

Women in Media Dataset

Prepared for Women in Media
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An abstract graphic consisting of several concentric circles. The innermost circle is a solid purple. It is surrounded by a ring of a lighter purple color. The next ring out is orange, and the outermost ring is a darker purple. The circles are not perfectly centered and have varying thicknesses, creating a dynamic, layered effect.

Acknowledgement of Country

The author acknowledges Australia's First Nations people as the Traditional Custodians of the lands on which we live and thrive and pays respects to their continuing connection to country and culture.

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Acronyms

ABS	Australian Bureau of Statistics
ASGS	Australian Statistical Geography Standard
ANZSCO	Australian New Zealand Standard Classification of Occupations
ANZSIC	Australian New Zealand Standard Industrial Classifications
AQF	Australian Qualifications Framework
ICT	Information and Communications Technology
OSCA	Occupation Standard Classifications for Australia
WGEA	Workplace Gender Equality Agency

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Executive Summary

Women comprise almost half of the media workforce in Australia. Yet there are areas of the media sector where women are still under-represented and gender gaps persist.

Despite comprising 49% of the core media workforce, women advance to only 30 per cent of Chief Executive and Managing Director roles in Australia's media industry. This gender imbalance at senior decision-making level is driven by private media companies, with the public sector more gender-balanced.

The company-level gender gap in total remuneration in Australia's media companies averages 10.0%. But it reaches as high as 16.4% in Publishing and 11.8% in Broadcasting.

In terms of demographic characteristics, the average age of women in the media industry is slightly younger than that of men (41 compared to 43 years). Women in the media are less diverse in cultural background and socio-economic advantage than their male colleagues, which points towards the additional barriers and biases that women from marginalised backgrounds face when attempting to enter and advance their careers in the industry.

Women in the media sector are generally more highly educated than their male counterparts. This can reflect workplace biases that evaluate men's on-the-job experience and perceived potential more highly than women's, leading more women to invest in formal qualifications as a way to validate their capabilities.

The workforce composition numbers presented in this report are computed from the Australian Census data for 2021 collected by the ABS. Gender pay gap data comes from the Employer Census data for 2023-24 collected from private companies by the Workplace Gender Equality Agency.

1. Purpose and goals of this project

Women in Media (WiM) are seeking a statistical picture of women's workforce representation and experiences in the Australian media industry, which draws upon reliable and representative data sources.

The statistical indicators presented in this report illustrate areas of gender imbalance and women's experiences of gender inequality in the media industry, including gender gaps in earnings and women's under-representation in leadership and decision-making.

These metrics equip Women in Media with data and evidence to continue to raise awareness, identify areas of concern, and advocate on issues of gender equality in the profession.

This statistical profile also reveals areas where women are advancing and positive improvements have been achieved. This information can help to identify where efforts and initiatives are proving to be effective in addressing gender inequities and improving women's opportunities and experiences in the sector.

The metrics presented in this report are readily accessible from publicly available data sources. The analytical methodology can be replicated as further iterations of the data become available in time. This enables WiM to use this statistical profile to continue to monitor change over time.

2. Methodology

2.1. Data sources

The main data source used in the gender composition calculations is the *Australian Census of Population and Housing 2021*, collected by the Australian Bureau of Statistics (ABS) and made available through the ABS TableBuilder online platform.

To protect the confidentiality of individuals, the numbers in small-sized cells generated in ABS tables are randomly adjusted. This statistical adjustment generally does not affect the overall gender compositions.

To compute the gender pay gap, this report uses the data published by the Workplace Gender Equality Agency (WGEA) which is collected through an Employer Census. All private sector companies in Australia with 100 or more employees are required to submit data on their gender equality performance to WGEA, including pay data disaggregated by gender.

This WGEA Employer Census dataset is considered one of the more robust and statistically reliable data sources on the gender pay gap when looking at specific industry and occupational groups. This analysis reports the most recent WGEA Employer Census dataset available, which is for 2023-24. A shortcoming of the WGEA Employer Census as a data source is that it does not include smaller-sized companies (that is, companies with fewer than 100 employees) as they do not have a legislated reporting requirement.

Other ABS labour force data sources have been explored for their potential usage, including the *ABS Characteristics of Employment and ABS Employee Earnings and Hours*. These other data sources are collected through representative labour market surveys, in contrast to a population-wide Census. However, when disaggregating these datasets according to the specific media-related occupations and industries of interest, these data sources encounter statistical limitations due to small cohort sizes. This can impair their statistical reliability and useability for the purpose of this project. Where a sample size is deemed sufficiently large for the calculation to be considered robust, the calculations have been included.

2.2. Defining gender

The Australian Bureau of Statistics (ABS) data used in these calculations are based on the *ABS Standard for Sex, Gender, Variations of Sex Characteristics and Sexual Orientation Variables*.¹

According to the ABS standard, a person's sex is based upon their sex characteristics, such as their chromosomes, hormones and reproductive organs. Sex is categorised as male, female or another term. A person's reported sex can change over the course of their lifetime and may differ from their sex recorded at birth, which is typically based on the sex characteristics observed at birth.

Gender refers to social and cultural differences in a person's identity, expression and experience as a man, woman or non-binary person. A person may report their gender in terms of their felt or lived gender, and how they are perceived by others.

The ABS recognises that the terms sex and gender are interrelated and often used interchangeably within the general community, and advises caution when using sex data to represent gender.

The ABS data sources used in this report are based on a person's sex defined as either male or female. The report expresses these categories as "men" and "women" and discusses these patterns in terms of gender, but acknowledges the limitations of these data categories and interpretations.

¹ ABS, *Standard for Sex, Gender, Variations of Sex Characteristics and Sexual Orientation Variables*, Statistical Standards, ABS, Australian Government <https://www.abs.gov.au/statistics/standards/standard-sex-gender-variations-sex-characteristics-and-sexual-orientation-variables>

3. Industries and occupations in the media sector

This section details the lists of occupations and industries that have been included in this data analysis, in alignment with the membership, scope and objectives of Women in Media. The set of industries and occupations used were identified with consultative input from the Women in Media team.

3.1 Industries within scope

Table 1 presents the industries that have been included in this analysis, in alignment with the membership, scope and objectives of Women in Media.

Industries are based on the ABS Australian and New Zealand Standard Industrial Classification (ANZSIC). Information about ANZSIC is available on this ABS website: <https://www.abs.gov.au/statistics/classifications/australian-and-new-zealand-standard-industrial-classification-anzsic>

The detailed definitions of each of the industries can be searched for on this ABS website: <https://www.abs.gov.au/statistics/classifications/australian-and-new-zealand-standard-industrial-classification-anzsic/2006-revision-2-0/detailed-classification>

In circumstances where a person may have more than one job, their industry of employment is based on their main job.

In the industry classification system, the term “nfd” denotes “not further defined”. This refers to categories for which the person’s response is not specific enough to be assigned to one of the other detailed descriptions. The term “nec” denotes “not elsewhere classified”. This category groups responses that do not align with any other classifications.

Table 1: Industries within scope for analysis

Division	Sub-category	Unit group	Class
Information Media and Telecommunications (Division J)	54 Publishing (except Internet and Music Publishing)	541 Newspaper, Periodical, Book and Directory Publishing	5411 Newspaper Publishing
			5412 Magazine and Other Periodical Publishing
			5413 Book Publishing
			5414 Directory and Mailing List Publishing
			5419 Other Publishing
	55 Motion Picture and Sound Recording Activities	551 Motion Picture and Video Activities	5511 Motion Picture and Video Production
			5512 Motion Picture and Video Distribution
			5513 Motion Picture Exhibition
			5514 Post-production Services and Other Motion Picture and Video Activities
			552 Sound Recording and Music Publishing
			5521 Music Publishing
			5522 Music and Other Sound Recording Activities

Division	Sub-category	Unit group	Class
Information Media and Telecommunications (Division J)	56 Broadcasting (except Internet)	561 Radio Broadcasting	5610 Radio Broadcasting
		562 Television Broadcasting	5621 Free-to-Air Television Broadcasting 5622 Cable and Other Subscription Broadcasting
	57 Internet Publishing and Broadcasting	570 Internet Publishing and Broadcasting	5700 Internet Publishing and Broadcasting
	60 Library and Other Information Services	601 Libraries and Archives	6010 Libraries and Archives
		602 Other Information Services	6020 Other Information Services
Arts and Recreation Services (Industry R)	90 Creative and Performing Arts Activities	900 Creative and Performing Arts Activities	9002 Creative Artists, Musicians, Writers and Performers (Includes: Journalistic service; Writing, including on a Freelance basis)

Note: Industry definitions and categorisations are based on ABS Australian and New Zealand Standard Industrial Classification (ANZSIC). The numbers in the table are ANZSIC codes, where the 4-digit codes denote the most finely detailed and disaggregated industry categories. This class consists of units of independent (freelance) individuals or groups mainly engaged in the regular creation of original artistic or cultural works who may or may not also produce and perform their works.

3.2. Occupations within scope

The media-related industries identified in Section 3.1 employ people across a range of occupations, including jobs that are more generic and not distinctive to the media profession. To narrow the analysis to the core workforce that is reflective of Women in Media’s core membership, role and objectives, this analysis identifies a set of media-related occupations.

