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## Foreword

We are delighted to present the findings of the 2005 Skillset survey of those working in the performance industry. This key piece of research has been undertaken and funded jointly through a partnership between Skillset and Equity, and with the support of the newly licensed Sector Skills Council for Creative and Cultural Skills. The results of this survey will help all of these key support organisations to shape and plan how we can best support this vibrant and crucial sector of our creative economy.

Responses from 8,377 Equity members, have allowed us to produce a comprehensive picture of the profile of the workforce. This excellent response has also enabled a great deal of insight to be gained regarding patterns of employment, qualifications, training and skills development. There is a whole range of interesting findings emanating from the statistics gathered here, ranging from fascinating insights into the balance of work undertaken by members inside and outside of the industry to inequalities in pay between women and men.

A broad range of training and development needs was reported. Nearly half of those responding had training needs at the time of the survey which related to a wide variety of disciplines, whether specific to the industry or more generic in nature. Existing levels of involvement in training are lower than this, which highlights the importance of work in this area. The results of this survey are absolutely essential in advance of future work to plan and anticipate training needs.

Following on from this survey, some work is already underway to extend and improve the services available to industry practitioners. Thanks to funding from the Union Learning Fund, Equity and Skillset have recruited three freelance Learning and Careers Advisors as part of a two-year pilot to deliver careers advice and guidance to those working in the performance industry with a particular interest in the audio visual industries e.g. film, TV, radio, commercials, corporate production, voice-overs for animated films etc. These advisors are now available to offer advice and guidance in London and the South East of England and the North and North West of England. The service is offered to everyone from Equity student members, recent graduates and new entrants to more experienced and returning industry members. All three advisors are currently working in relevant sectors of the performance industry and have received comprehensive training on how to deliver advice and guidance to clients. This research found that three quarters of Equity members were interested in receiving advice from an industry practitioner. The service is therefore expected to prove popular amongst those working in the performance industry. This represents just one, of what will eventually be, a number of new initiatives from Equity, Skillset and Creative and Cultural Skills which will evolve from this research to support the skills and development of the industry and those working in it.

We would urge you to take the time to absorb some of this detail and to aid you in this we have produced an accessible executive summary highlighting the key findings. We hope that you will find this report both useful and informative.



Dinah Caine  
**Chief Executive, Skillset**



Christine Payne  
**General Secretary, Equity**

ON AIR

# 1. EXECUTIVE SUMMARY



DEMOGRAPHICS

STRONG OBJECTIVES

- GENDER
- AGE
- ETHNICITY
- DISABILITY
- GEOGRAPHIC

HI-TECH SYSTEM

## 1.1 Demographics

- Equity has in excess of 37,000 members. Student, youth and overseas members were all excluded from the research, meaning that 36,500 members were contacted. A total of 8,377 fully or partially completed forms were returned, equating to a response rate of 23%.
- Results of this survey show that 84% of members had worked in the industry in the past year. This suggests that over 30,500 people had worked in the UK performance industry in the year prior to the survey.<sup>1</sup>
- Half (49%) of Equity members working in the UK performance industry in the past year were female, compared with 46% in the whole UK economy (Labour Force Survey, 2005).
- Two thirds (65%) of Equity members working in the UK performance industry in the past year were aged 35 or over, including 33% aged 50 or over. This age profile is more in line with that of the film production workforce (Skillset/UK Film Council Feature Film Production Workforce Survey, 2005) than the rest of the audio visual industries (Skillset Workforce Survey, 2003). Male members tended to be older than female members (44% of men and 29% of women were aged 50 or over), which is also consistent with the wider audio visual industries workforce.
- One in ten (8%) of those working in the UK performance industry in the past year reported having a disability. This is higher than other areas of the audio visual industries. It is also higher than the proportion of the UK workforce who are disabled (5% in Labour Force Survey Historical Quarterly Supplement, summer 2005). All of these statistics relate to the Disability Discrimination Act definition of disability.
- 6% of those working in the performance industry come from minority ethnic groups. This is broadly in line with the rest of the audio visual industries workforce, but slightly lower than Labour Force Survey estimates of the whole UK workforce (7%).
- The majority of those working in the performance industry were based in England (90%). This includes 42% who were living in London and 14% in the South East.
- A higher proportion of respondents worked in Central London (19%) than lived there (5%). However, the overall proportion of respondents working in Greater London (39%) was still slightly lower than the proportion living there (42%).

## 1.2 Working patterns and career development

- Two fifths (41%) of respondents stated that they were working in the UK performance industry in the week commencing 7<sup>th</sup> February. This increases to 49% amongst those who had worked in the year prior to that week (and hence are the most likely to have been in the market to work). Men (47%) were much more likely than women (36%) to have worked during that period. The youngest and oldest members were also less likely to have been working during that week.
- Those working in the performance industry in the week commencing 7<sup>th</sup> February were involved in a variety of different types of production. Two fifths (39%) were involved in a theatre production, including 16% who specifically mentioned small scale theatre. Other common areas of work were variety (20%), television (18%), corporate production and events (11%) and film (7%). Many members working during the week in question had actually worked in more than one area (18%).

<sup>1</sup> This figure excludes those working in the performance industry who are not members of Equity.

