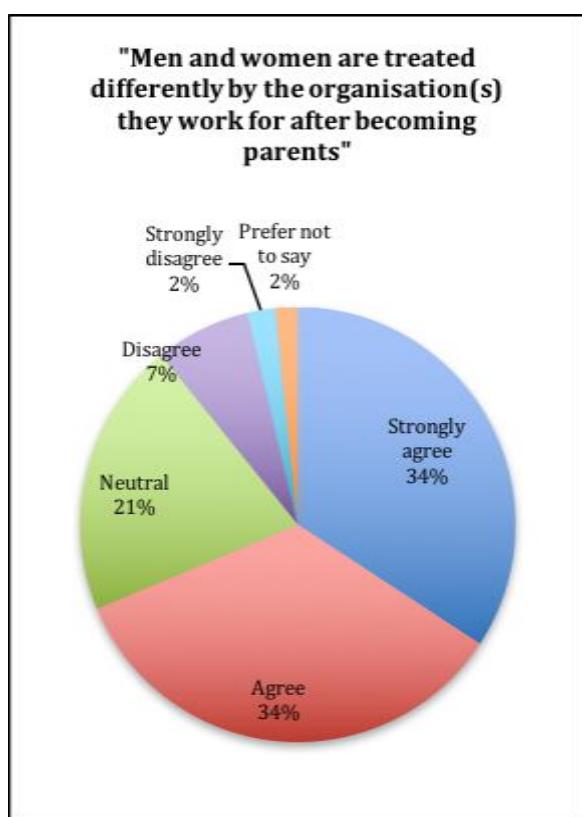


A significant number of respondents who had children reported that they felt under pressure to return to work as soon as possible after having a child (45%). This is in contrast to 23% of respondents who disagreed with the statement. When asked to elaborate upon this pressure 36% referred to financial reasons and 24% referred to fears that they would lose their contacts or position.





(Q61) To what extent do you agree with the following statement: "Men and women are treated differently by the organisation(s) they work for after becoming parents"?



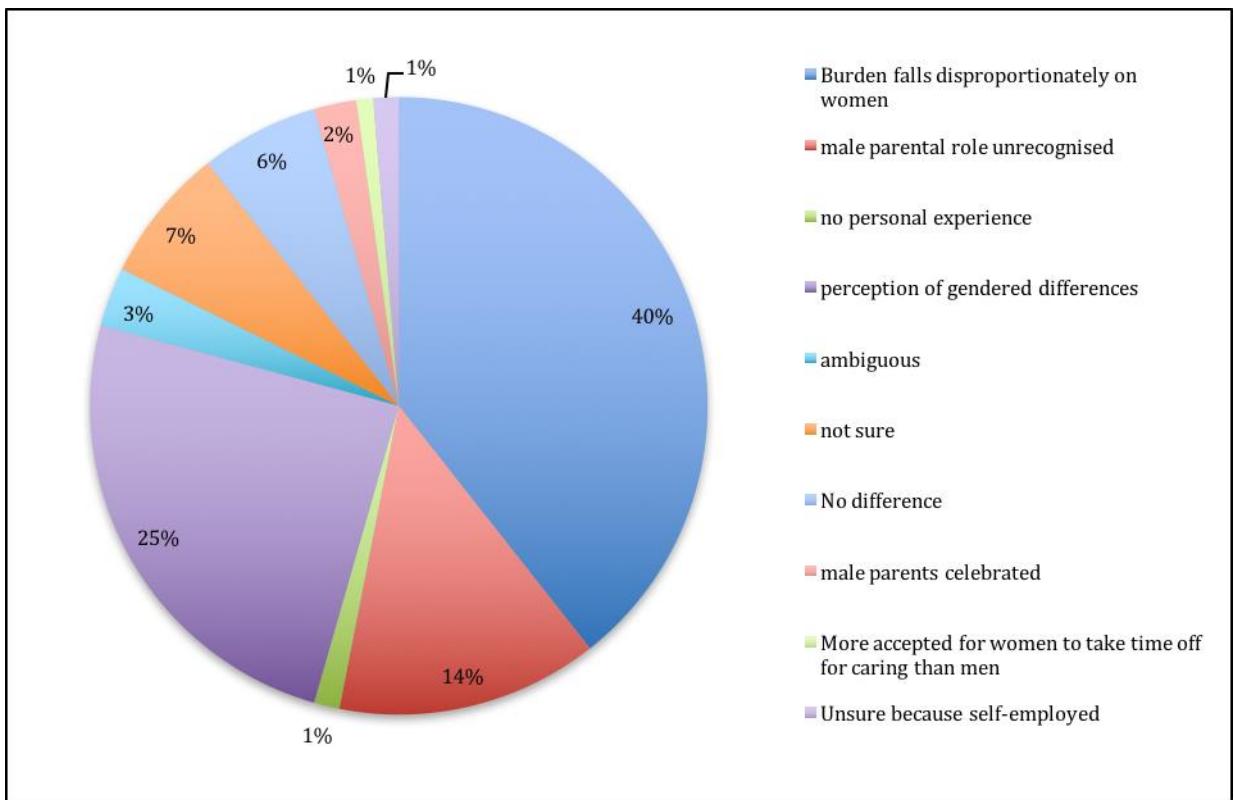
68% of respondents agreed or strongly agreed with the statement that men and women are treated differently by the organisation(s) they work for after becoming parents and very few actively disagreed (only 9%).

These findings are supported by narrative comments from the survey that overwhelmingly identify gendered assumptions governing the treatment of parents and carers in the workplace. Of those who added comments to this question, 40% made reference to the responsibility for parenting falling disproportionately on women. The following comments were characteristic:

- “I think the expectation is that the mother will take the time off and cover all unexpected appointments etc. I think both sides lose out to be honest.”
- “Women are often discriminated against after becoming parents, not given the

same role as their pre-parental days, often not the same pay.”

- “It is assumed that women will bear most childcare responsibilities and therefore be less available.”
- “There is an assumption that the male leaves childcare and its organisation to the female.”
- “Men who have kids are seen as 'men with kids'. Women who have kids are seen as 'mothers'.”



It's important to note that where men are evidently usually the beneficiaries of this inequality, in a minority of cases they also suffer from it in that they report:

- the assumption that they will not have caring responsibilities, even when it is known that they have children, and
- (in the case of some performers) being advised not to mention caring responsibilities at interviews for fear of either creating an impression of limited availability or appearing less masculine than they otherwise would.