These occupations are based on the ABS Australian and New Zealand Standard Classification of Occupations (ANZSCO), listed in Table 2.

Information about ANZSCO is available on this ABS webpage: <https://www.abs.gov.au/statistics/classifications/anzsco-australian-and-new-zealand-standard-classification-occupations>

The detailed definitions of each of the ANZSCO occupations can be searched for on this ABS website: <https://www.abs.gov.au/statistics/classifications/anzsco-australian-and-new-zealand-standard-classification-occupations/2022/browse-classification>

In circumstances where a person may have more than one job, their occupation of employment is based on their main job.

In the occupation classification system, the terms “nfd” and “nec” are used as per the industry classification system.

From 2025 onwards, the ABS is adopting a new system for classifying occupations called the Occupational Standard Classification for Australia (OSCA). It will be possible to match the ANZSCO codes to the OSCA codes, to allow for ongoing analysis and comparisons over future years.

Table 2: Occupations within scope for analysis

Sub-Major group	Minor Group	Unit group	Occupation
21 Arts and Media Professionals	212 Media Professionals	2121 Artistic Directors, and Media Producers and Presenters	212111 Artistic Director
			212112 Media Producer (excluding Video)
			212113 Radio Presenter
			212114 Television Presenter
		2122 Authors, and Book and Script Editors	212211 Author
			212212 Book or Script Editor
		2123 Film, Television, Radio and Stage Directors	212311 Art Director (Film, Television or Stage)
			212312 Director (Film, Television, Radio or Stage)
			212313 Director of Photography
			212314 Film and Video Editor
			212315 Program Director (Television or Radio)
			212316 Stage Manager
			212317 Technical Director
			212318 Video Producer
		212399 Film, Television, Radio and Stage Directors <i>nec</i>	
		2123 Film, Television, Radio and Stage Directors	212111 Artistic Director
			212112 Media Producer (excluding Video)
			212113 Radio Presenter
			212114 Television Presenter
2124 Journalists and Other Writers	212411 Copywriter		
	212412 Newspaper or Periodical Editor		
	212413 Print Journalist		
	212414 Radio Journalist		
	212415 Technical Writer		
	212416 Television Journalist		
212499 Journalists and Other Writers <i>nec</i>			
	211 Arts Professionals	2113 Photographers	211311 Photographer
22 Business, Human Resource and Marketing Professionals	225 Sales, Marketing and Public Relations Professionals	2251 Advertising and Marketing Professionals	225111 Advertising Specialist
			225112 Market Research Analyst
			225113 Marketing Specialist
		2253 Public Relations Professionals	225311 Public Relations Professional

Note: Occupation definitions and categorisations are based on ABS Australian and New Zealand Standard Classification of Occupations (ANZSCO). The numbers in the table are ANZSCO codes, where the 6-digit codes denote the most finely detailed and disaggregated occupation categories.

3.3. Core cohort for analysis

The cross-section of people who work in one of the industries listed in Table 1, and in one of the occupations listed in Table 2, form the core cohort for analysis.

Table 3 presents the total number of people in this cross-sectional cohort that are in scope. Of this cohort, women's and men's shares of the media sector are roughly even in numbers overall. The sector would be regarded as gender-balanced overall.

Table 3: Media core cohort for analysis – Gender composition

Cohort	Number of women	Number of men	Total	Women's share of cohort (%)	Men's share of cohort (%)
In-scope occupation and industry	15,209	15,912	31,121	48.9%	51.1%

Data source: ABS Census of Population and Housing, 2021, TableBuilder. Gender shares sum to 100%.

Table 4 breaks down the core cohort into detailed occupations. The largest occupation in the sector, in terms of employment numbers, is Media Producers, who are generally gender-balanced in number.

The next largest occupations are Authors, who are predominantly female, and Print Journalists, who are gender-balanced in overall number.

Looking at the most highly female-concentrated occupations within the sector, Book or Script Editors, Copywriters, Authors, Market Research Analysts, and Public Relations Professionals are all at least two-thirds female.

At the other end of the gender composition spectrum, the most heavily male-concentrated occupations are director roles: Directors of Photography, Technical Director, and Film, Television, Radio or Stage Director. Women make up only around one in four of these director occupations. In the case of Directors of Photography, women comprise only one in ten. Also heavily male-concentrated in numbers, women comprise around one in four Film and Video Editors, Radio Presenters and Video Producers.

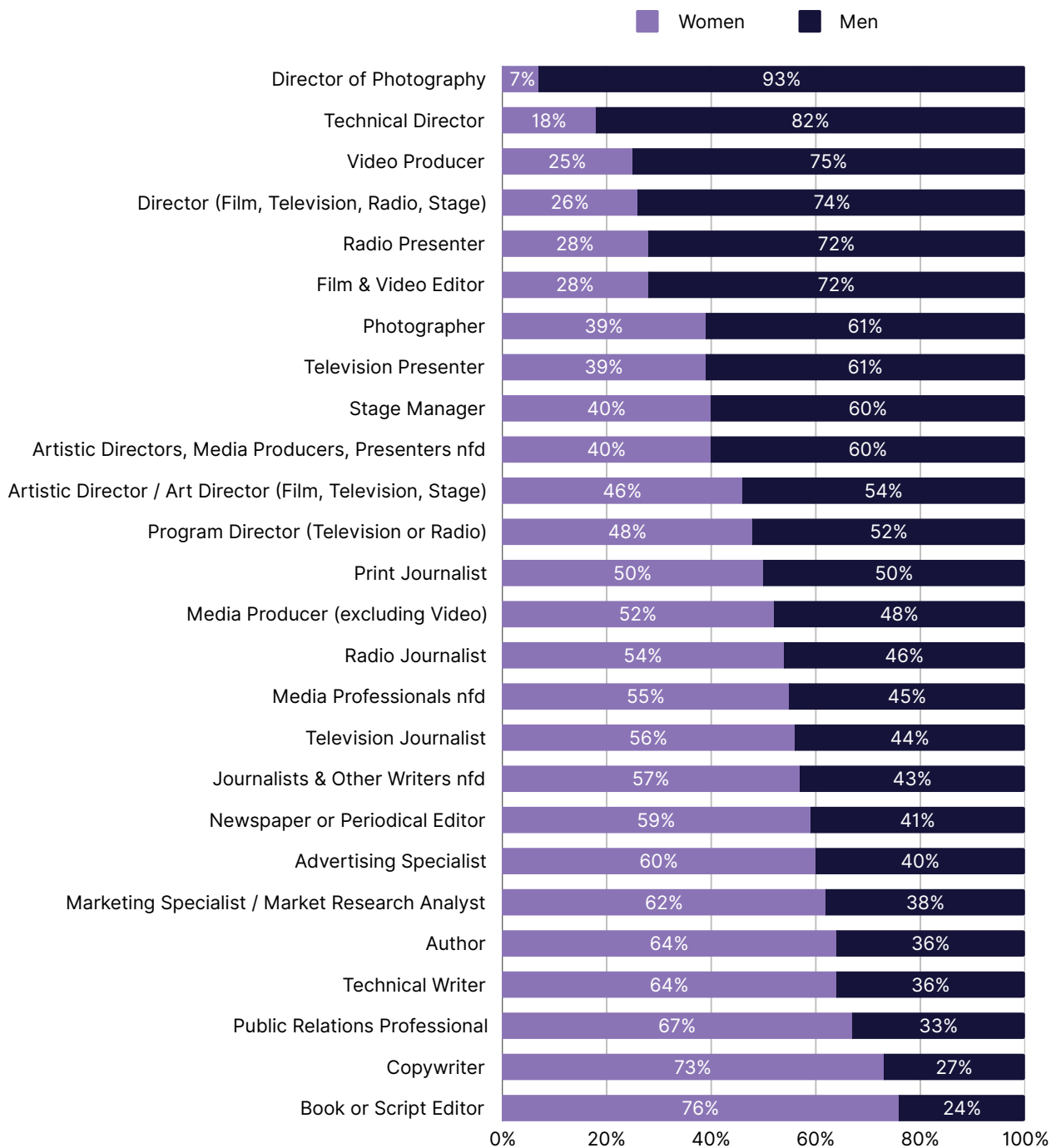
The gender profiles of these media occupations are illustrated in Figure 1.