- Over half (52%) of responding members were working in an acting role, reflecting the range of production types that require such skills. Other common roles were 'singer' (18%), 'variety/circus artist' (10%) and 'walk-on artist' (9%).
- The vast majority (93%) of those working in the UK performance industry in the week commencing 7<sup>th</sup> February were paid for their work. Men (94%) were more likely to have been paid than women (91%). Those working in film (22%) and small scale theatre (21%) were the most likely to have received *no* pay for their work.
- Seven in ten (72%) members had a contract for work undertaken in the week commencing 7<sup>th</sup> February. Those working in West End theatre (98%), commercial theatre (95%) and opera (95%) were the most likely to have had a contract for their work. Those working in film (57%) were the least likely to have had one.
- Over two fifths (43%) of Equity members were working outside of the performance industry during the week commencing 7<sup>th</sup> February. Women (48%) were more likely than men (39%) to be working outside the industry.
- Over one in ten (13%) were working both inside and outside the performance industry in the week in question.
- Equity members tended to work for longer periods of time outside the performance industry than they did within it (average employment lengths of 28 weeks and 18 weeks in the past year respectively).
- Women (81%) were less likely than men (86%) to have worked in the performance industry in the past year. However, they were more likely than men to have worked in other industries in the past year (76% and 67% respectively). Figure 1.2.1 charts the profile of employment.

**Figure 1.2.1 Summary of work in the past year**

**UK performance industry**



**Outside performance industry**



Base: UK performance industry – All (8,281); Men (4,022); Women (4,157). Outside performance industry – All (6,620); Men (3,100); Women (3,444)

- Six in ten (60%) members had spent time unemployed and looking for work in the past year, including 8% for 40 weeks or more. This ranged from 72% of those from minority ethnic groups to 59% of those from white ethnic groups.
- Of those engaged in other non-work activities, women (16%) were more than three times as likely as men (5%) to have been looking after their family or home.
- When limiting to those who had worked in the performance industry in the past year, just 6% had earned £30,000 or more from the industry during this period. Men (9%) were more likely than women (4%) to fall into this top end income band. At the other end of the scale, women (53%) were more likely than men (44%) to have earned less than £6,000 from work in the performance industry during the past year. Key differences are summarised in Figure 1.2.2.

**Figure 1.2.2 Annual income from performance industry**



Base (all working in the UK performance industry in the past year): All (6,861); Men (3,451); Women (3,348)

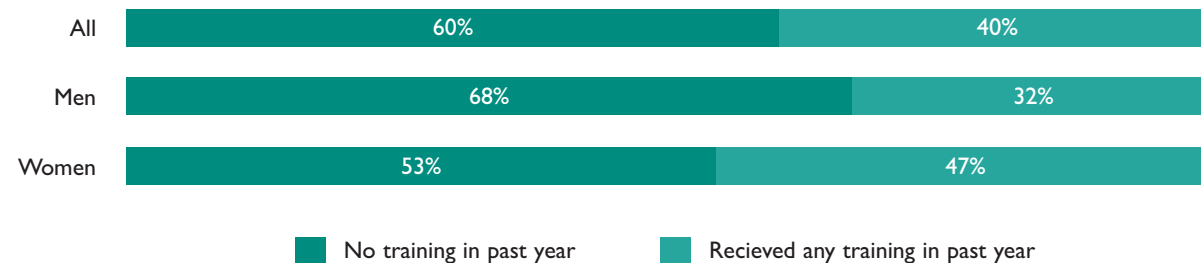
- Three in ten (30%) members had received structured careers advice during their career. This advice came from a wide variety of sources, with informal sources being the most popular.
- Three quarters (76%) said that they would be interested in receiving advice from an industry practitioner with experience of working in the industry.

**1.3 Qualifications and training**

- Eight in ten (81%) respondents had or were studying for some form of qualification. Those aged 50 or over (65%) were the least likely to hold any qualifications. As older members tended to earn more from the industry, this may explain why those who had earned over £50,000 from the performance industry in the past year were also less likely to hold any qualifications (71%).
- Both postgraduate and undergraduate qualifications were very common amongst those working in the performance industry. However, occupational and vocational qualifications were less common amongst members.

- Nearly half (47%) of all respondents reported training needs at the time of the survey. Women (54%) were more likely than men (41%) to have such needs.
- Those who had worked in dance (66%), corporate production and events (62%) and interactive media and games (61%) during the past year were particularly likely to express a need for training.
- The most common areas of training need were: acting; audition technique/acquiring work; voice/ accent coaching; singing; IT skills; languages and business skills.
- Six in ten (59%) of those who had tried to obtain some form of training or training materials in the past year said that the fees were too high. Four in ten (41%) members cited fear of losing work through committing time in advance as a barrier to training, which is perhaps to be expected bearing in mind the nature of work in the industry. Other common barriers were: difficulty taking time off work (35%); the possible loss of earnings being too high a risk (33%); difficulties faced in assessing course quality (33%) and a lack of suitable provision in the area (31%).
- Six in ten (60%) members had not received any training in the year leading up to the survey (see Figure 1.3.1 below). This compared to 45% amongst the wider audio visual workforce (see the Skillset Workforce Survey, 2003).
- Women (47%) were more likely than men (32%) to have received training during the previous year. Those who had worked in a dance production in the past year were also particularly likely to have undertaken training (65%).

**Figure 1.3.1 Summary of training received**



Base: All (7,822); Men (3,784); Women (3,953)

- A variety of different subjects had been covered by those in receipt of training during the past year, including: acting; dancing; singing; voice/accent coaching and IT.
- Seven in ten (68%) members in receipt of training had attended a formal course. This was by far the most common training delivery method for sessions attended by those working in the industry. However, a substantial number of members had also received structured self-tuition (32%) or received training on the job (25%).
- Two thirds (67%) said that the training had been paid for by either themselves or their family.

# TWO: INTRODUCTION

## 2.1 Background

Over the last decade, Skillset has been working to provide accurate labour market data for the audio visual industries, which comprise broadcast, film, video, interactive media and photo imaging. The current programme of research centres around three surveys which are carried out on a biennial basis:

- Skillset's Employment Census targets industry employers to provide information about the size and make-up of the audio visual industries workforce;
- The Survey of the Audio Visual Industries Workforce targets individuals (both employees and freelancers) and covers skills development issues, and;
- The Feature Film Production Workforce Survey, which also covers skills development issues.