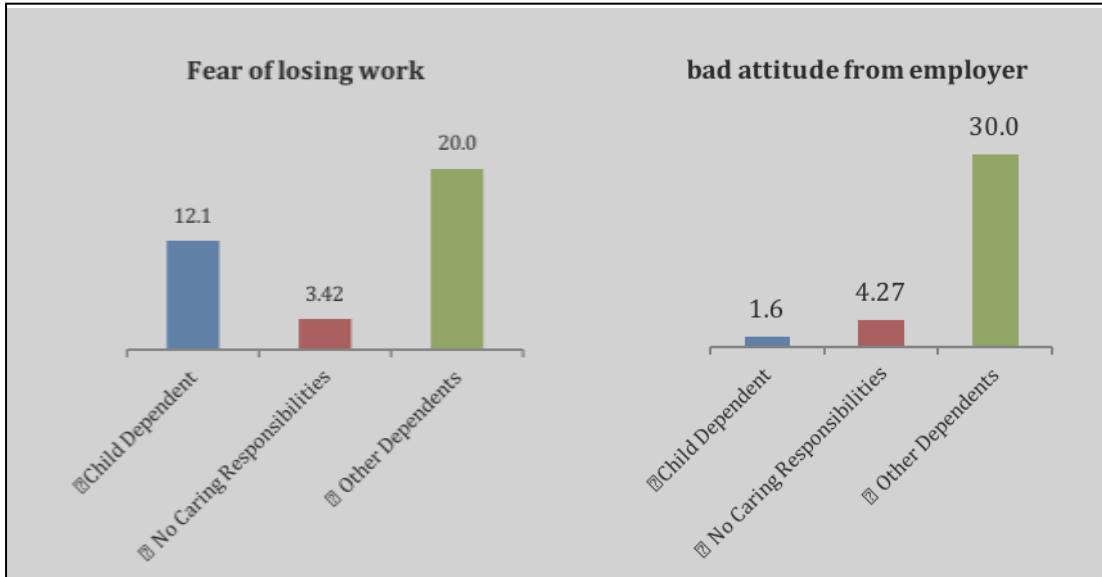
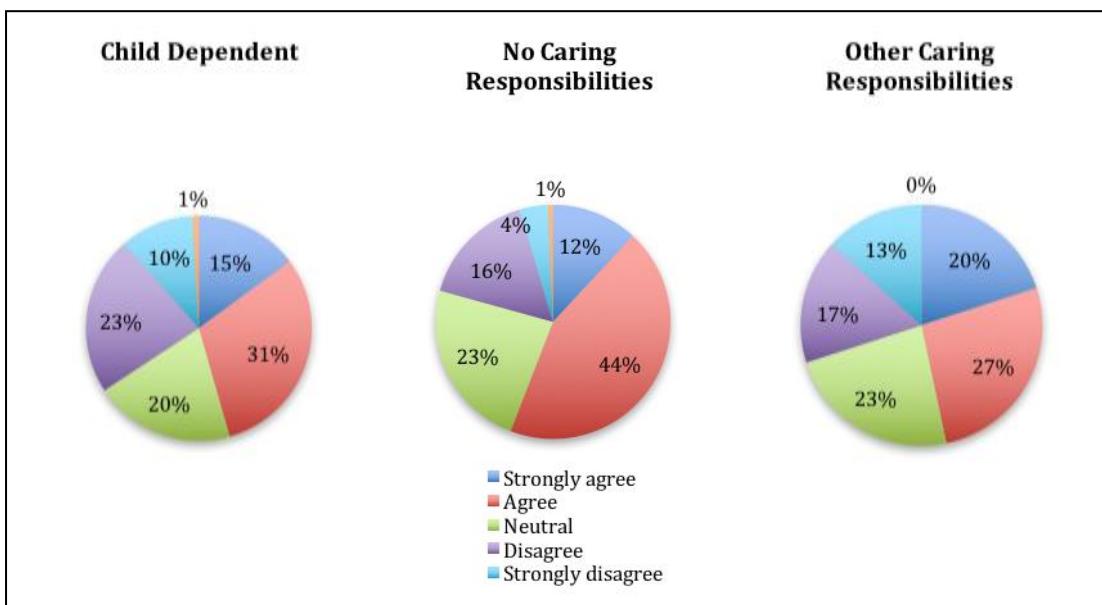
We see this pattern in narrative comments such as:

- “My partner has never had his needs taken in to consideration as a parent - even when he was full time carer and worked 2 evening shifts a week. I have had more put in place to get me back to work.”
- “Men don't get enough consideration for the time they need to be spending with

their new child and women are often expected to have lost interest in work entirely. I don't think it's organisations to blame as much as it is society."

- “Women have the luxury of flexible working and an understanding that they have child care commitments. Men are expected to return to normal although we do as much, if not more, childcare than our partners.”
- “There is still a lack of understanding about the importance of being a new Dad. My husband was lucky - but to be honest, many organisations are unaware that Dad may well be looking after both mother and child and himself be under great emotional stress, especially in the early days.”

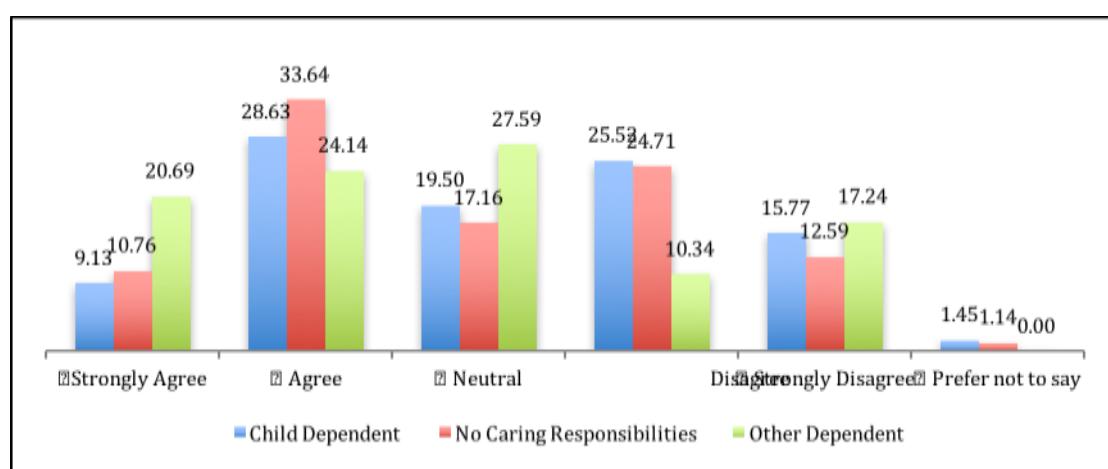
(Q62/Q72/Q79) To what extent do you agree with the following statement: "I feel confident discussing family-related needs with the organisation(s) I work for"?



When asked if respondents were happy discussing their family-related needs with the organisations they work for a third consistently said they would not feel confident doing this, and the highest proportion of people who would were those who do not have any caring responsibilities. There is reason to believe, however, that this comparative reticence to enter into discussions may have something to do with the perceived requirement, on the part of the employee, to initiate these discussions. This, again, raises the issues raised in the comments on Questions 59 and 75 in which 42% of respondents (both child carers and other carers) had to take the initiative to discuss their caring needs with their employer.

When asked to comment further about their responses some telling differences can be found between types of carer and those without any caring responsibilities. Respondents with child or other dependents were, for instance, much more likely to avoid discussing family-related needs with the organisation(s) they work for than those with no caring responsibilities. Only 3.42% of respondents without caring responsibilities mentioned this concern compared with 12.1% of those child dependents and 20% of those with other caring responsibilities.

(Q63/Q69/Q76) To what extent do you agree with the following statement: “I would feel confident asking the organisation(s) I work for about reducing my hours, working remotely or placing boundaries on responding to calls or emails”?



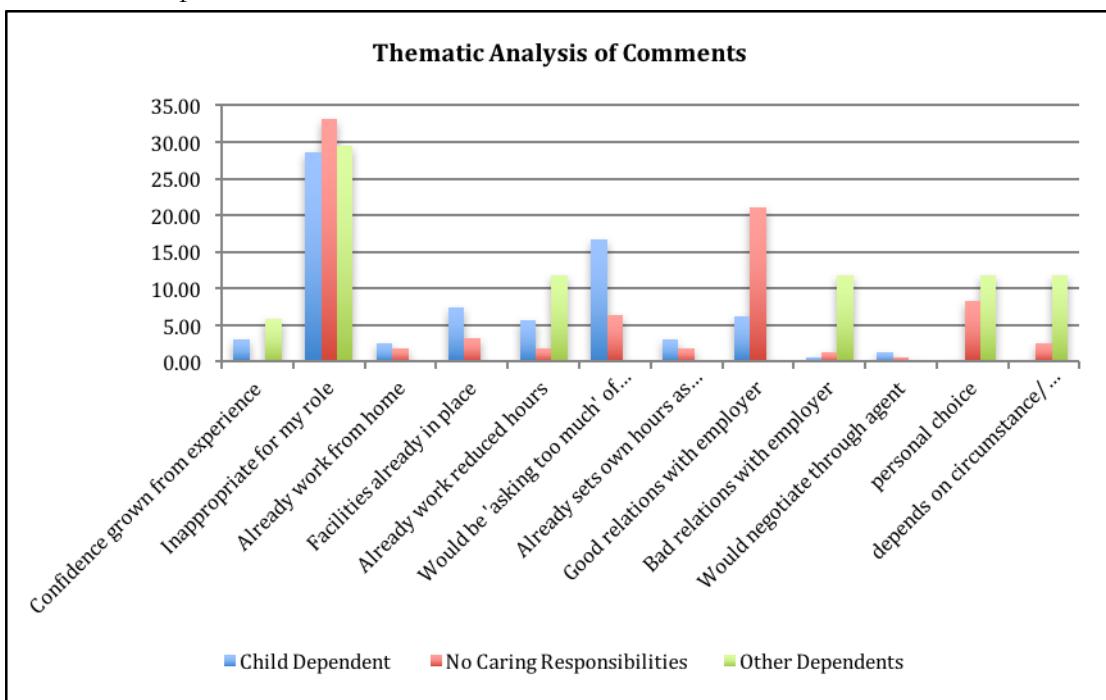
On a positive note, workers who are parents with child dependents are more likely to feel confident asking for practical measures to be taken to help them to balance work and caring responsibilities than not (37.76% would/41.36% wouldn't). However, it is still significant that over a third [41.29%] of parents with child dependents would not feel confident discussing practical support with their employer, though some of them seem to take this position on principle rather than because they feel they would be dealt with unfavourably:

- “They care about the show. That's it.”
- “They're just trying to put on a show and I am a small cog - I don't find it surprising that they don't engage with my childcare needs”
- “They are not interested in me. They are interested in getting the job done”

- “I don't think they think about it. Plus, it is none of their business.”
- “I don't think they could care less - to be fair though, I'm an actor - I wouldn't expect them to.”