Table 4: Media core cohort for analysis – Gender composition by occupation

Occupation	Number of women	Number of men	Total	Women's share of occupation (%)	Men's share of occupation (%)
Book or Script Editor	626	193	819	76.4%	23.6%
Copywriter	492	183	675	72.9%	27.1%
Public Relations Professional	450	223	673	66.9%	33.1%
Technical Writer	291	165	456	63.8%	36.2%
Author	1,632	931	2,563	63.7%	36.3%
Marketing Specialist / Market Research Analyst	948	570	1,518	62.5%	37.5%
Advertising Specialist	441	294	735	60.0%	40.0%
Newspaper or Periodical Editor	1,100	764	1,864	59.0%	41.0%
Journalists & Other Writers <i>nfd</i>	1,639	1,247	2,886	56.8%	43.2%
Television Journalist	490	378	868	56.5%	43.5%
Media Professionals <i>nfd</i>	759	627	1,386	54.8%	45.2%
Radio Journalist	231	196	427	54.1%	45.9%
Media Producer (excluding Video)	2,418	2,262	4,680	51.7%	48.3%
Print Journalist	1,191	1,177	2,368	50.3%	49.7%
Program Director (Television or Radio)	512	545	1,057	48.4%	51.6%
Artistic Director / Art Director (Film, Television, Stage)	102	120	222	45.9%	54.1%
Artistic Directors, Media Producers, Presenters <i>nfd</i>	75	114	189	39.7%	60.3%
Stage Manager	25	38	63	39.7%	60.3%
Television Presenter	121	187	308	39.3%	60.7%
Photographer	164	255	419	39.1%	60.9%
Film & Video Editor	646	1,662	2,308	28.0%	72.0%
Radio Presenter	310	800	1,110	27.9%	72.1%
Director (Film, Television, Radio, Stage)	619	1,767	2,386	25.9%	74.1%
Video Producer	284	830	1,114	25.5%	74.5%
Technical Director	63	278	341	18.5%	81.5%
Director of Photography	27	350	337	7.2%	92.8%
Total	15,656	16,156	31,812	49.2%	50.8%

Data source: ABS Census of Population and Housing, 2021, TableBuilder. Occupations are listed in order of women's share. Gender shares sum to 100% for each occupation. Sums do not exactly add to totals in Table 3 due to the ABS random adjustment process for small-sized cells.

Figure 1: Media core cohort for analysis – Gender composition by occupation



Data source: ABS Census of Population and Housing, 2021, TableBuilder.

Turning to industries, Table 5 details the core cohort by detailed industry categories. The industry in which most media professionals work is Free-to-air Television Broadcasting, which is gender-balanced in overall number. The next most common is Motion Picture and Video Production, which is more male-concentrated, and Creative Artists, Musicians, Writers and Performers, who are predominantly women.

The most strongly female-concentrated industries within the media sector are Book Publishing, Magazine and Other Periodical Publishing, and Libraries and Archives, which are over two-thirds female in composition.

The most heavily male-concentrated media industries revolve around Music Publishing, Motion Picture and Sound Recording, Motion Picture and Video Production, and Post-production Services. These are all at least two-thirds male in workforce composition.

Gender shares also differ across similar formats of media. Looking at broadcasting, for example, cable and other subscription-based broadcasting is more male-heavy than other forms of broadcasting such as radio and television. Looking at publishing, as another example, Magazine and Periodical Publishing is more female-heavy than Newspaper Publishing.

Though smaller in workforce size, the field of Internet Publishing and Broadcasting could offer more opportunities for gender equality than traditional media formats. The industry employs proportionally more women compared to all other broadcasting formats and compared to newspaper publishing as the traditional publication format.

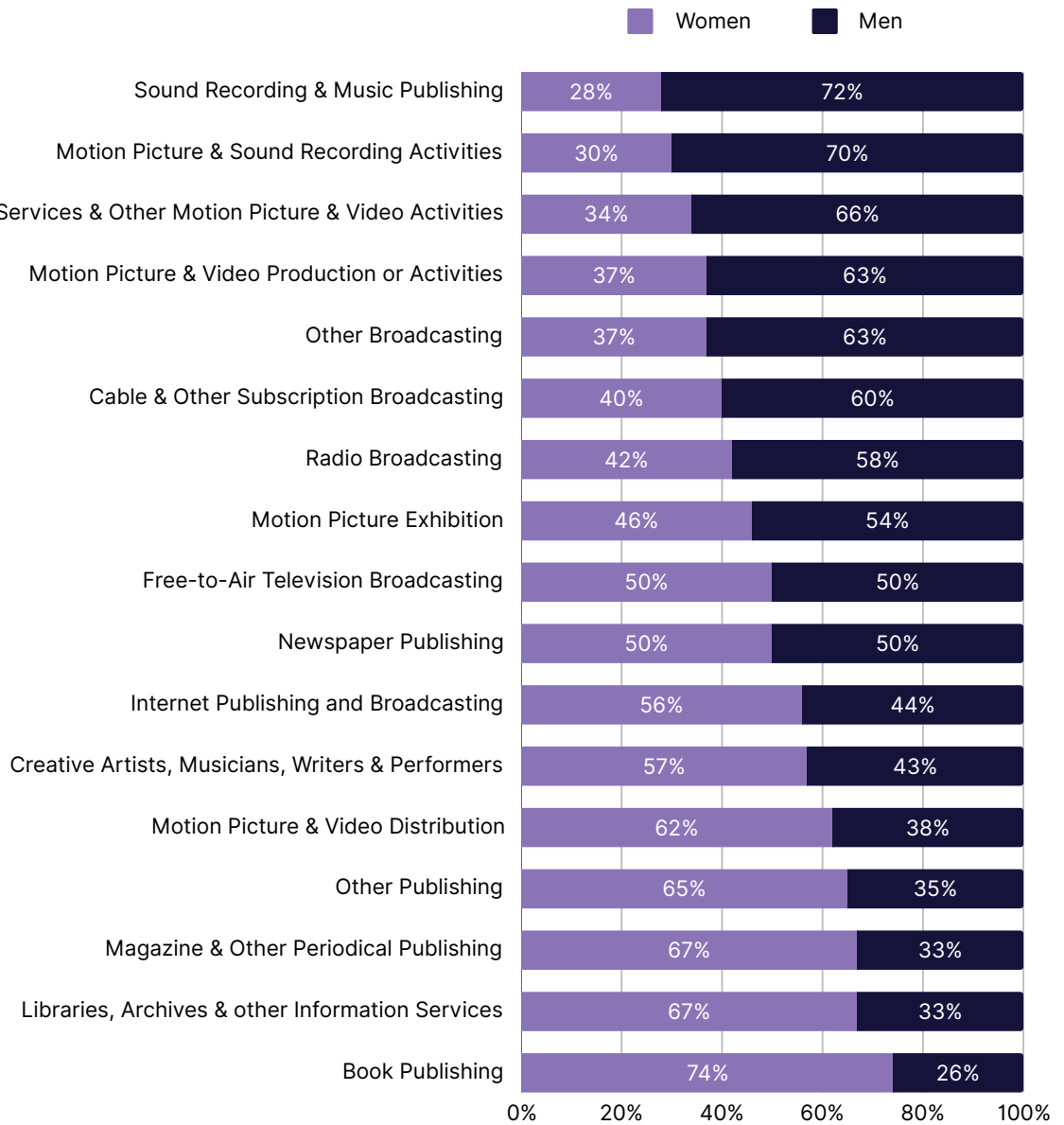
These gender shares are illustrated in Figure 2.

Table 5: Media core cohort for analysis – Gender composition by disaggregated industry

Industry	Number of women	Number of men	Total	Women's share of industry (%)	Men's share of industry (%)
Libraries, Archives & Other Information Services	94	46	140	67.1%	32.9%
Magazine & Other Periodical Publishing	754	379	1,133	66.5%	33.5%
Other Publishing or <i>nfd</i>	473	256	729	64.9%	35.1%
Motion Picture & Video Distribution	39	24	63	61.9%	38.1%
Creative Artists, Musicians, Writers & Performers	3,588	2,727	6,315	56.8%	43.2%
Internet Publishing and Broadcasting	376	300	676	55.6%	44.4%
Newspaper Publishing	1,892	1,864	3,756	50.4%	49.6%
Free-to-Air Television Broadcasting	3,298	3,357	6,655	49.6%	50.4%
Motion Picture Exhibition	139	163	302	46.0%	54.0%
Radio Broadcasting	1,009	1,419	2,428	41.6%	58.4%
Cable & Other Subscription Broadcasting	241	366	607	39.7%	60.3%
Broadcasting <i>nfd</i>	72	123	195	36.9%	63.1%
Motion Picture & Video Production or Activities	2,365	4,058	6,423	36.8%	63.2%
Post-production Services & Other Motion Picture & Video Activities	67	130	197	34.0%	66.0%
Motion Picture & Sound Recording Activities	178	414	592	30.1%	69.9%
Sound Recording & Music Publishing	59	153	212	27.8%	72.2%
Total	15,643	16,147	31,790	49.2%	50.8%

Data source: ABS Census of Population and Housing, 2021, TableBuilder. Industries are listed in order of women's share. Gender shares sum to 100% for each industry. Sums do not exactly add to totals in Table 3 due to the ABS random adjustment process for small-sized cells. Industry categories with very small workforce sizes are pooled into larger categories where the industry type are comparatively similar.

Figure 2: Media core cohort for analysis – Gender composition by industry



Data source: ABS Census of Population and Housing, 2021, TableBuilder. Industry categories with very small workforce sizes have been merged with comparable categories.

The occupation and industry combinations^[1] where most women in the media sector work are:

- Media Producers in Motion Picture and Video Production (1,222, equivalent to 7.8% of all women in media)
- Authors in the Creative Artists, Musicians, Writers and Performers industry (1,167, equivalent to 7.5% of all women in media)
- Media Producers in Free-to-air Television Broadcasting (753, equivalent to 4.8% of all women in media)
- Print Journalists in Publishing (735 equivalent 4.7% of all women in media)

These are also the most common jobs where men in the media sector work too. However, gender differences are also apparent. The most common roles for men include Directors and Film and Video Editors in Motion Picture and Video Production. In contrast, the next most common roles for women include Copywriters, Journalists and Other Writers in the Creative Artists, Musicians, Writers and Performers industry.