Performers working in the audio visual industries were added to Skillset's footprint in 2004<sup>2</sup>. After this change to Skillset's remit, the need for up-to-date labour market data became apparent and work commenced in planning an appropriate methodology for the performance industry. This work was undertaken in partnership with Equity, the Trade Union representing performers, artists and other creative contributors in the entertainment industry.

## 2.2 Aims and objectives

The main aim of the first Skillset survey of the UK performance industry was to build a representative picture of those working in the industry, specifically:

- Current and future skills development needs;
- Recent training/development activity;
- Experience of barriers to receiving training and development within the performance industry;
- Views about the type of careers service that should be available;
- Movement within the performance industry and between the performance industry, other industries and unemployment;
- Employment practices;
- Demographic composition of the workforce.

## 2.3 Methodology and sampling

Equity represents artists from across the entire spectrum of arts and entertainment, as the industry's Trade Union body. At the time of the survey Equity's membership numbered in excess of 37,000, providing a substantial sample frame for the research. It was recognised that some of those working within the industry are not members of Equity but the decision was taken to limit the research on this occasion. The possibility of extending the research to cover other performers, artists and creative contributors will be considered at a later date.

Due to concerns about the likely response rate to the survey, the decision was taken to include all Equity members in the research. Student members were excluded as it was felt that they might bias the sample. Youth and overseas members were also excluded from the

<sup>2</sup> Those working outside of the audio visual industries fall within the footprint of Creative and Cultural Skills, the Sector Skills Council for the creative and cultural industries.



sample. These omissions resulted in a final sample of approximately 36,500.

An 8 page questionnaire was designed and posted directly to each member.

Ten pence was donated to the Equity Benevolent Fund for each questionnaire returned. As an individual incentive was not offered it was hoped that the donation would have a positive impact on response.

## 2.4 Coverage and response

The questionnaire was posted directly to each member on 14<sup>th</sup> February 2005. This was followed by a reminder letter in early March. Fieldwork ended on 24<sup>th</sup> March (with a small number of forms received and accepted after this date). The formal fieldwork period was therefore just under 6 weeks.

A total of 8,377 fully or partially completed forms were returned. This equates to a response rate of 23%.

The Equity Benevolent Fund therefore received £837.70 as a result of the survey.

Key demographic variables such as gender and age were compared to information known about all Equity members. It was found that survey responses were representative of the collective membership and therefore no weighting was required.

## 2.5 Analysis and presentation

In all tables, the base (the number of people responding to that question) is clearly marked. This fluctuates throughout the report as some respondents chose not to respond to every question and some questions were only relevant to some individuals.

All percentages have been rounded to whole numbers. This may mean that some percentages do not add up to a total of 100%. In addition, a “\*” indicates that the value is less than 0.5%.

Where possible and appropriate, comparisons have been made with the whole UK economy. Where relevant data is available from an Equity membership survey carried out in 1999 and previous Skillset workforce surveys, comparisons have also been made.

This report presents a comprehensive analysis of all survey results. Where analysis regarding specific sectors, regions, nations or demographic groups of interest has not been included in this report, please contact Karen Tarvin at [karenta@skillset.org](mailto:karenta@skillset.org) to discuss your requirements.

## 2.6 Acknowledgements

Skillset would like to thank Equity for their assistance in designing the survey, producing this report and for facilitating access to their members. Skillset's Research Committee also provided invaluable support in designing the survey and producing this report. The following individuals and organisations assisted in the successful completion of the survey:

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 Karen Tarvin, Skillset  
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 Alison Winter, CRCA

National Council for Drama Training  
 Women in Film and Television

Report author: Karen Tarvin (Skillset)

The data collection and processing was managed by Qualasys Limited.

Skillset would like to thank everyone who took part in the survey for providing us with a representative picture of their work in the industry and their training needs. The information will be invaluable in helping us to ensure that those needs are met in future policies and initiatives.



This section examines the profile of Equity's membership, including information on gender, age, disability, ethnicity and membership status. Where relevant, data from the Skillset Workforce Survey 2003, the Skillset /UK Film Council Feature Film Production Workforce Survey 2005, the Equity Report on a Survey of Members 1999 and other national surveys are quoted for comparison.

### 3.1 Types of work in the performance industry

Respondents who had worked in the UK performance industry in the past year were asked to state the types of production that they had *mainly* worked on during this period. Table 3.1.1 shows the proportion of respondents working in each area.

Table 3.1.1 Main types of production worked on in past year

	All who have worked in the UK performance industry in past year %
Theatre (any of the below)	52
- <i>Small Scale</i>	30
- <i>Commercial</i>	15
- <i>Theatre in Education</i>	11
- <i>West End</i>	6
- <i>Subsidised Repertory/Local</i>	2
- <i>Other Theatre</i>	1
- <i>National</i>	*
Television	33
Corporate Production & Events	19
Film	18
Variety	16
Commercials	14
Radio	10
Dance	5
Opera	4
Animation	2
Interactive Media & Games	2
Live Music	2
Role Play	2
Audio Recording	1
Story Telling	1
Teaching/Training	1
Other	2
Base	6,702

NB: More than one response possible so percentages do not add to 100. In addition, some respondents had worked in more than one type of theatre production and therefore the sum of all types of theatre (*italicised rows in table*) does not add up to the 'any theatre' total (52%).

Over half (52%) of respondents had worked on a theatre production in the past year. This includes three in ten (30%) who had worked in small scale theatre, 15% in commercial theatre and 11% in theatre in education. West End, national, local/subsidised repertory and other types of theatre were also mentioned by a small proportion of respondents.

Other types of production were also well represented amongst Equity members. A third (33%) of respondents had worked in television in the past year. Around one in five had worked in corporate production and events (19%) and film (18%). Slightly fewer had worked in variety (16%), commercials (14%) and radio (10%) in the past year. Other types of production were mentioned by one in twenty or fewer respondents.