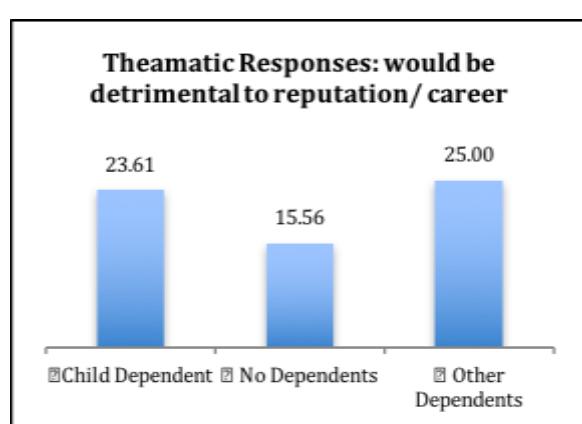
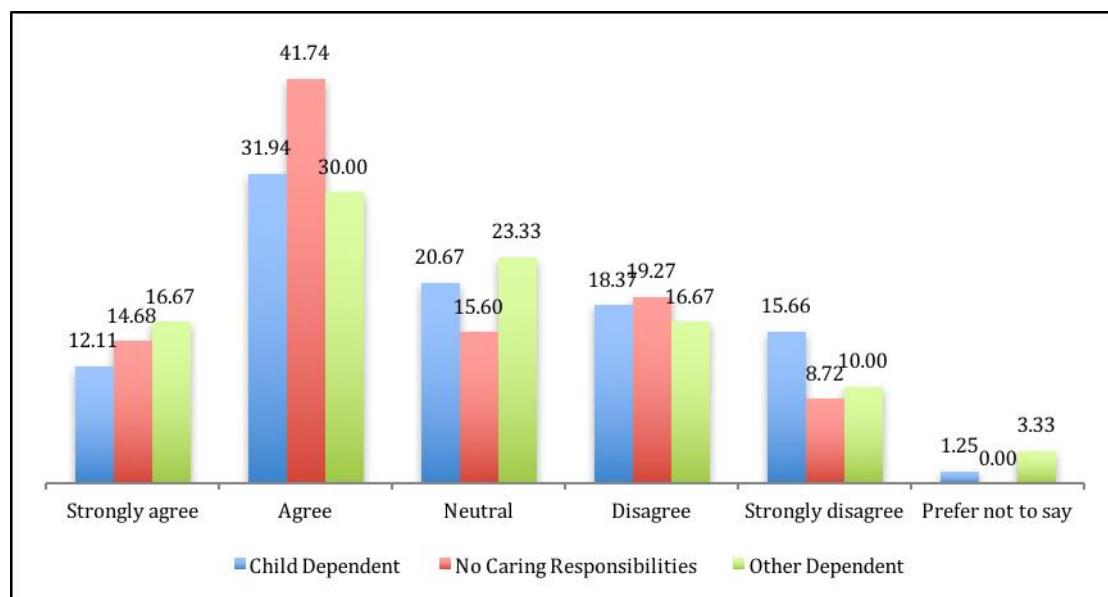
Two further findings can be drawn from this data. The first is that the respondents most likely to feel confident about asking their organisations for support to enable them to balance work and caring responsibilities are the people who *do not have* any caring responsibilities (44.4%). This seems significant because it suggests that there is reason to believe that theatres would handle such requests sensitively and constructively, but that when people find themselves in this position, they seem to lose confidence in that. This correlates with another finding: by far the majority of respondents who added narrative comments to the survey after saying that they made changes to their working pattern on returning to work after maternity or paternity leave say that they initiated or took responsibility for the conversations that led to these changes. Very few reported that enquiring after and taking carers' needs into account was a policy of their organisation. Perhaps relatedly, those people least likely to feel confident about proposing alterations to their working pattern are those most likely to be able to conceal their responsibility: those with non-child dependents. In short, this data suggests that currently it is the squeaky wheel that gets the grease.

Interestingly, when respondents were provided with the opportunity to elaborate upon their response to this question those with children were far more likely to consider such requests to be ‘asking too much of their employer (16.57% of those with child dependents, 6.37% of those without any dependents and 0% of those with other dependents). Meanwhile, strikingly, 11.7% of respondents with other caring responsibilities (compared with 1.27% of those with no caring needs) felt that they would not ask because they have a bad relationship with their employer. In contrast, no respondents with other caring needs reported having a good relationship with their employer in contrast to 21.02% of those without any caring needs and 6.21% of those with child dependents.



It is also worth noting the number of respondents who considered that such a request was inappropriate for their role in all three categories. In all three cases this was most commonly due to the respondents being freelance and therefore feeling that they either dictated their own hours or were not in a position to discuss such benefits.

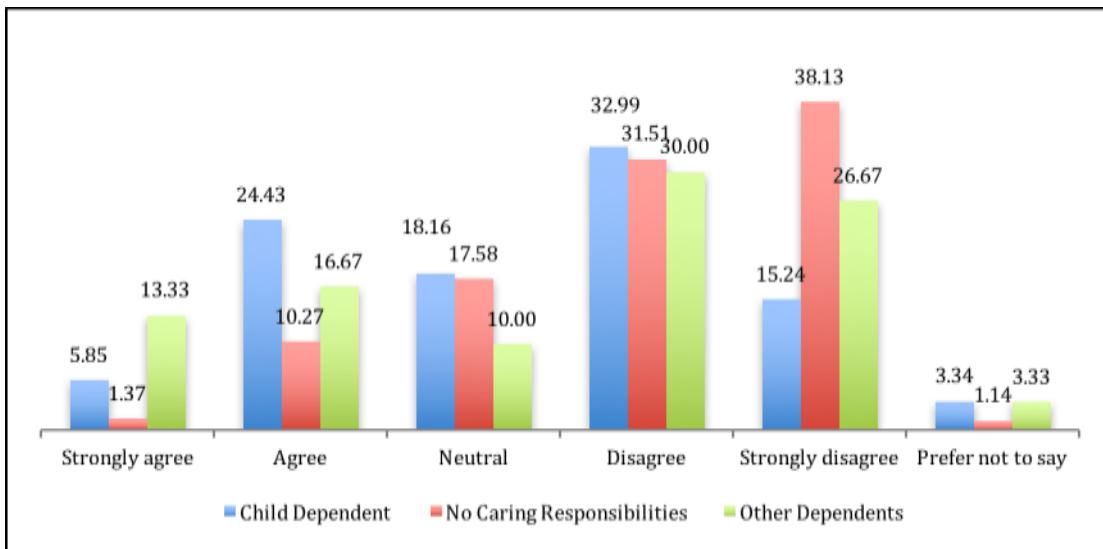
(Q64/Q70/Q77) To what extent do you agree with the following statement: "I would feel confident asking for permission from the organisation(s) I work for to miss a work event for a family occasion"?



Encouragingly, in all three categories respondents were more confident than unconfident about asking for permission from the organisation(s) they work for to miss a work event for a family occasion. 44.05% of those with child dependents reported they would be confident as opposed to 34.04% who said they would not be confident and 46.67% of those with other caring responsibilities said they would be confident in comparison to 26.67% who

said they would not. However, again, it is those without any caring responsibilities who would be most confident about asking (56.42%). Again, this might illustrate the particular situation placed upon those with caring responsibilities in which they are most in need of such discussions but the least likely to want to advertise their potential difficulties to their employer. Tellingly, in elaborated responses those with caring needs were more likely to avoid making such a request because they feared it would be detrimental to their careers. While only 15.56% of respondents with no dependents highlighted this concern 23.61% of those with child dependents and 25% other dependents mentioned it.