3.4. Managers and executives

The occupations analysed in the previous sub-sections are limited to those that are specified in relation to the media-specific tasks that the job involves (for example, Journalists, Broadcasters and Media Producers). This core cohort for analysis excludes occupations at the most senior executive ranks, defined in the ANZSCO classification system as Managers.

These Manager occupations include:

- Chief Executives, which includes Managing Directors and Executive Directors
- General Managers, which includes Corporate General Managers who can also be known as Managing Editors
- Specialist Managers in Public Relations, which includes Communications Managers, PR Managers, Public Affairs Managers, Community Relations Managers, External Relations Managers, and Media Relations Managers

Table 6 presents a statistical profile of manager occupations within the media industries of focus. These shares can be evaluated against women's overall share of the core workforce, computed to be 48.9% (Table 1), as a benchmark for comparison.

Women are starkly under-represented at Chief Executive and Managing Director level, comprising only around 30% of these roles relative to men's 70%. Table 7 shows this male dominance is driven by private media companies. The public sector is gender-balanced at this management level.

Women also comprise the minority share in the manager roles related to ICT (Information and Communications Technology), supply and procurement, which reflects their under-representation in these sectors more broadly.

In contrast, women comprise the majority of management roles in Public Relations, Human Resources, Arts Administration and Corporate Services. Other areas of business administration, such as Finance Managers, Policy and Planning, and Research and Development are more gender-balanced.

² A full cross-section of occupations and industries is not published in this report due to document size but is available in spreadsheet form.

Table 6: Manager roles in the media industry – Gender composition by occupation

Occupation	Number of women	Number of men	Total	Women's share of occupation (%)	Men's share of occupation (%)
Chief Executive and General Managers					
Corporate General Manager	829	876	1,705	48.6%	51.4%
Chief Executive or Managing Director	286	675	961	29.8%	70.2%
Specialist Managers					
Public Relations Manager	140	40	180	77.8%	22.2%
Human Resource Manager	224	88	312	71.8%	28.2%
Business Administration Managers <i>nfd</i>	31	16	47	66.0%	34.0%
Arts Administrator or Manager	125	65	190	65.8%	34.2%
Corporate Services Manager	36	19	55	65.5%	34.5%
Research and Development Manager	65	46	111	58.6%	41.4%
Policy and Planning Manager	174	126	300	58.0%	42.0%
Finance Manager	251	234	485	51.8%	48.2%
Procurement Manager	22	29	51	43.1%	56.9%
Managers <i>nfd</i>	187	263	450	41.6%	58.4%
Supply and Distribution Manager	56	101	157	35.7%	64.3%
ICT Managers <i>nec</i>	21	54	75	28.0%	72.0%
ICT Project Manager	103	302	405	25.4%	74.6%
ICT Managers <i>nfd</i>	13	66	79	16.5%	83.5%
Chief Information Officer	13	83	96	13.5%	86.5%
Total	2,576	3,083	5,659	45.5%	54.5%

Data source: ABS Census of Population and Housing, 2021, TableBuilder. Occupations are listed in order of women's share. Gender shares sum to 100% for occupation.

Table 7: Manager roles in the media industry – Gender composition by occupation and sector

Occupation and sector	Number of women	Number of men	Total	Women's share of occupation (%)	Men's share of occupation (%)
Private sector					
Chief Executives and General Managers					
Corporate General Manager	800	852	1652	48.4%	51.6%
Chief Executive or Managing Director	272	660	932	29.2%	70.8%
Public sector					
Chief Executives and General Managers					
Corporate General Manager	31	24	55	56.4%	43.6%
Chief Executive or Managing Director	13	13	26	50.0%	50.0%

Data source: ABS Census of Population and Housing, 2021, TableBuilder. Gender shares sum to 100% for each sector-specific occupation.

4. Demographic characteristics

4.1. Age

The age profile of women in the media sector, relative to men's, is presented in Table 7. The age profile of women in the media sector is more skewed towards younger age groups than men's, as illustrated in Figure 3.

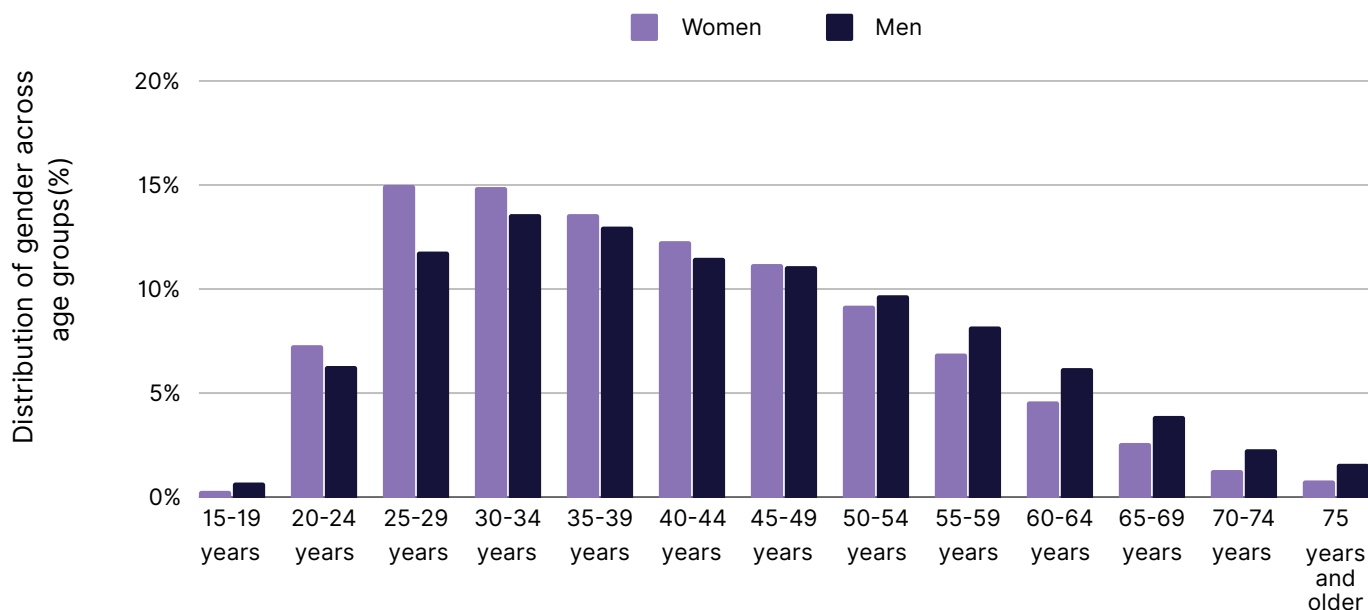
Reflecting this distribution, the average age of women in the media sector is computed to be 41 years, compared to men's average age of 43 years.

Table 8: Media core cohort for analysis – Age distribution by gender

Age group	Number of women	Number of men	Total	Composition of women's workforce (%)	Composition of men's workforce (%)
15-19 years	45	112	157	0.3%	0.7%
20-24 years	1,111	1,008	2,119	7.3%	6.3%
25-29 years	2,283	1,872	4,155	15.0%	11.8%
30-34 years	2,263	2,165	4,428	14.9%	13.6%
35-39 years	2,075	2,073	4,148	13.6%	13.0%
40-44 years	1,873	1,837	3,710	12.3%	11.5%
45-49 years	1,708	1,764	3,472	11.2%	11.1%
50-54 years	1,401	1,543	2,944	9.2%	9.7%
55-59 years	1,042	1,312	2,354	6.9%	8.2%
60-64 years	705	985	1,690	4.6%	6.2%
65-69 years	389	619	1,008	2.6%	3.9%
70-74 years	192	368	560	1.3%	2.3%
75 years and older	123	251	259	0.8%	1.6%
Total	15,210	15,909	31,004	100%	100%

Data source: ABS Census of Population and Housing, 2021, TableBuilder. Compositional share sum to 100% for each gender. Sums do not exactly add to totals in Table 3 due to the ABS random adjustment process for small-sized cells.

Figure 3: Media core cohort for analysis – Gender composition by age



Data source: ABS Census of Population and Housing, 2021, TableBuilder. Compositional shares sum to 100% for each gender. Sums do not exactly add to totals in Table 3 due to the ABS random adjustment process for small-sized cells.

4.2. Location

The gender composition of the media sector is generally gender-balanced in New South Wales, Queensland, Western Australia and the Australian Capital Territory. The sector is marginally more male-concentrated in Victoria and South Australia, and notably more male-concentrated in the Northern Territory. These state and territory shares are presented in Table 9.

Table 9: Media core cohort for analysis – Gender composition by State/Territory

State/Territory	Number of women	Number of men	Total	Women's share (%)	Men's share (%)
NSW	7,071	6,935	14,006	50.5%	49.5%
Vic	3,751	4,258	8,009	46.8%	53.2%
Qld	1,994	2,059	4,053	49.2%	50.8%
WA	942	1,014	1,956	48.2%	51.8%
SA	708	880	1,588	44.6%	55.4%
Tas	316	307	623	50.7%	49.3%
NT	97	132	229	42.4%	57.6%
ACT	321	322	643	49.9%	50.1%
Total	15,200	15,907	31,107	48.9%	51.1%

Data source: ABS Census of Population and Housing, 2021, TableBuilder. Gender shares sum to 100% for each State/Territory. Sums do not exactly add to totals in Table 3 due to the ABS random adjustment process for small-sized cells.