This pattern bears a close resemblance to the results of a survey of Equity members carried out in 1999. The major difference since 1999 concerns the rise of corporate production and events as a major area of employment.

Section 3.3 discusses the gender profile of those working in each of the main types of production.

The previous table shows that there is evidently some degree of cross-over between the types of production that Equity members work on in a typical year. Table 3.1.2 shows the number of sectors listed in the previous table in which respondents had worked in the past year<sup>3</sup>.

**Table 3.1.2 Number of different types of production in past year**

	All who have worked in the UK performance industry in past year %
One	50
Two	27
Three	15
Four	5
Five or more	2
Base	6,702

Half (50%) of respondents had mainly worked in just one sector in the past year. This means that the remaining half had worked in at least two sectors within the industry and suggests that skills required in the industry can be transferred between production types. Over a quarter (27%) of those who had worked in the performance industry in the past year had worked in two different areas. A further 15% had worked in three different areas and the remaining 7% had worked in four or more different areas in the past year.

Some types of production accounted for a higher proportion of cross-sectoral work than others. For example, 92% of those who had worked in animation in the past year had also worked in other sectors. This includes a third (34%) who had worked in five or more areas. A similarly high level of cross-sectoral work was evident in commercials, corporate production and events, interactive media and games, film and radio.

Those working in some sectors were very likely to undertake other work in specific areas, perhaps reflecting the similar skills base required in each. One such sector is television. Six in ten (61%) of those

who had worked in more than one sector, including commercials, had also worked in television. A similarly high proportion (58%) of those who had worked in more than one sector, including radio, had also worked in television. Individuals who had worked in film (55%) and animation (50%) were also very likely to have worked in television as well.

### 3.2 Roles in the performance industry

Respondents who had worked in the UK performance industry in the past year were also asked to state the types of roles that they had *mainly* worked in during this period. Table 3.2.1 shows the proportion of respondents working in each role.

**Table 3.2.1 Main roles in past year**

	All who have worked in the UK performance industry in past year %
Actor	66
Singer	17
Walk-on Artist	12
Voice-over Artist	9
Dancer	8
Variety/Circus Artist	8
Theatre Director	6
Audio Artist	5
TV/Radio Presenter	4
Choreographer	3
Opera Singer	3
Stage Manager	3
Entertainer	2
Teacher/Trainer	2
Musician	1
Puppeteer	1
Role Player	1
Speaker/MC	1
Story Teller	1
Theatre Designer	1
Stunt Performer	*
Other	4
Base	6,466

NB: More than one response possible so percentages do not add to 100

Two thirds (66%) of respondents had worked in an acting role in the past year. This was by far the most commonly cited role and was to be expected due to the high proportion of respondents working in television, film and theatre.

Nearly two in ten (17%) respondents had worked as a singer in the past year and 12% had worked in a walk-on role. Other roles were mentioned by less than one in ten respondents.

As with the main sectors of work in the past year, the main roles of work were also very similar to those reported in a survey of Equity members carried out in 1999.

Section 3.3 also discusses the gender profile of those working in different roles.

As shown in Table 3.2.2, more than six in ten (62%) respondents had mainly worked in just one role in the past year. The cross-sectoral opportunities for each role help to explain why this figure is higher than the proportion working in just one type of production in the past year (50%). A quarter (24%) of those who had worked in the performance industry in the past year had worked in two different roles and one in ten (10%) had worked in three roles. A small minority had undertaken four or more different roles in the past year.

**Table 3.2.2 Number of different roles in past year**

	All who have worked in the UK performance industry in past year %
One	62
Two	24
Three	10
Four	3
Five or more	1
Base	6,466

As with different sectors within the industry, some roles lend themselves to a greater degree of cross-over. Approaching nine in ten (88%) of those who had worked in more than one role in the past year, including work as a voice-over artist, had also worked as an actor. A similar proportion (86%) of those who had worked in more than one role in the past year, including work as an audio artist, had worked as an actor.

### 3.3 Gender

As shown in Table 3.3.1, a fairly similar number of men (49%) and women (51%) responded to the survey. However, the inclusion of members who were not active within the performance industry slightly skews the gender profile of the workforce. Of those who had worked in the performance industry in the past year, 51% were men and 49% were women.

These results indicate that the proportion of women working in the performance industry is higher than the proportion working in the UK economy as a whole (46% according to the Labour Force