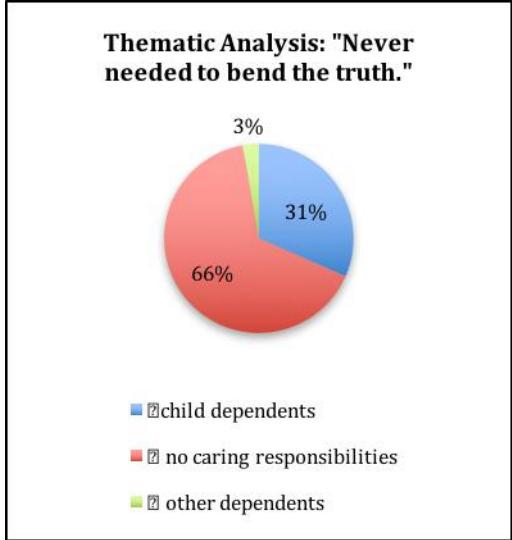
(Q65/Q71/Q78) To what extent do you agree with the following statement: "I have bent the truth to the organisation(s) I work for about my family related responsibilities that get in the way of work"?



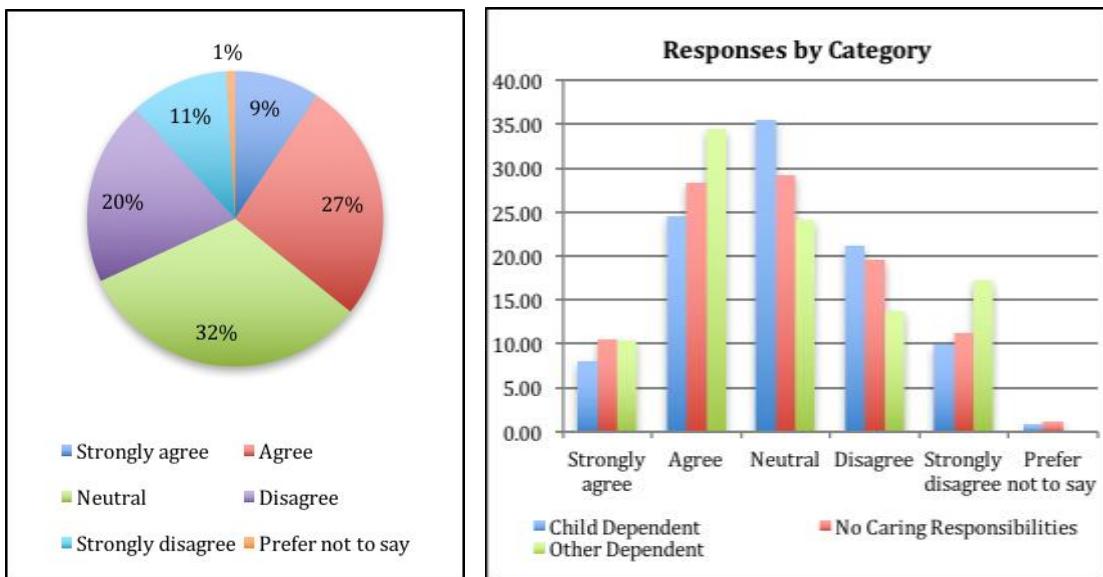
Respondents with dependents were far more likely to bend the truth about family related responsibilities that get in the way of work (30.28% of child carers and 30% of other carers) than those with no caring

responsibilities. As has been expressed within the previous two question findings this would suggest that those with caring responsibilities are far more reluctant to advertise their needs to their employer and risk damaging their future careers. More broadly, however, it is reassuring to see that the vast majority of respondents would not bend the truth on this front. 66.39% of those with child dependents, 69.64% of those with no caring responsibilities and 56.67% of those with other caring requirements disagreed or strongly disagreed with the statement. Examining the comments on these responses it is interesting to note that those without

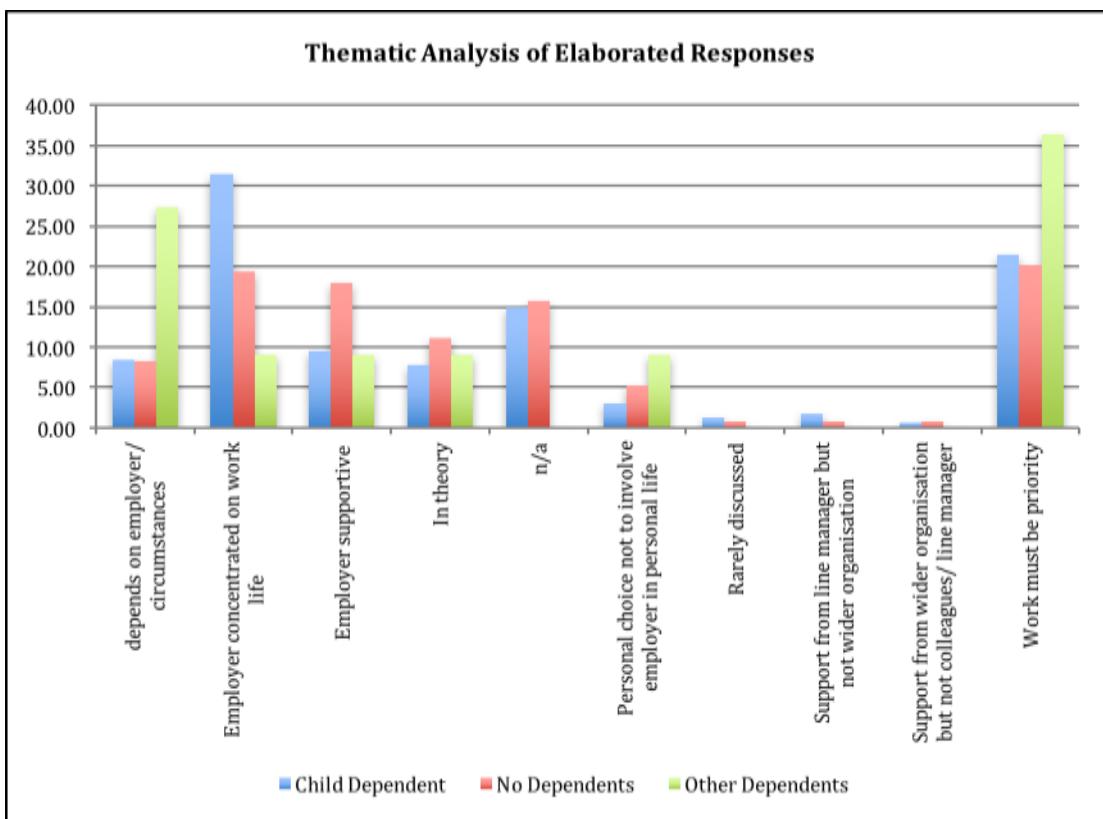
caring responsibilities were 31% more likely to consider that they would not need to bend the truth in such circumstances. Again, this illustrates the problematic position of the child carer in having the greatest need but the greatest reluctance to discuss those needs.



(Q66/Q73/Q80) To what extent do you agree with the following statement: “The organisation(s) I work for value my work/life balance”?



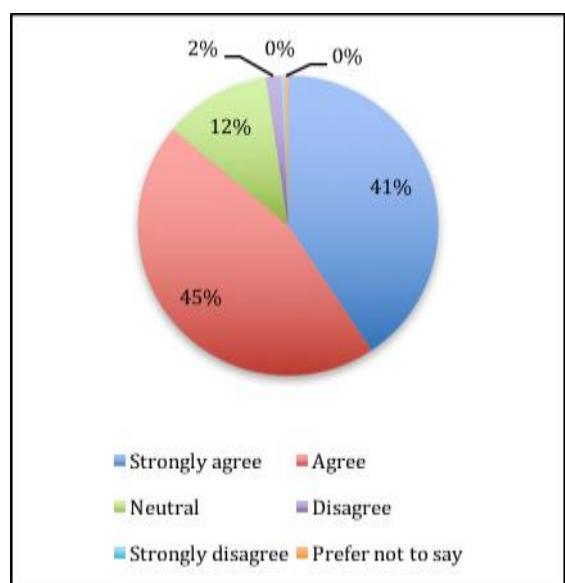
Responses to this question were relatively balanced with 36% agreeing or strongly agreeing that the organizations they work for valued their work/life balance and 31% disagreeing. Interestingly, there was little differentiation between respondent care categories in response to this question. Respondents with child dependents were least likely to agree but not by a significant margin.



In considering the elaborated responses some differentiation in terms of care type can be identified. Child carers are considerably more likely to consider their employer to be concentrated upon work life. For some reason, this is not reflected in responses to the original question but does reflect larger findings of this study. Respondents without any caring responsibilities were far more likely to believe that their employer would be supportive on this front – perhaps due to the fact that they have not yet received any evidence to the contrary.