The gender profile of the media sector workforce can be analysed according to geographic area of remoteness, based on the ABS Australian Statistical Geography Standard (ASGS) (Table 9). Information on these geographic categories is available at this ABS webpage: <https://www.abs.gov.au/statistics/standards/australian-statistical-geography-standard-asgs-edition-3/jul2021-jun2026/remoteness-structure/remoteness-areas>

The sector is generally gender-balanced across these remoteness categories, although these numbers indicate that women are marginally over-represented in remote and very remote areas.

Table 10: Media core cohort for analysis – Gender composition by remoteness area

Remoteness area	Number of women	Number of men	Total	Women's share (%)	Men's share (%)
Major cities	12,727	13,474	26,201	48.6%	51.4%
Inner regional	1,772	1,716	3,488	50.8%	49.2%
Outer regional	563	587	1,150	49.0%	51.0%
Remote	77	72	149	51.7%	48.3%
Very remote	40	38	78	51.3%	48.7%
Total	15,177	15,889	31,066	48.9%	51.1%

Data source: ABS Census of Population and Housing, 2021, TableBuilder. Remoteness areas are based on the ABS Australian Statistical Geography Standard. Gender shares sum to 100% for each remoteness area. Sums do not exactly add to totals in Table 3 due to the ABS random adjustment process for small-sized cells.

4.3. Indigenous identity

Around 1.4% of the media sector workforce identify as Indigenous (Table 10). This share is marginally higher among women compared to men.

Table 11: Media core cohort for analysis – Gender composition by Indigenous identity

Indigenous identity	Number of women	Number of men	Total	Composition of women's workforce (%)	Composition of men's workforce (%)	Composition of total workforce (%)
Indigenous	225	209	434	1.5%	1.3%	1.4%
Non-Indigenous	14,957	15,675	30,632	98.5%	98.7%	98.6%
Total	15,177	15,889	31,066	48.9%	51.1%	100%

Data source: ABS Census of Population and Housing, 2021, TableBuilder. Indigenous identity is based on individuals who identify as Aboriginal, Torres Strait Islander, or both. Compositional shares sum to 100% for each gender. Numbers omit individuals who do not state their identity. Sums do not exactly add to totals in Table 3 due to the ABS random adjustment process for small-sized cells.

4.4. Cultural background

The predominant ancestry of Australia's media sector, comprising two-thirds of the workforce, is North-West European. The next most common ancestry group is Oceanian, then Southern and Eastern European.

Some gender differentials are apparent. The predominance of North-West European ancestral background is higher among men than women. There are relatively more women than men in media from all regions of Asia and particularly from North-East Asia.

Table 12: Media core cohort for analysis – Gender composition by ancestry

Ancestry	Number of women	Number of men	Total	Composition of women's workforce (%)	Composition of men's workforce (%)	Composition of total workforce (%)
North-West European	9,629	10,520	20,149	63.8%	66.6%	65.2%
Oceanian	2,614	2,846	5,460	17.3%	18.0%	17.7%
Southern and Eastern European	1,308	1,194	2,502	8.7%	7.6%	8.1%
North-East Asian	610	380	990	4.0%	2.4%	3.2%
Southern and Central Asian	284	271	555	1.9%	1.7%	1.8%
North African and Middle Eastern	209	200	409	1.4%	1.3%	1.3%
South-East Asian	219	168	387	1.4%	1.1%	1.3%
Peoples of the Americas	136	142	278	0.9%	0.9%	0.9%
Sub-Saharan African	95	74	169	0.6%	0.5%	0.5%
Total	15,104	15,795	30,899	100%	100%	100%

Data source: ABS Census of Population and Housing, 2021, TableBuilder. Ancestry is based on an individual's first response. Numbers omit people who do not state their ancestry and supplementary codes. Gender shares each sum to 100% for each ancestral category. Sums do not exactly add to totals in Table 3 due to the ABS random adjustment process for small-sized cells.

4.5. Educational qualifications

The media workforce's educational qualifications can be profiled according to their highest level of educational attained, using the Australian Qualifications Framework (AQF). Information about these classifications is available at: <https://www.aqf.edu.au/framework/aqf-qualifications>

Women in the media sector are, on average, more highly qualified than their male counterparts. Around half of the media workforce hold a Bachelor Degree, and even more predominantly among women. A higher share of women than men hold a Postgraduate or Graduate qualification. Men are over-represented at the lower levels of formal educational qualifications. Double the share of men, compared to women, have no higher than a secondary school education. These shares are depicted in Figure 4.

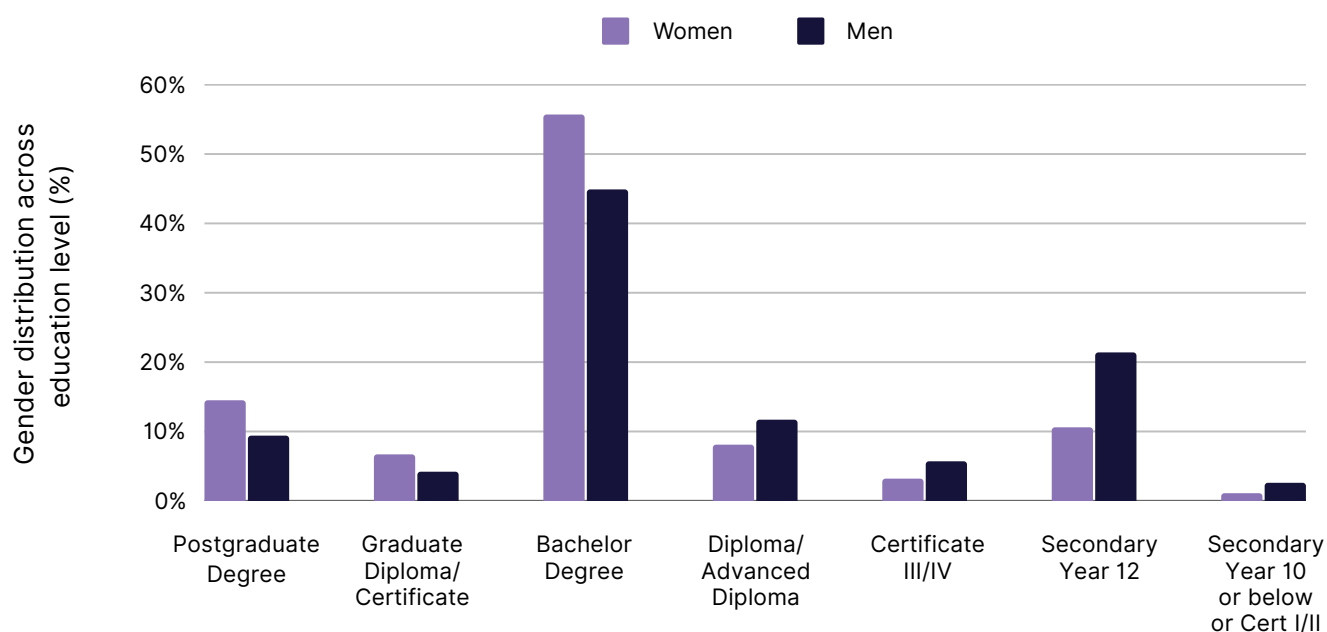
The educational patterns generally reflect broader patterns in the wider workforce. They can point to the greater barriers and biases that women face in attempting to prove their credentials and capabilities. Decision-making biases in workplace culture can mean that men's on-the-job practical experience counts for more than women's, resulting in women needing to invest more in formal qualifications to validate their skills and suitability for the job.

Table 13: Media core cohort for analysis – Gender composition by education level

Level of education	Number of women	Number of men	Total	Composition of women's workforce (%)	Composition of men's workforce (%)	Composition of total workforce (%)
Postgraduate Degree	2,147	1,444	3,591	14.5%	9.4%	11.9%
Graduate Diploma/ Certificate	994	639	1,633	6.7%	4.2%	5.4%
Bachelor Degree	8,236	6,890	15,126	55.7%	44.9%	50.2%
Diploma / Advanced Diploma	1,204	1,797	3,001	8.1%	11.7%	10.0%
Certificate III/IV	474	879	1,353	3.2%	5.7%	4.5%
Secondary Year 12	1,572	3,289	4,861	10.6%	21.4%	16.1%
Secondary Year 10 or below or Cert I/II	169	401	570	1.1%	2.6%	1.9%
Total	14,796	15,339	30,135	100%	100%	100%

Data source: ABS Census of Population and Housing, 2021, TableBuilder. Education is based on an individual's highest level of formal education attained. Educational qualifications are based on the Australian Qualifications Framework (AQF). Numbers omit people who do not state their education. Compositional shares sum to 100% for each gender. Sums do not exactly add to totals in Table 3 due to the ABS random adjustment process for small-sized cells.

Figure 4: Media core cohort for analysis – Gender composition by education level



Data source: ABS Census of Population and Housing, 2021, TableBuilder. Percentages sum to 100% for each gender. Sums do not exactly add to totals in Table 3 due to the ABS random adjustment process for small-sized cells.