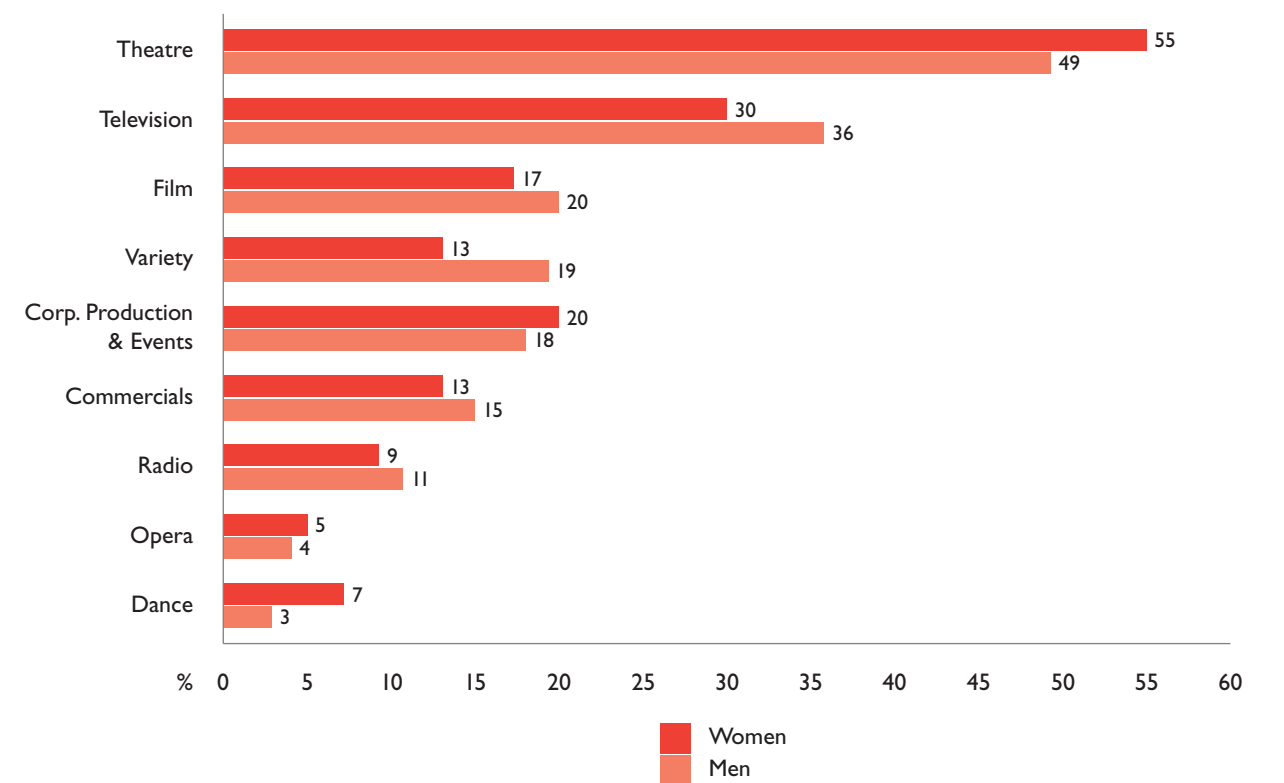
Survey, Spring 2005). Four in ten (38%) of those working in the wider audio visual industries are women (Skillset Industry Census, 2004).

**Table 3.3.1 Gender by industry involvement**

	All survey respondents %	All who have worked in the UK performance industry in past year %
Male	49	51
Female	51	49
Base	8,260	6,849

A greater degree of variation is evident when results are broken down by type of work. Figure 3.3.1 shows the proportion of men and women working in the most common types of production. No gender differences were apparent within the other sectors listed in Table 3.1.1.

**Figure 3.3.1 Gender of workforce within types of production**



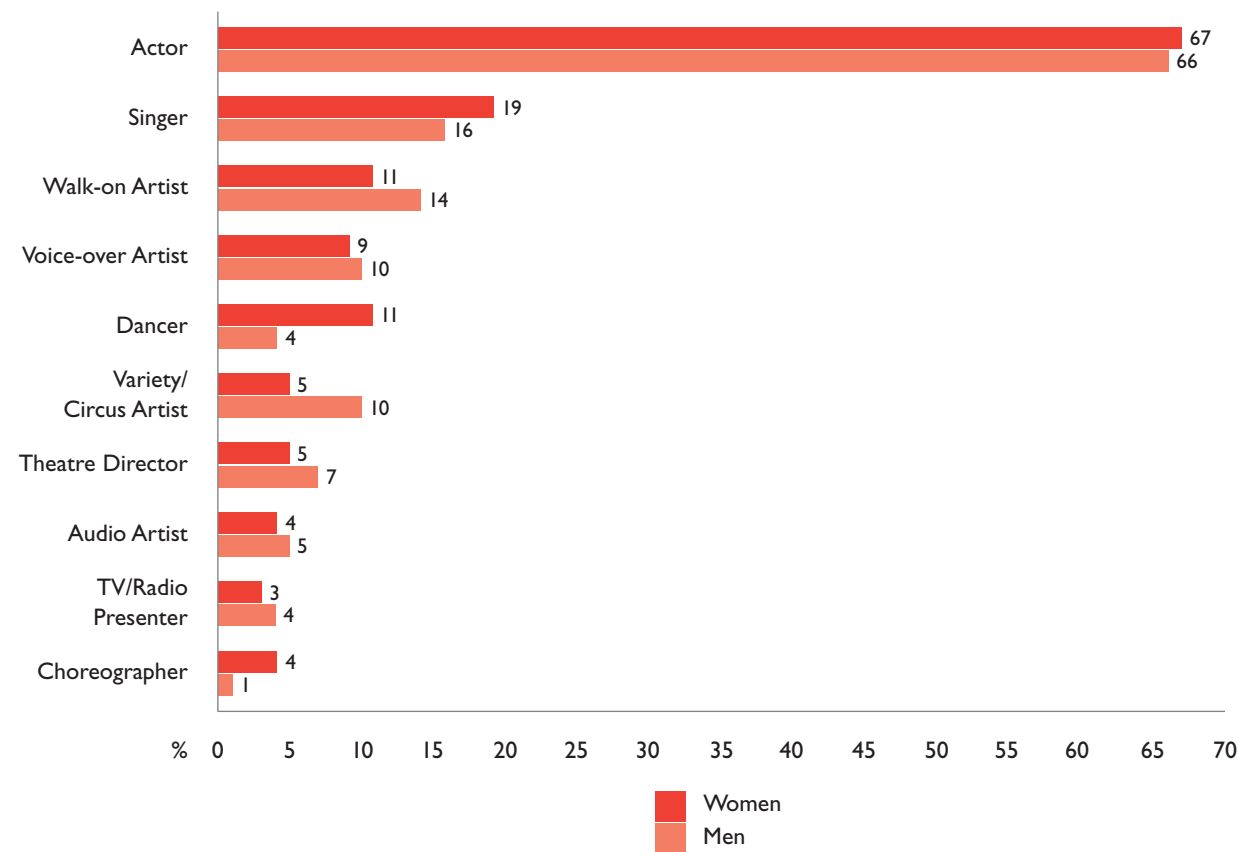
Base: Men (3,363); Women (3,268). NB: More than one response possible so percentages do not add to 100

Women (55%) were more likely than men (49%) to have worked in a theatre production in the past year. Women were also more likely than men to have worked in corporate production and events (20%, compared to 18%) and in dance (7%, compared to 3%).