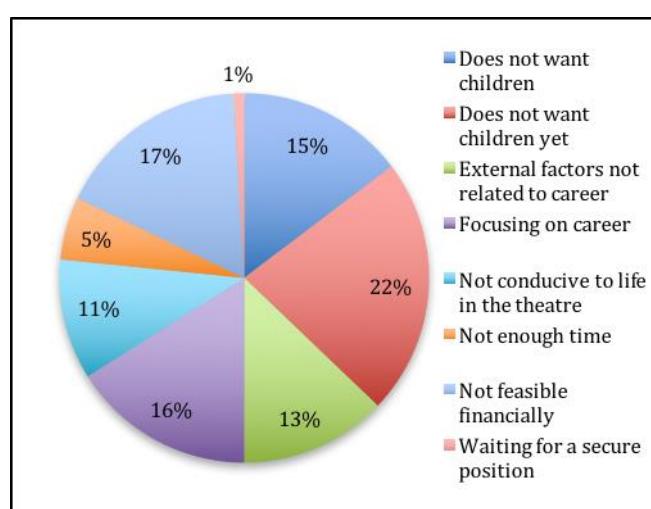
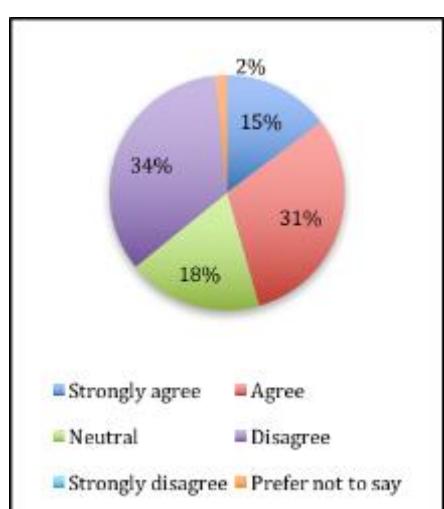
The scale of some responses to the question by ‘other’ carers is considered an anomaly produced by the different scales of each pool of respondents.

(Q67/ Q74) To what extent do you agree with the following statement: "People who do not have caring responsibilities would benefit from flexible working hours"?



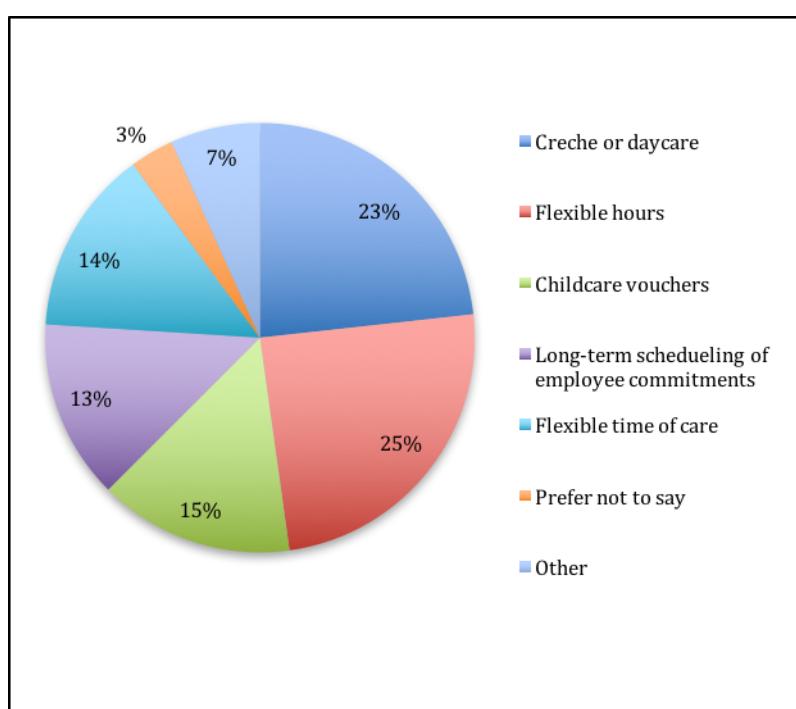
Carers were asked whether people who do not have caring responsibilities would also benefit from flexible working hours and substantially agreed or strongly agreed (86%). When asked to elaborate on their answer 69% mentioned that the provision of flexible working should be universal and 19% believed that everyone has other responsibilities that would be helped by flexible working. This is a particularly pleasing response as it mirrors larger demands for flexible working throughout theatre workers more generally and demonstrates that carers do not believe that their particular positions merit more opportunity in this respect than others.

(Q81) To what extent do you agree with the following statement: "I have put off having children due to work commitments / career development"? (Respondents with no caring responsibilities)



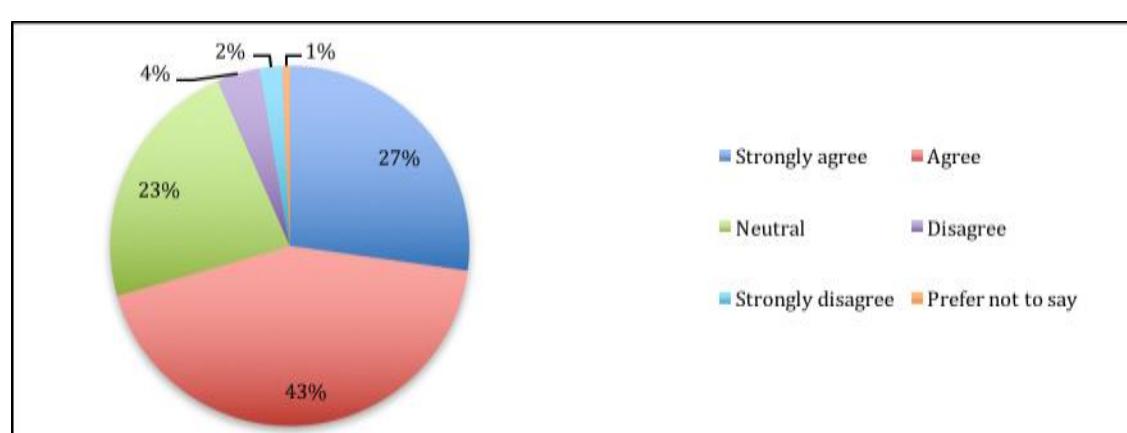
46% of respondents who do not have any caring responsibilities reported that they have put off having children due to work commitments or career development. This contrasts with 34% who disagreed with the statement. When considered against elaborated comments to the question it can be suggested that those falling into the latter category are most likely to not want children yet (22%) or at all (15%), consider it unfeasible financially (17%) or there may be external factors to the situation that are not related to work (13%). Of that 46% who reported that were putting off having children due to work commitments or career development 11% believed that children were not conducive to life in the theatre or considered themselves to be fully focused on their careers. In this respect, and in relation to the issue of not wanting children yet it is possible to point to the ages of many working within the theatre. With a predominantly young working group it is possible that were this any other type of work similar findings would be produced.

(Q82) Would any of the following childcare provision make you more confident in deciding to start a family? (Respondents with no caring responsibilities)



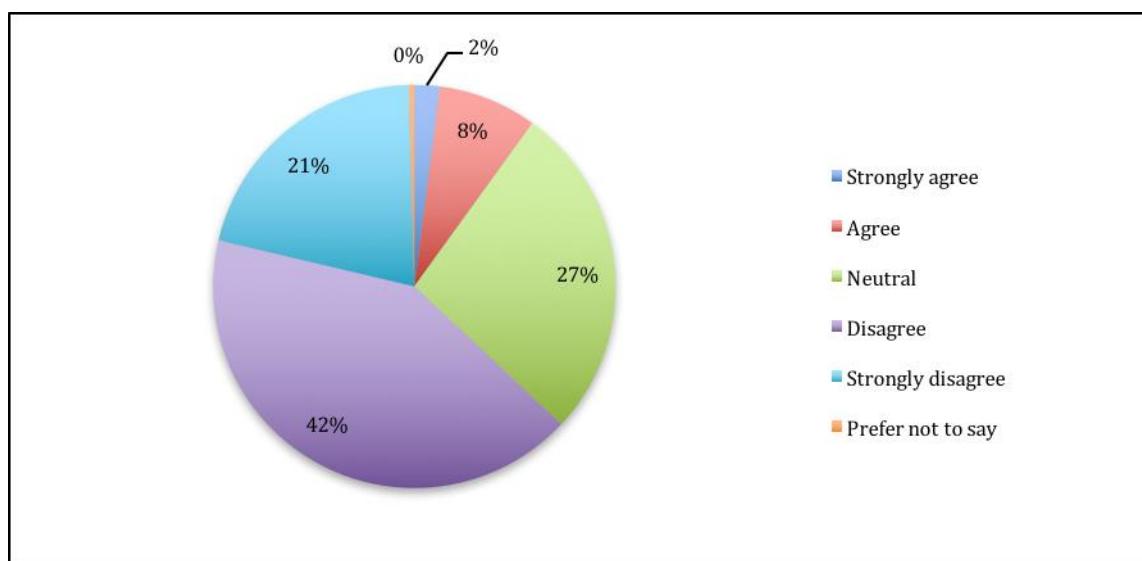
Again, flexible hours and crèche or day care provision prove to be particularly attractive childcare solutions – in this case for those currently without children. Childcare vouchers also prove attractive (15%), as does long-term scheduling of employee commitments (14%). This conforms to responses from those with. As such, the demand for flexible hours is once again demonstrated.