Of media workers who have engaged in study or training beyond secondary school, Creative Arts is the most common field of study broadly (Table 13). Around 60% of media workers with a post-school qualification have a formal qualification in this field. Within this Creative Arts field, men are more likely to have qualifications in Audio Visual Studies, while women are more likely to have studied Journalism or Communications and Media Studies.

Outside of Creative Arts, the next most common fields of study for media workers are Society and Culture (predominantly comprised of the specific fields of Law and Literature) or Management and Commerce.

Among the other gender patterns, men working in the media are more likely than women to have qualifications in Engineering and Related Technologies, while women are more likely than men to hold an Education qualification.

Table 14: Media core cohort for analysis – Gender composition by field of study

Education	Number of women	Number of men	Total	Composition of women's workforce (%)	Composition of men's workforce (%)	Composition of total workforce (%)
Creative Arts	7,643	7,258	14,901	59.8%	62.2%	60.9%
<i>Journalism</i>	2,491	1,698	4,189	19.5%	14.5%	17.1%
<i>Communication and Media Studies</i>	2,449	1,904	4,353	19.2%	16.3%	17.8%
<i>Audio Visual Studies</i>	1,055	2,237	3,292	8.3%	19.2%	13.5%
<i>Written Communication</i>	640	242	882	5.0%	2.1%	3.6%
<i>Graphic Arts and Design Studies</i>	234	277	511	1.8%	2.4%	2.1%
<i>Music</i>	98	216	314	0.8%	1.8%	1.3%
<i>Drama and Theatre Studies</i>	164	127	291	1.3%	1.1%	1.2%
<i>Photography</i>	60	127	187	0.5%	1.1%	0.8%
<i>Fine Arts; Visual Arts and Crafts; Performing Arts; Fashion Design; Dance; Creative Arts</i>	442	422	864	3.5%	3.6%	3.5%
Society and Culture	2,254	1,568	3,822	17.6%	13.4%	15.6%
Management and Commerce	1,489	1,172	2,661	11.6%	10.0%	10.9%
Education	483	307	790	3.8%	2.6%	3.2%
Engineering and Related Technologies	85	461	546	0.7%	3.9%	2.2%
Natural and Physical Sciences	240	272	512	1.9%	2.3%	2.1%
Health	238	113	351	1.9%	1.0%	1.4%
Information Technology	68	251	319	0.5%	2.1%	1.3%
Architecture and Building	79	134	213	0.6%	1.1%	0.9%
Food, Hospitality and Personal Services	132	68	200	1.0%	0.6%	0.8%
Agriculture, Environmental and Related Studies	75	72	147	0.6%	0.6%	0.6%
Total	12,786	11,676	24,462	100%	100%	100%

Data source: ABS Census of Population and Housing, 2021, TableBuilder. Education is based on an individual's highest level of formal education attained. Fields of study are listed in order of total workforce size. The field of Creative Arts is disaggregated into detailed sub-fields. Numbers omit people who do not state their education. Compositional shares sum to 100% for each gender. Sums do not exactly add to totals in Table 3 due to the ABS random adjustment process for small-sized cells.

4.6. Socio-economic advantage

There are several ways to measure people's relative level of socio-economic advantage (or disadvantage). The ABS has developed a classification system based on the demographic and socio-economic characteristics of the geographic area in which a person lives. Information about these Socio-Economic Indexes for Areas (SEIFA) is available at: <https://www.abs.gov.au/methodologies/socio-economic-indexes-areas-seifa-australia-methodology/2021>. This SEIFA measurement approach does not necessarily reflect a person's socio-economic background, and is based only on the location in which they currently live. In part, the SEIFA measurements reflect the location of these jobs and the higher concentration of professionals living in areas that are close to these job opportunities such as city areas where average incomes are generally high.

Level of socio-economic advantage is measured by dividing the areas into ten equal sized groups (or deciles). The lowest decile (1) indicates the area with the most disadvantaged share of the population while the highest decile (10) denotes the most advantaged. As a benchmark for comparison, across the total Australian population, 10% of the population would fall into each of the decile categories.

Presented in Table 14, Australia's core media workforce mostly live in the most advantaged areas of the community. Around half of the media workforce lives in the top two deciles, representing the most advantaged 20 per cent of the Australian community.

Women's distribution is more skewed than men's towards the most advantaged cohorts, meaning that women from lower and middle areas of disadvantage are even more under-represented than men in the media sector. This can point to the additional barriers and inequities faced by women from lower socio-economic backgrounds to enter and advance in the media sector.

Table 15: Media core cohort for analysis – Gender composition by socio-economic advantage

Level of socio-economic advantage	Number of women	Number of men	Total	Composition of women's workforce (%)	Composition of men's workforce (%)	Composition of total workforce (%)
Decile 1 (Most disadvantaged)	331	357	688	2.2%	2.2%	2.2%
Decile 2	479	540	1,019	3.2%	3.4%	3.3%
Decile 3	654	691	1,345	4.3%	4.4%	4.3%
Decile 4	793	826	1,619	5.2%	5.2%	5.2%
Decile 5	857	976	1,833	5.7%	6.2%	5.9%
Decile 6	1,078	1,178	2,256	7.1%	7.4%	7.3%
Decile 7	1,343	1,543	2,886	8.9%	9.7%	9.3%
Decile 8	1,791	1,971	3,762	11.8%	12.4%	12.1%
Decile 9	2,697	2,842	5,539	17.8%	17.9%	17.9%
Decile 10 (Most advantaged)	5,137	4,943	10,080	33.9%	31.2%	32.5%
Total	15,160	15,867	31,027	100%	100%	100%

Data source: ABS Census of Population and Housing, 2021, TableBuilder. Socio-economic advantage is based on the ABS Socio-Economic Indexes for Areas (SEIFA) decile for the location in which a person lives. Compositional shares sum to 100% for each gender. Sums do not exactly add to totals in Table 3 due to the ABS random adjustment process for small-sized cells.

4.7. Health conditions and need for assistance

To understand the spectrum of differing abilities of people working in the media sector, we use data on people's health conditions and whether or not they report needing assistance with core activities.

Using Census data on whether a person reports having a long-term health condition, around one-third of the media workforce report having so. The share is slightly higher among women in the sector (33.5%) compared to men (30.6%). Also using Census data, 1.1% of the media workforce report needing assistance to undertake essential activities. The share is fractionally higher among women in the sector (1.3%) compared to men (0.9%).

5. Job characteristics

5.1. Sector of employment

The gender composition of the media workforce according to sector of employment is presented in Table 16. Women comprise the majority of the media workforce in public media companies (58%), in contrast to their 48% workforce share in the private sector. Given the private sector's dominance in the sector as a whole, this drives the sector's overall gender patterns.

Within Australia's public media companies, jobs are predominantly located in Free-to-Air Broadcasting, where women outnumber men. The remaining jobs are located mostly in Radio Broadcasting, which is largely gender-balanced, followed by Library and Archival jobs, which is female-concentrated.

The distribution of jobs within Australia's private media companies largely follows the industry-wide picture presented in Section 3.3, given the private sector's dominant size.

Table 16: Media core cohort for analysis – Gender composition by public or private sector

Sector of employment	Number of women	Number of men	Total	Women's share of workforce (%)	Men's share of workforce (%)
Public sector	1,708	1,258	2,966	57.6%	42.4%
Private sector	13,502	14,648	28,150	48.0%	52.0%
Total	15,210	15,906	31,116	48.9%	51.1%

Data source: ABS Census of Population and Housing, 2021, TableBuilder. Gender shares sum to 100% for each sector. Sums do not exactly add to totals in Table 3 due to the ABS random adjustment process for small-sized cells.

5.2. Hours worked

Gender patterns in hours worked according to sector of employment are presented in Table 16. Around two in five women in the media workforce work part-time hours, compared to around one-third of men. By contrast, men have higher rates of full-time employment.

Men are also over-represented with very long hours of full-time work. Long work hours are a feature of this industry, with around a quarter of the media workforce working more than standard full-time hours. This workforce culture can be a factor contributing to the under-representation of women, owing to women's higher likelihood of carrying caring responsibilities.