Men (36%) were more likely than women (30%) to have worked in television. They were also more likely to have worked in film, variety, commercials and radio.

Figure 3.3.2 shows the proportion of men and women working in different industry roles. No gender differences were apparent within the other roles listed in Table 3.2.1.

**Figure 3.3.2 Gender of workforce within types of role**



Base: Men (3,241); Women (3,162). NB: More than one response possible so percentages do not add to 100

There were fewer differences between the roles undertaken by men and women. Where differences existed they reflected the sectoral differences outlined previously. For example, women were more likely than men to have performed as a dancer in the past year (11% and 4% respectively). They were also more likely to have performed as a singer (19% of women and 16% of men). However, women (11%) were less likely than men (14%) to have performed as a walk-on artist in the past year. Women were also less likely than men to have worked as a variety or circus artist during this period (5% and 10% respectively).

### 3.4 Age

As shown in Table 3.4.1, just 8% of Equity members were aged between 16 and 24. A further quarter (24%) were aged between 25 and 34 and over two thirds (68%) were aged 35 or over. This figure includes 36% who were aged 50 or over:

The age profile of those who had worked in the performance industry in the past year was only slightly different to the profile of all Equity members. The main difference is that a third (33%) of those who had worked in the past year were aged 50 or over, compared to 36% of all members.

Results of this survey are broadly in line with those collected in a survey of Equity members carried out in 1999.

**Table 3.4.1 Age by industry involvement**

	All survey respondents %	All who have worked in the UK performance industry in past year %
16 – 24	8	9
25 – 34	24	26
35 – 49	32	32
50+	36	33
Base	8,219	6,824

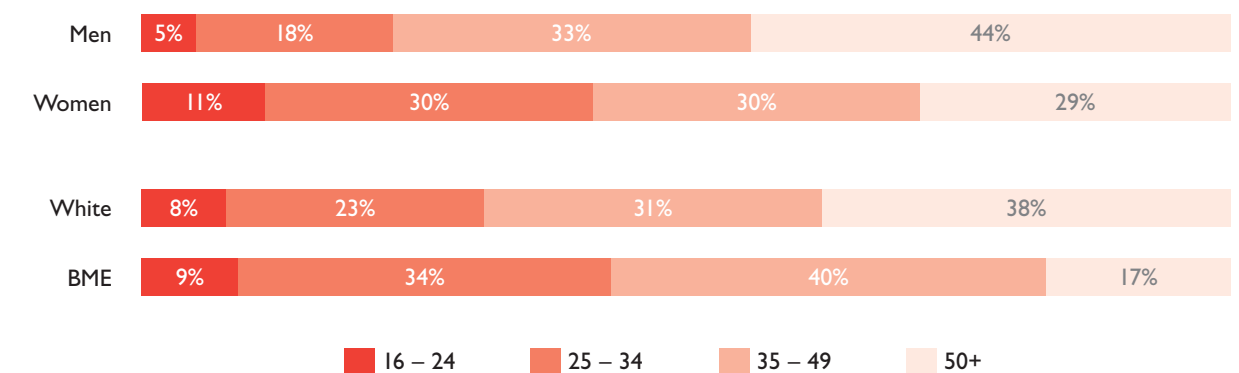
Across the whole economy, 64% of the workforce are aged 35 or over (Labour Force Survey, February – April 2005). The performance industry therefore has a slightly older age profile than the UK average. It is also in line with the film production workforce (Skillset/UK Film Council Feature Film Production Workforce Survey, 2005), but has an older profile than the wider audio visual industries (Skillset Workforce Survey, 2003).

Figure 3.4.1 shows that male respondents tended to be older than female respondents (44% of men and 29% of women were aged 50 or over). However, the proportion of female members remains relatively stable from the age of 25 onwards.

The age profile does not vary a great deal when omitting those who had not worked in the performance industry in the past year. As would be expected, the general trend amongst both men and women is towards a slightly younger profile.

The age profile of members from white and minority ethnic backgrounds also varied (see Figure 3.4.1). Nearly four in ten (38%) of those from white backgrounds were aged 50 or over, compared to just 17% of those from minority ethnic backgrounds. In turn, those from minority ethnic backgrounds were more likely to fall into the younger age bands.

**Figure 3.4.1 Age by gender and ethnicity**



Base: Men (4,022); Women (4,121); White (7,592); Black and Minority Ethnic (BME) (487)

### 3.5 Disability

One in ten (9%) Equity members stated that they had a disability. When limiting the results to those who had worked in the performance industry in the past year, this percentage decreases slightly to 8%. This is to be expected due to the age profile of those who had not worked in the past year. These results are shown in Table 3.5.1 and relate to the Disability Discrimination Act definition of disability.

The proportion of those working in the performance industry who have a disability is higher than the UK workforce as a whole, where 5% of people have a disability as defined in the Disability Discrimination Act (Labour Force Survey Historical Quarterly Supplement, summer 2005).

**Table 3.5.1 Disability status by industry involvement**

	All survey respondents %	All who have worked in the UK performance industry in past year %
Yes	9	8
No	91	92
Base	8,210	6,816

Respondents who stated that they had a disability were also asked to clarify the exact nature of their disability. The results are shown in Table 3.5.2. Nearly half (48%) of respondents classified themselves in the 'other' category. This included diabetes, epilepsy, arthritis, asthma, speech impairments, facial disfigurement and any other disabilities that respondents chose to include. One in five (22%) had a musco-skeletal complaint that affected their co-ordination, dexterity or mobility. A further 17% had a learning disability (including dyslexia) and 15% were deaf or hearing impaired. Results amongst those who had worked in the performance industry in the past year were very similar and are also listed in Table 3.5.2.