(Q83) To what extent do you agree with the following statement: "People should receive extra support because they are carers or parents"? (Respondents with no caring responsibilities)



70% of respondents who do not currently have children believe that people should receive extra support because they are carers or parents. This question originated from a desire to indicate whether any resentment might exist between those without children and those with them in respect to the scale of provision provided. These findings would suggest that no such resentment does exist and the opportunity to provide care provision for those with children is unlikely to stimulate such resentment in the future.

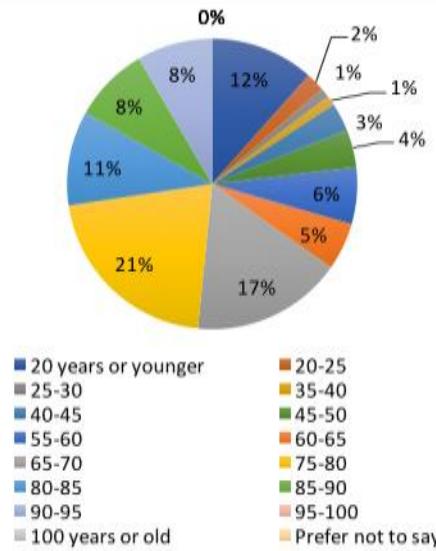
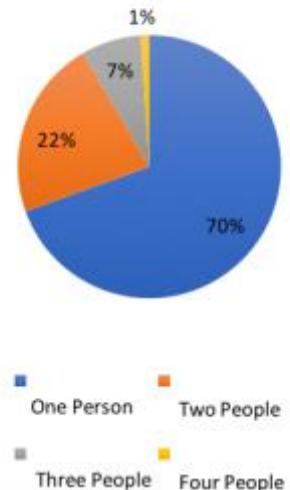
(Q84) To what extent do you agree with the following statement: "Issues relating to how people organise their caring responsibilities do not concern me"?
(Respondents with no caring responsibilities)



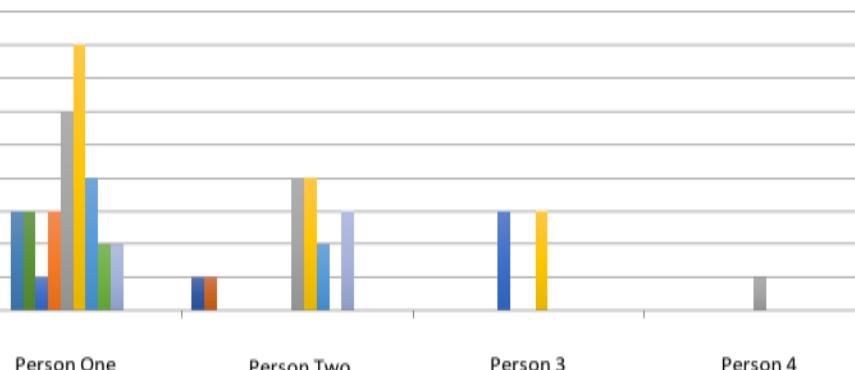
Similarly, respondents without children largely reported that issues relating to how people organize their caring responsibilities did concern them, with 63% disagreeing or strongly disagreeing with the statement. This could be attributed to the fact, raised within the findings of Q81 that with a predominantly young working group and 22% saying they do not *yet* want children the current provision for others could be relevant for them in the future. As such, these provisions remain an interest to them in the short term.

(Q86/Q92) How old is each person you care for?

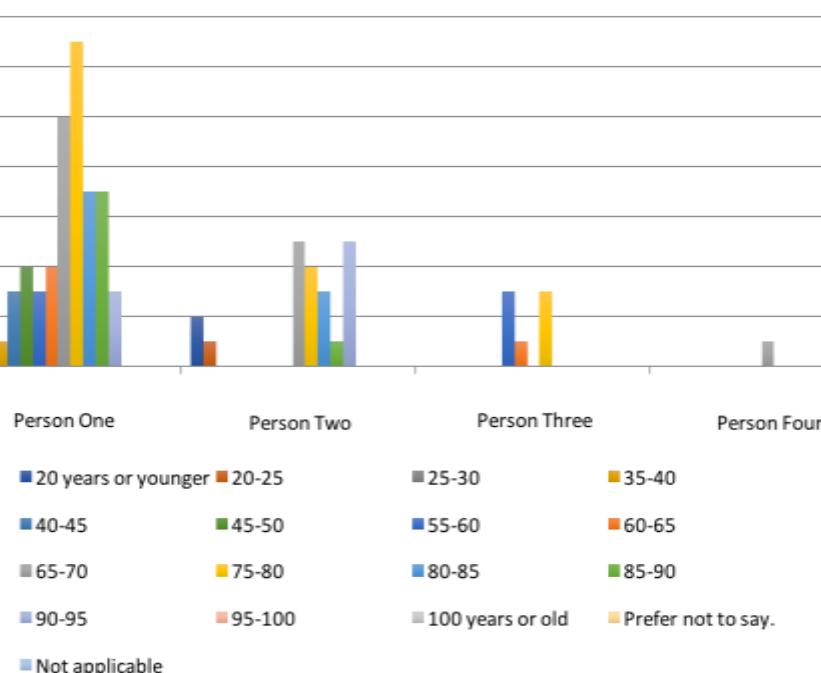
Number of people cared for



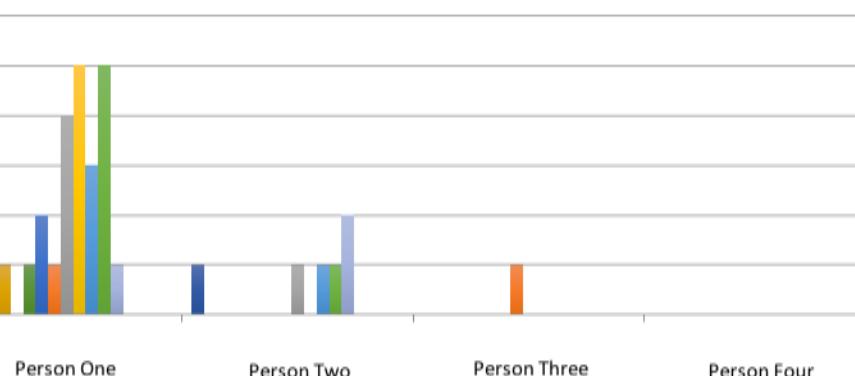
Child carers with other dependents (Q86)



Total (All carers for 'Other Dependents')



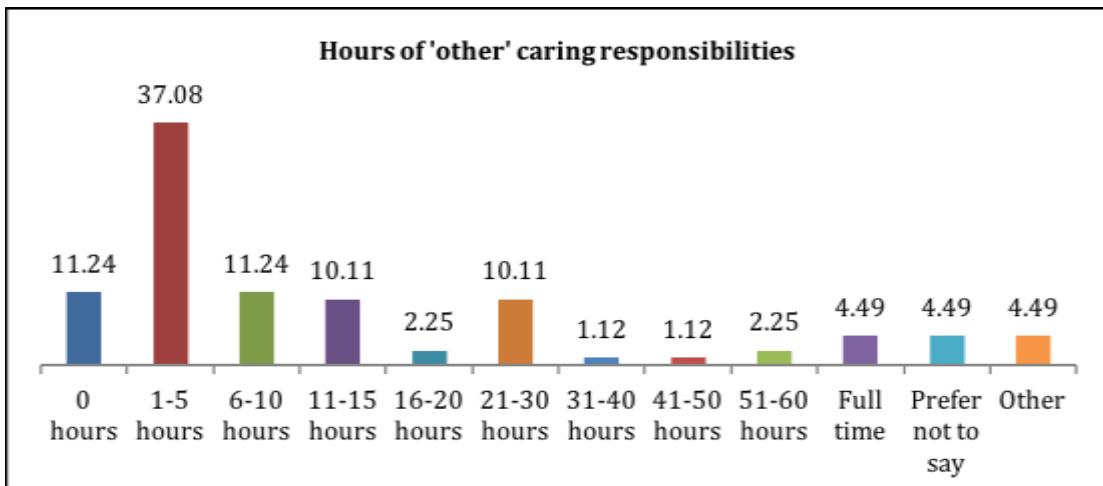
Other carers without children (Q92)