Table 17: Media core cohort for analysis – Gender composition by hours worked

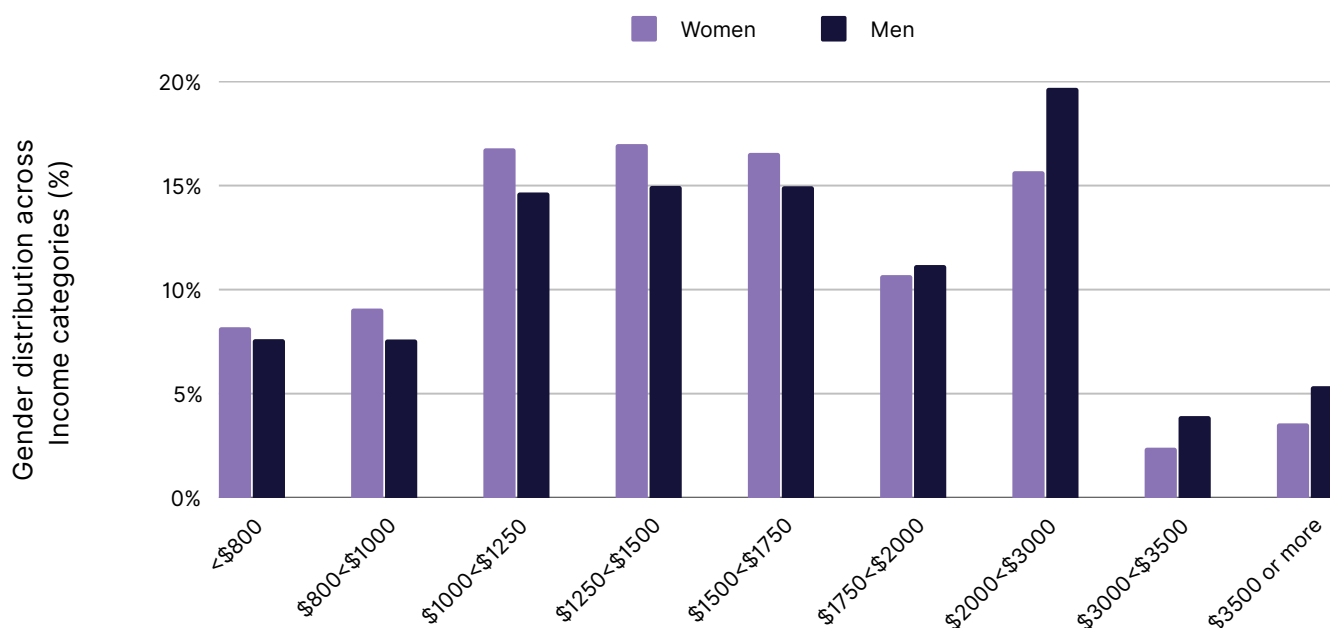
Hours worked	Number of women	Number of men	Total	Composition of women's workforce (%)	Composition of men's workforce (%)
Part-time					
Up to 15 hours	1,469	1,343	1,469	9.7%	8.5%
15 to 29 hours	2,652	1,958	2,652	17.5%	12.3%
30 to 37 hours	2,102	1,781	2,102	13.8%	11.2%
Total part-time	6,223	5,082	6,223	41.0%	32.0%
Full-time					
38 to 44 hours	5,188	5,974	11,162	34.2%	37.6%
45 to 59 hours	2,904	3,569	6,473	19.1%	22.5%
60 hours or more	865	1,247	2,112	5.7%	7.9%
Total full-time	8,957	10,790	19,747	59.0%	68.0%
Total workforce	15,180	15,872	31,052	100%	100%

Data source: ABS Census of Population and Housing, 2021, TableBuilder. Gender shares each sum to 100%. Sums do not exactly add to totals in Table 3 due to the ABS random adjustment process for small-sized cells.

5.3. Income and earnings

The income distribution of people working in the media sector is clearly gender skewed. Women are over-represented among the lower income brackets while men outnumber women at all higher income brackets. Figure 5 depicts the gender distribution of the workforce across the weekly income brackets. This data is limited to the full-time workforce working 35 to 44 hours, for a statistically meaningful comparison.

Figure 5: Media core cohort for analysis – Weekly full-time income distribution by gender



Data source: ABS Census of Population and Housing, 2021, TableBuilder. For comparability, the cohort for this income analysis is limited to people who work full-time between 35 to 44 hours per week. Income refers to total personal weekly income, which can include income sources other than employment wages and salaries and business income. For this cohort under analysis, employment and business income comprise the main sources (84%) of their total income.

A more precise measurement of company-level gender pay gaps is provided by the Employer Census data published by the Workplace Gender Equality Agency (WGEA). This is calculated in terms of the size of the gender pay gap with each company. WGEA then computes the median (mid-point) value of these company-level gender pay gaps within each industry. This information is sourced from the WGEA Data Explorer: <https://www.wgea.gov.au/Data-Explorer/Industry>

Remuneration is reported in terms of base salary and in terms of total remuneration which adds bonuses, overtime pay, commission and any other components above base salary. In cases where the gender pay gap in total remuneration is wider than the gender pay gap in base salaries, this indicates the extent to which men are receiving proportionally more than women in additional bonuses, overtime and other non-base components. A list of the remuneration components that are counted in base salary and total remuneration are available on this WGEA webpage: <https://www.wgea.gov.au/reporting-guide/ps/wpp-overview/unit-level>

The pay information of all employees is converted to the equivalent of an annualised full-time amount, meaning that these gender pay gaps cannot be attributed to differences in hours worked, or women being more likely than men to work part-time.

This gender pay gap information is reported at a detailed industry level (as listed in Table 1) where available. WGEA does not publish data where there are too few employers to preserve privacy at this level of disaggregation.

A statistical note

The gender pay gap can be calculated in two main statistical ways: the “mean” and “median”.

The mean is the statistical word for the average. It takes into account all of the values in the distribution. This includes the effects of very high or low values that can pull the mean up or down.

The median is the “midpoint” of all values when ordered from lowest to highest. The median gender pay gap for an industry means that half of all companies are about the median value while half are below it. Extremely low or high values have less impact in determining the median.

If a gender pay gap based on averages is wider than the gender pay gap based on medians, this shows the extent to which men make up a disproportionately larger share of the workforce at very high pay levels and women are over-represented at the lower end.

The WGEA Employer Census data reports the gender pay gap using both of these statistical metrics.

Table 17 presents the gender gaps in base salary and total remuneration, computed in terms of averages and median values.

Across all of the media industries listed in the table, the gender pay gap averages 9.9% in base salary and 10.0% in total remuneration. However, it is larger in some industries compared to others. The gap is particularly large in companies in the field of Publishing, where women earn on average 15.6% less than men in base salary. This widens to 16.4% when adding in bonuses, overtime and other above-base remuneration. The gender pay gaps based on medians are slightly narrower, which shows the extent to which the gender pay gap is being driven by men’s over-representation at the highest pay levels.

Exceeding the workforce-wide average, the gender gap in men's and women's average pay in Publishing is mainly driven by Book Publishing, with a gap of 19.5%, but the gap in Newspaper Publishing also exceeds the workforce average.

The media industry with the next largest gender pay gap is Broadcasting, including Internet Publishing and Broadcasting.

To analyse patterns in pay distribution and the way that men tend to be disproportionately concentrated at the top end of the pay scale while women are over-represented at the bottom, WGEA conducts a quartile analysis. Each quartile represents a quarter of the workforce, who are sorted in order of their pay. The upper quartile contains the high-earning quarter of employees, while the lower quartile contains the lowest-earning quarter of employees.

This difference between the high-earning and lowest-earning workers within each industry is shown in Table 18. This quartile analysis shows how men and women are positioned differently across the total pay scale.

Comparing women's share of the lower quartile of the pay spectrum to their share of the upper quartile shows the extent to which women are clustered into the lowest-earning jobs. Equivalently, it reflects the extent to which men are clustered at the top. These gender patterns flow through to create the overall gender pay gap.

For example, looking at the field of Publishing, Table 15 tells us that women make up less than half (45%) of all employees at the top end of the pay scale, where the average annual remuneration is \$207,000. By contrast, they make up the majority (67%) of employees at the lowest-earning end of the pay scale, where the average annual remuneration sits at \$68,000. These factors combine to generate a gender gap in average total remuneration of 16.4%.

Table 18: Company-level gender pay gaps

Industry	Industry mid-point gender pay gap (%)			
	Average base salary	Average total remuneration	Median base salary	Median total remuneration
All media industries	9.9%	10.0%	7.3%	7.7%
54 Publishing (except Internet and Music Publishing)	15.6%	16.4%	13.0%	13.9%
541 Newspaper, Periodical, Book and Directory Publishing	14.9%	14.5%	10.6%	10.6%
5411 Newspaper Publishing	13.3%	11.3%	14.0%	12.3%
5413 Book Publishing	19.8%	19.5%	6.1%	5.3%
5412 Magazine and Other Periodical Publishing#				
5414 Directory and Mailing List Publishing#				
5419 Other Publishing#				
551 Motion Picture and Video Activities	6.2%	6.4%	5.2%	6.0%
5511 Motion Picture and Video Production	5.4%	4.8%	5.0%	6.0%
5513 Motion Picture Exhibition	6.0%	6.8%	3.4%	2.6%
5512 Motion Picture and Video Distribution#				
5514 Post-production Services and Other Motion Picture and Video Activities#				
55 Motion Picture and Sound Recording Activities	6.5%	7.2%	5.3%	6.0%
552 Sound Recording and Music Publishing#				
5521 Music Publishing#				
5522 Music and Other Sound Recording Activities#				
56 Broadcasting (except Internet)	11.9%	11.8%	7.8%	6.6%
562 Television Broadcasting	9.6%	9.5%	6.8%	6.6%
5621 Free-to-Air Television Broadcasting	10.0%	9.9%	6.8%	6.8%
5622 Cable and Other Subscription Broadcasting	8.3%	8.9%	5.0%	5.0%
561 Radio Broadcasting#				
5610 Radio Broadcasting#				
57 Internet Publishing and Broadcasting	6.5%	11.5%	4.8%	6.3%
60 Library and Other Information Services	7.4%	7.1%	5.5%	6.2%
6020 Other Information Services	6.5%	9.0%	5.6%	6.2%
6010 Libraries and Archives#				
For comparison				
Information Media and Telecommunications (Industry Division J)	10.3%	12.1%	9.9%	10.6%
All industries in workforce	9.9%	12.1%	6.3%	8.9%

Data source: WGEA Employer Census 2023-24. Data for private sector companies with 100 or more employees. The gender gap is calculated as the difference between men's and women's pay, expressed as a percentage of men's pay. Industry mid-point means that half of all companies in the industry have an organisation-level gender pay gap above the median while half have a gender pay gap below it. # Denotes data at the disaggregated industry level is not published by WGEA, but is included in aggregated computations. Data are not published in cases where there are too few employers to preserve privacy at this level of disaggregation. Codes refer to ANZSIC classifications, as per Table 1. Note that the broad categories include all sub-categories within the ANZSIC classification: for example, the broad category of Publishing includes Software Publishing, even though this sub-category is not within the scope of this media-focused analysis. Creative and Performing Arts Activities are excluded from the gender pay gap table, as this industry cannot be disaggregated into media-related sub-groups or occupations. "All media industries" computes the average company gender pay gap for each industry at 3-digit level, weighting the industries by relative workforce sizes.