**Table 3.5.2 Nature of disability**

	All with a disability %	All with a disability who have worked in the UK performance industry in past year %
Musco-skeletal (co-ordination, dexterity, mobility)	22	21
Learning disability (including dyslexia)	17	19
Deaf or hearing impaired	15	16
Mental health (including serious depression)	10	10
Blind or visually impaired	5	4
Other (e.g. diabetes, epilepsy, arthritis, asthma, speech impairments, facial disfigurement)	48	46
Base	719	489

### 3.6 Ethnicity

Just 6% of members classified themselves as belonging to a minority ethnic group, including 2% from each of Black or Black British and Mixed ethnic groups. This profile did not vary at all when focusing on those currently working in the industry. A full breakdown of these results is shown in Table 3.6.1.

**Table 3.6.1 Ethnic origin by industry involvement**

	All survey respondents %	All who have worked in the UK performance industry in past year %
White	94	94
Mixed	2	2
Black or Black British	2	2
Asian or Asian British	1	1
Chinese	*	*
Other	1	1
Base	8,198	6,801

The proportion of individuals working in the industry who originate from minority ethnic groups is only slightly below the national average. Recent statistics suggest that 7% of those in employment originate from minority ethnic groups (Labour Force Survey, Winter 2002/3).

As shown in Table 3.6.2, younger members were more likely than the oldest members to belong to a minority ethnic group. Approaching one in ten of those aged 16-24 (7%), 25-34 (9%) and 35-49 (8%) belonged to a minority ethnic group. This compared to just 3% of those aged 50 or over.

**Table 3.6.2 Ethnic origin by age**

	All aged 16 – 24 %	All aged 25 – 34 %	All aged 35 – 49 %	All aged 50+ %
White	93	91	92	97
Mixed	3	3	2	1
Black or Black British	2	2	3	1
Asian or Asian British	1	2	1	1
Chinese	*	*	*	*
Other	*	2	1	*
Base	653	1,934	2,554	2,938

There was little variation between different areas of the performance industry. However, those who had worked in opera and variety in the past year were the least likely to originate from a minority ethnic group (3% of each group).

### 3.7 Geographical location

As shown in Table 3.7.1, the majority of Equity members said that they lived in England (90%). This included 42% who lived in London and 15% who lived in the South East. Others were spread relatively evenly between the remaining UK regions. The other UK nations were the home for one in ten (10%) Equity members, including 5% in Scotland, 4% in Wales and 1% in Northern Ireland.

These results are broadly in line with the wider audio visual industries workforce (Skillset Workforce Survey, 2003). The main difference was that eight in ten (80%) of the audio visual industries workforce live in England, compared to nine in ten (90%) of those working in the performance industry.

The regional/national profile of those who had worked in the performance industry in the past year was virtually identical. The geographical profile of those working in the performance industry is therefore also broadly in line with the wider audio visual industries workforce.

**Table 3.7.1 Nation/region of residence by industry involvement**

	All survey respondents %	All who have worked in the UK performance industry in past year %
Wales	4	4
Scotland	5	5
Northern Ireland	1	1
England	90	90
- Central London	5	5
- North London	11	12
- East London	4	4
- South London	13	14
- West London	8	8
- South East	15	14
- South West	7	7
- West Midlands	5	5
- East Midlands	4	3
- North East	2	2
- Yorkshire and the Humber	5	5
- East of England	3	3
- North West	7	7
Base	8,112	6,720

Those working in the UK performance industry in the week commencing 7<sup>th</sup> February were also asked which nation or region they had been working in during this period. The results are summarised in Table 3.7.2.

**Table 3.7.2 Nation/region of work in w/c 7<sup>th</sup> February**

	All who worked in the UK performance industry in w/c 7 <sup>th</sup> February %
Wales	6
Scotland	5
Northern Ireland	1
England	88
- Central London	19
- North London	6
- East London	2
- South London	6
- West London	6
- South East	11
- South West	9
- West Midlands	5
- East Midlands	4
- North East	4
- Yorkshire and the Humber	7
- East of England	3
- North West	8
Base	3,093

Unsurprisingly, a significantly higher proportion of respondents worked in Central London (19%) than lived there (5%). Nevertheless, the overall proportion of respondents working in Greater London (39%) was still slightly lower than the proportion living there (42%).

Women were more likely than men to both live (45% and 39% respectively) or work (42% and 36% respectively) in London.

Generally, Equity members tend to work and live in the same region or nation. If all areas of London are counted as one region then seven in ten (71%) members actually live and work in the same region or nation. Many types of work involve travelling to particular sets, studios, venues or theatres around the country. It is therefore no surprise that three in ten members travelled to a different region or nation for their work.

### 3.8 Membership status

Nine in ten (89%) respondents stated that they were in Equity's standard membership category. The remaining 11% were split between the long service, life and honorary membership categories.

Virtually all (98%) of those in the long service, life and honorary membership categories were aged 50 or over compared to just 29% within the standard membership category. Due to the age profile differences, it was no surprise that a greater proportion of those who had worked in the UK performance industry in the past year were standard members of Equity (92%).

**Table 3.8.1 Membership status by industry involvement**

	All survey respondents %	All who have worked in the UK performance industry in past year %
Standard	89	92
Life	7	4
Long service	4	3
Honorary	*	*
Other	*	*
Base	8,254	6,834





This section of the report examines the working patterns of Equity members over the past year. The week commencing 7<sup>th</sup> February was selected to provide a 'snapshot' of the working patterns of members. This week was chosen as it immediately preceded the week in which questionnaires were sent out. This proximity was essential in order to aid recall of work activity during that week. This chapter also covers issues concerning working conditions and career development.