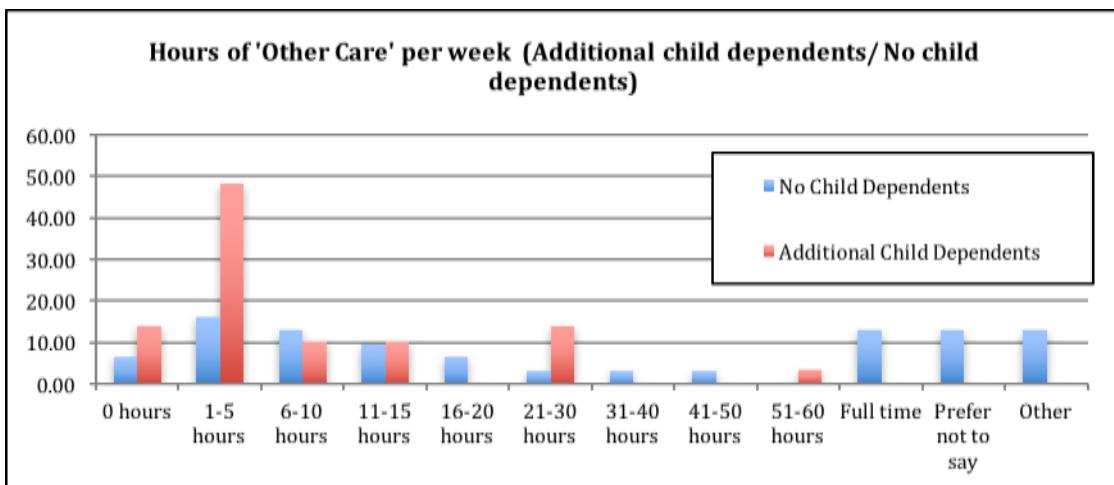
These findings indicate that respondents caring for people other than children are most likely to be caring for one person (70%) and those being cared for are most likely to be aged between 65 and 85. 17% were aged between 65 and 70, 21% were aged between 75 and 80 and 11% were aged between 80 and 85. Notably, a further 12% of respondents cared for dependents aged 20 years or younger. As such, while it is noted that the majority of those being cared for by respondents are elderly it is also important to recognize that there is need to also recognize those caring for other ages, such as those with disabilities or special needs.

Interestingly, it would also appear that those with children are also more likely to be caring for more people. Although given the number of respondents within this pool this could be deceptive – a consequence of limited numbers.

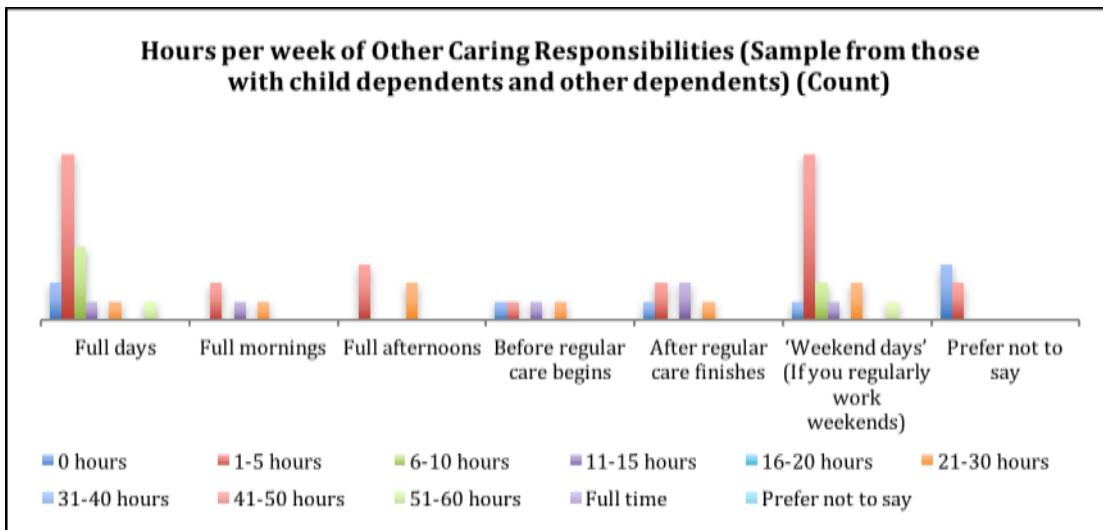
(Q87/Q93) How many hours per week do you have caring responsibilities?



37.08% of respondents with caring responsibilities other than childcare undertook 1-5 hours per week of care. This was by far the highest scale of cared hours. However, more generally, it can be seen that most (82.03%) undertook 0 to 30 hours of care per week. When 'other' caring responsibilities are divided between those with child dependents and

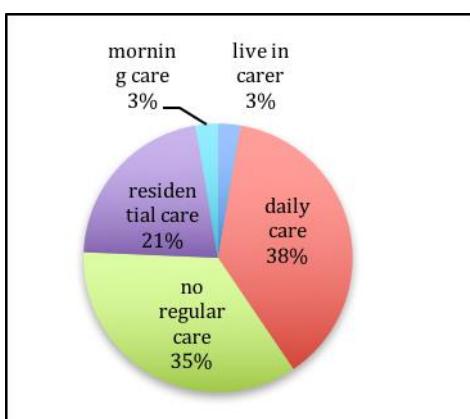


those without it is considerably more likely that those with child dependents will be undertaking 1-5 hours of 'other' caring responsibilities. Those without child caring responsibilities are more diverse, covering all categories from 0 to 50 hours, and then 'full time care'. Few respondents with child dependents undertake more than 15 hours of additional 'other' care, presumably in balance with the demands of child caring, although there is an interesting spike of these respondents working 21-30 hours (13.79%). 12.90% of respondents without children reported that they are undertaking full time 'other' caring responsibilities – a notable percentage given that said respondents will also be working.