Table 19: Company-level gender pay gaps, distribution across highest and lowest quartiles

Industry	Upper quartile		Lower quartile	
	Average total remuneration (\$)	Women's share of quartile (%)	Average total remuneration (\$)	Women's share of quartile (%)
Information Media and Telecommunications (Division J)				
54 Publishing (except Internet and Music Publishing)				
541 Newspaper, Periodical, Book and Directory Publishing	\$207,000	45%	\$68,000	67%
5411 Newspaper Publishing	\$210,000	42%	\$70,000	59%
5413 Book Publishing	\$182,000	57%	\$63,000	76%
55 Motion Picture and Sound Recording Activities	\$184,000	38%	\$53,000	56%
551 Motion Picture and Video Activities	\$184,000	38%	\$53,000	54%
5511 Motion Picture and Video Production	\$215,000	37%	\$64,000	47%
5513 Motion Picture Exhibition	\$97,000	50%	\$49,000	57%
56 Broadcasting (except Internet)	\$255,000	38%	\$71,000	55%
562 Television Broadcasting	\$255,000	38%	\$71,000	45%
5621 Free-to-Air Television Broadcasting	\$221,000	38%	\$67,000	56%
5622 Cable and Other Subscription Broadcasting	\$301,000	36%	\$80,000	52%
57 Internet Publishing and Broadcasting	\$304,000	45%	\$87,000	65%
60 Library and Other Information Services	\$310,000	31%	\$74,000	54%
6020 Other Information Services	\$310,000	31%	\$74,000	54%
Arts and Recreation Services (Industry R)				
90 Creative and Performing Arts Activities	\$144,000	53%	\$51,000	64%
900 Creative and Performing Arts Activities	\$144,000	53%	\$51,000	64%
For comparison				
All industries in the workforce	\$215,000	35%	\$58,000	59%

Data source: WGEA Employer Census 2023-24. Data for private sector companies with 100 or more employees. Industry categories are not listed in cases where there are too few employers to preserve privacy at this level of disaggregation. Quartile-based data are not published by WGEA for Publishing at 2-digit industry classification level.

6. Statistical references

ABS (Australian Bureau of Statistics) Census of Population and Housing
<https://www.abs.gov.au/census>

ABS, TableBuilder
<https://www.abs.gov.au/statistics/microdata-tablebuilder/tablebuilder>

ABS, Standard for Sex, Gender, Variations of Sex Characteristics and Sexual Orientation Variables, Statistical Standards
<https://www.abs.gov.au/statistics/standards/standard-sex-gender-variations-sex-characteristics-and-sexual-orientation-variables>

ABS, Australian and New Zealand Standard Industrial Classification (ANZSIC)
<https://www.abs.gov.au/statistics/classifications/australian-and-new-zealand-standard-industrial-classification-anzsic>

ABS, Australian and New Zealand Standard Classification of Occupations (ANZSCO)
<https://www.abs.gov.au/statistics/classifications/anzsco-australian-and-new-zealand-standard-classification-occupations>

ABS, Australian Statistical Geography Standard (ASGS)
<https://www.abs.gov.au/statistics/standards/australian-statistical-geography-standard-asgs-edition-3/jul2021-jun2026/remoteness-structure/remoteness-areas>

ABS Socio-Economic Indexes for Areas (SEIFA)
<https://www.abs.gov.au/methodologies/socio-economic-indexes-areas-seifa-australia-methodology/2021>

Australian Qualifications Framework (AQF)
<https://www.aqf.edu.au/framework/aqf-qualifications>

WGEA (Workplace Gender Equality Agency) WGEA Data Explorer
<https://www.wgea.gov.au/Data-Explorer>

About the author

Dr Leonora Risse is an economist who specialises in gender equality. Her research focuses on understanding gender gaps in economic outcomes, including the gender pay gap and women's under-representation in leadership.

Dr Risse is an Associate Professor in Economics at the University of Canberra and a Research Fellow with the Women's Leadership Institute Australia. She currently serves as an Expert Panel Member on gender pay equity for the Fair Work Commission and a Steering Committee Member on gender economic equality for Jobs and Skills Australia. Previously she has held roles with the Women and Public Policy Program at Harvard University, the Productivity Commission, the Australian APEC Study Centre, and RMIT University. She is a co-founder and former Chair of the Women in Economics Network (WEN) in Australia.

Dr Risse engages regularly with governments and organisations on gender equality issues, including evidence-based strategies to close gender gaps and how to apply a "gender lens" to economic analysis and policy design.

She has undertaken commissioned research work for numerous government and professional organisations, including the Workplace Gender Equality Agency, the Victorian Commission for Gender Equality in the Public Sector, the State Government of Victoria, the State Government of Tasmania, and the Queensland Council of Social Services. She has provided training and advisory input towards the design of gender responsive budgeting to the public service at national, state and territory level.

Her contributions also include advisory input towards the design of government policy and strategy, including Australia's paid parental leave policy, the Australian Government White Paper on Full Employment, the implementation of Gender Responsive Budgeting in Victoria, and the review of the Workplace Gender Equality Act.

Dr Risse holds a PhD in Economics, Bachelor of Economics (Honours) and Bachelor of Arts from the University of Queensland.

About Women in Media

Women in Media is a not-for-profit registered charity that exists to help women in media excel, learn, contribute, and connect. With a community of over 6,700 individuals nationwide and branches in each state and territory, the organisation represents women working in all facets of the media including journalism, communications, production, public relations, advertising, marketing, publishing and digital media. Our initiatives aim to increase gender equality, extend leadership and economic participation opportunities for women, and build a safer, more respectful culture in Australian workplaces.

Did You Know?

The **Gender Pay Gap** in media is real—and it's worse in some sectors



In publishing, women earn **16.4%** less than men

In broadcasting, women earn **11.8%** less than men



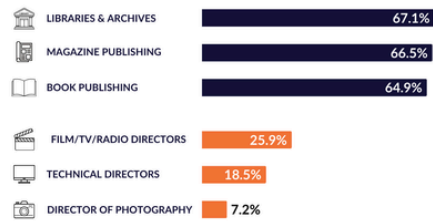
Women hold just **30%** of CEO roles in media



Women make up **49%** of the media workforce - but hold only **30%** of Chief Executive and Managing Director roles

The Most & Least Female-Dominated Media Sectors

Gender composition by occupation



Women remain severely underrepresented in creative decision-making roles

Did You Know?

Women in journalism face a **leadership roadblock**

Women make up **50%** of journalists - but only **30%** of Chief Editors and Directors

Did You Know?

Women in media are more educated but **earn less**

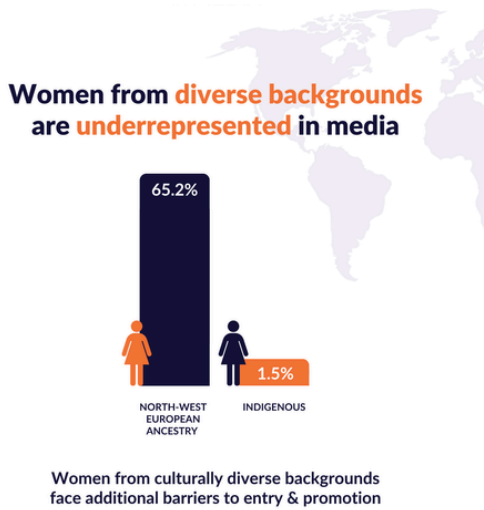
55.7% of women in media hold a bachelor's degree or higher vs **44.9%** of men

Did You Know?

Women over 50 are **disappearing** from media jobs

only 24%

of **women** working in media are **50+** years




Did You Know?

The **highest-paid** media roles are still **male-dominated**


Women in media are **more likely** to work part-time or freelance

Work Type	Percentage
Full-time	59%
Part-time	41% (vs. 32% of men)

This impacts pay, career progression & superannuation


Did You Know? 

Women in media retire with **less superannuation**



WHY?

Higher part-time & freelance work rates



WHY?

Lower wages & slower career progression



THE RESULT

Many women retire with 40% less than men