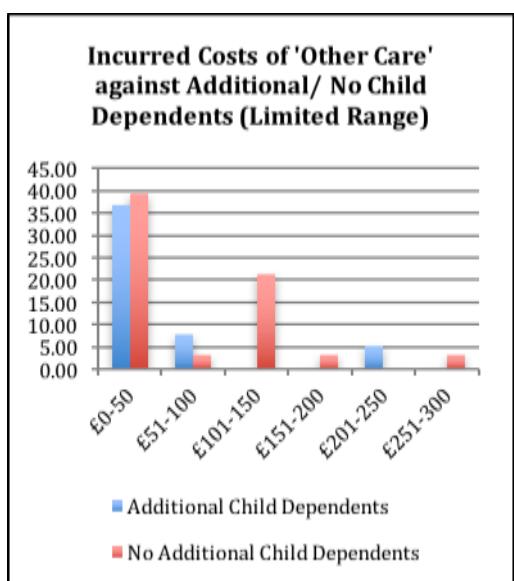
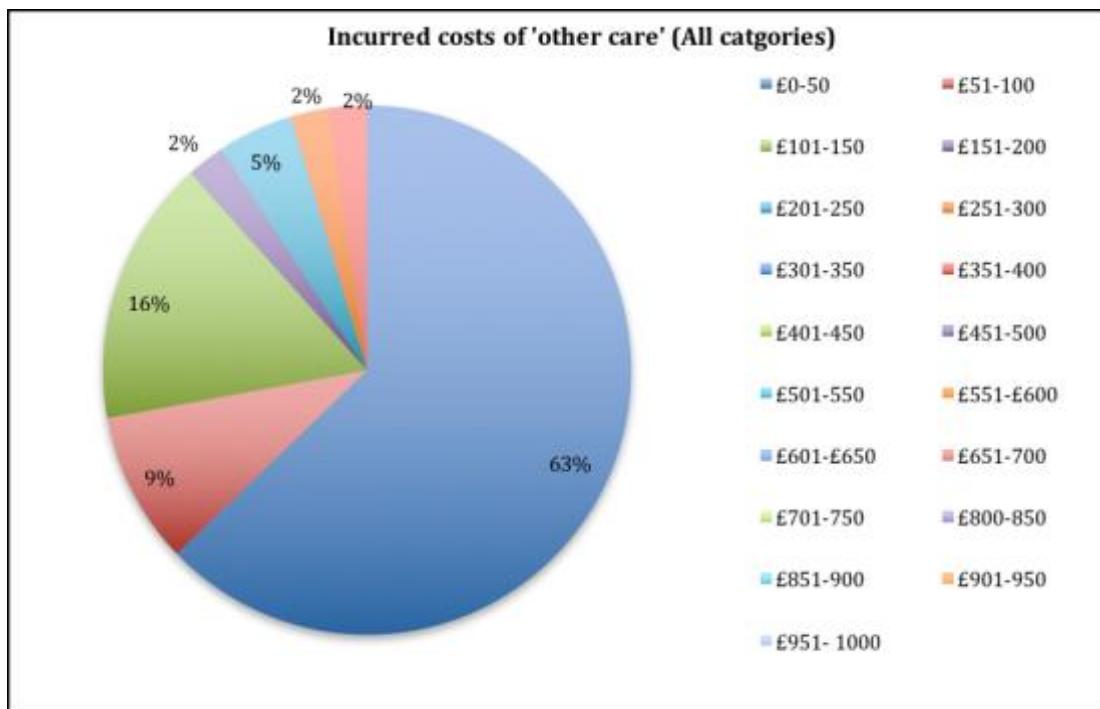
A sample of respondents with both child and other caring responsibilities was also constructed. This demonstrated that those with children are most likely to work 1-5 hours, either throughout the day or on weekend days. Those caring more hours per week (11 to 15 or 41 to 50 hours, for example) are more likely to do so in regular 'stints' at allotted times of the day. It is this category of regular 'stint' carer which is most relevant to the research as these hours are those most likely to be affected, and thus in need of accommodation by employers through the provision of flexible working schedules. The spike in those undertaking weekend care responsibilities is also notable, suggesting that employers should ensure that they provide adequate notice of weekend work schedules and, more generally, recognize that for many care responsibilities do not stop at the weekend.

(Q88/Q94) What fixed care do you have in place?



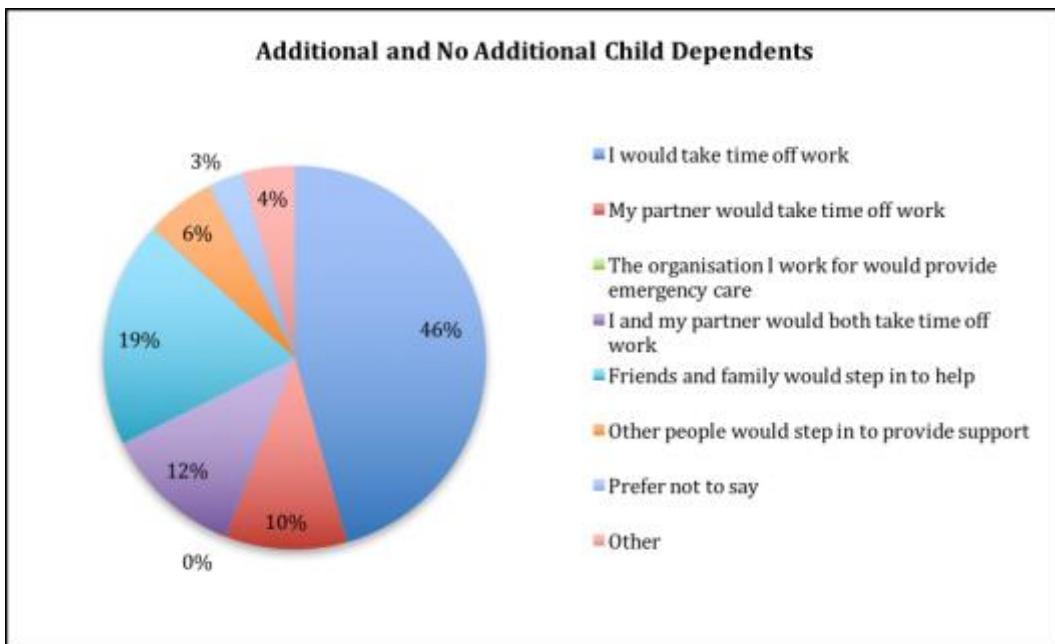
Most 'other' dependents will have some form of fixed care in place (65%), in addition to care provided by the respondent. A further 35% have no fixed care. 38% of those with fixed care will have daily care and 21% will have residential care. The following findings will demonstrate the costs incurred by the respondent for care but these current findings certainly suggest that the 35% of those without any fixed care in place will undoubtedly be facing further demands upon their time to accommodate this extra need.

(Q90/Q95) How much do you normally spend on care per week?

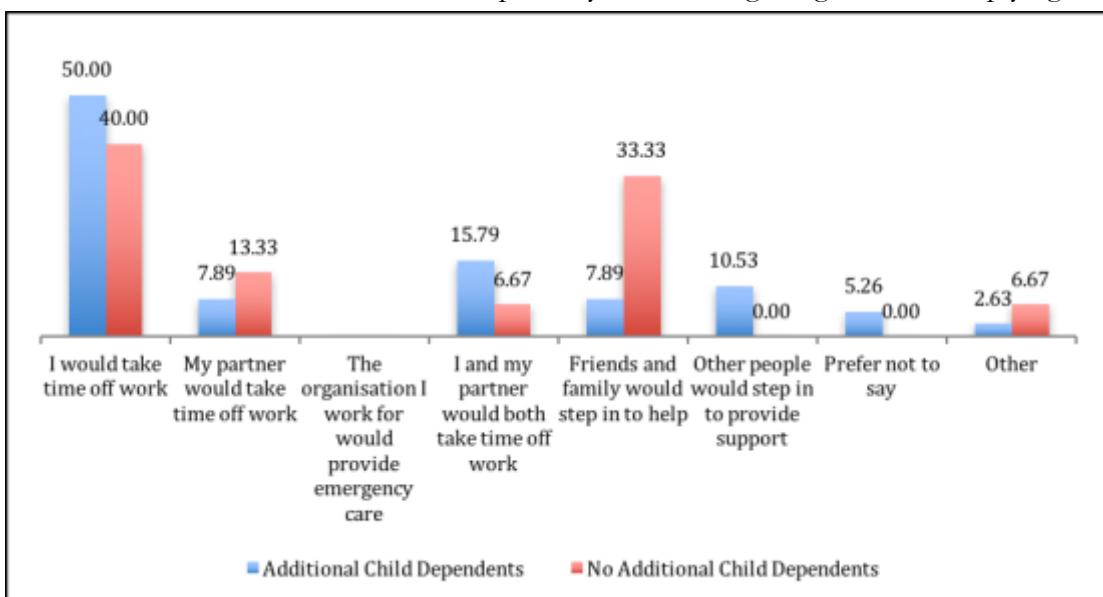


63% of respondents who did spend money on 'other care' reported that they normally spent £0-50 per week. A further 25% reported spending £51 to £150 on this care per week. Breaking these findings into those who had or did not have additional *child* care responsibilities costs there is a general alignment around the £0-50 cost, although there is a notable spike of those without children incurring a £101-150 costs for this care (21.21%). To a certain extent this is encouraging – suggesting that those with children are not incurring significant additional care costs above that of child care costs. However, it is worth noting that those with 'other care' but no children are less likely to have these needs recognized by their employer. While purely conjecture, this could imply that those with other care responsibilities are more likely to receive little support with these payments.

(Q89/Q97) In the event that this current care solution was unexpectedly not working what would you do?



Respondents with other caring needs, and some fixed care in place, are most likely to take time off work if their current care solution was unexpectedly not working (46%). A further 22% would either take time off work (10%) or would share this time off work with their partner (12%). Previous findings suggest that respondents with ‘other care’ are significantly more likely to fear losing work or face a bad attitude from their employers if discussing their caring responsibilities. As such, the fact that so many will potentially need to take time off if their care is unexpectedly not working is significant – implying



that despite the fact that they will need to take this time off work the response from their employer is unlikely be positive or supportive. This further demonstrates that employers need to proactively recognize and support such care needs and act accordingly.