#### 4.1 Working patterns in the week commencing 7<sup>th</sup> February

A variety of information was sought concerning work activity during the week commencing 7<sup>th</sup> February. Respondents were asked to give details about their involvement in the following areas:

- The UK performance industry;
- The performance industry outside of the UK;
- Work in other industries;
- Unemployment and other non-work activities.

##### 4.1.1 Work in the UK performance industry

In the week commencing 7<sup>th</sup> February, two fifths (41%) of respondents had worked in the UK performance industry. This increases to nearly half (49%) amongst those who had worked in the performance industry in the past year. This group of respondents are potentially those most likely to have been in the market to work during the week in question. These results are shown in Table 4.1.1.

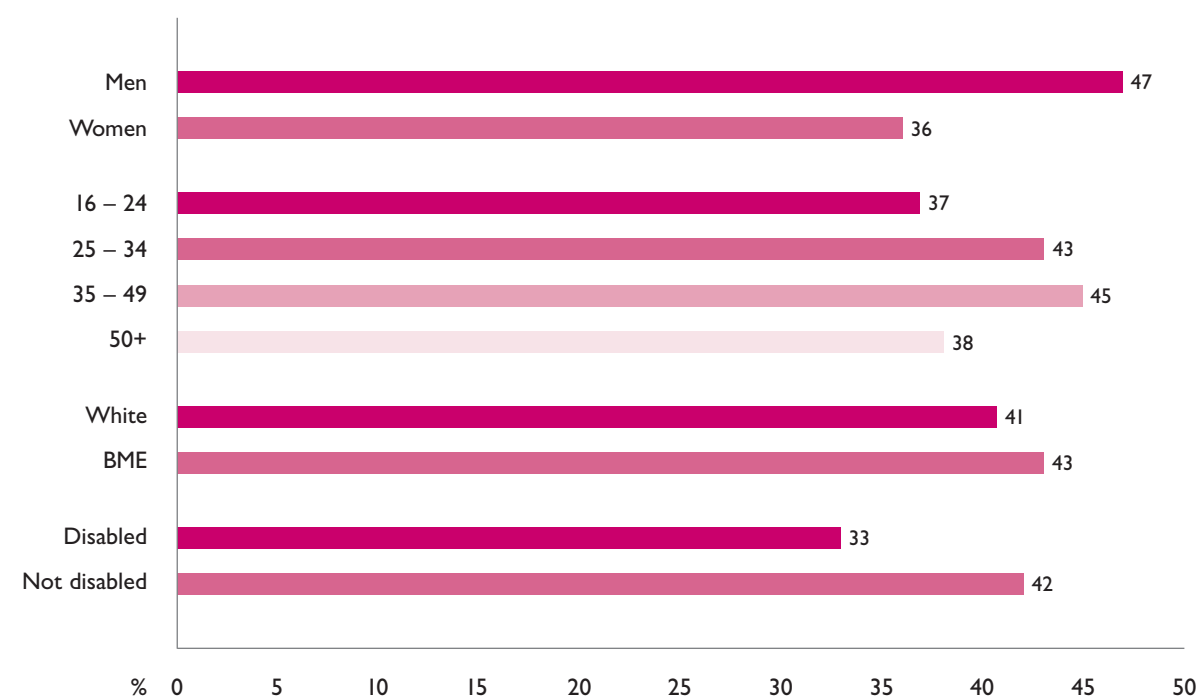
**Table 4.1.1 Whether working in the UK performance industry in w/c 7<sup>th</sup> February by industry involvement**

	All survey respondents %	All who have worked in the UK performance industry in past year %
Yes	41	49
No	59	51
Base	8,240	6,871

Considerable variation was evident when comparing different groups of respondents and Figure 4.1.1 shows the differences between key demographic groups.

Men (47%) were much more likely than women (36%) to have worked during the week commencing 7<sup>th</sup> February.

In addition, disabled respondents were much less likely to have been working than those who were not disabled (33% and 42% respectively). The youngest and oldest members were also less likely to have been working during the week in question. Just 37% of those aged 16-24 and 38% of those aged 50 or over were working, compared to 44% of those aged 25-49.

Figure 4.1.1 Working in the UK performance industry in w/c 7<sup>th</sup> February

Base: Men (3,998); Women (4,137); 16-24 (652); 25-34 (1,951); 35-49 (2,579); 50+ (2,912); White (7,581); BME (497); Disabled (732); Not disabled (7,361)

The proportion of respondents working in the week commencing 7<sup>th</sup> February varied considerably by the region or nation that they lived in. Over half of those who lived in the North East of England (54%), Wales (52%) and Yorkshire and the Humber (51%) were working in the UK performance industry during the week in question. Those who lived in Scotland (36%) were the least likely to have been working.

Those who were working in the performance industry in the week commencing 7<sup>th</sup> February were asked to state which types of production they had been involved in. A full list of responses is shown in Table 4.1.2.

Two fifths (39%) of those working during the week in question had been involved in a theatre production, including 16% who specifically mentioned small scale theatre. A further one in ten had worked in commercial theatre and theatre in education (both 9%).

One in five respondents had worked in variety (20%) and television (18%). Other common areas of employment during that week included corporate production and events (11%), film (7%) and radio (6%).

Table 4.1.2 Types of production worked on in w/c 7<sup>th</sup> February by gender

	All working in the UK performance industry in w/c 7 <sup>th</sup> February %	Men working in the UK performance industry in w/c 7 <sup>th</sup> February %	Women working in the UK performance industry in w/c 7 <sup>th</sup> February %
Theatre (any of the below)	39	36	42
- Small Scale	16	15	17
- Commercial	9	8	9
- Theatre in Education	9	7	11

Table 4.1.2 Types of production worked on in w/c 7<sup>th</sup> February by gender continued

	All working in the UK performance industry in w/c 7 <sup>th</sup> February %	Men working in the UK performance industry in w/c 7 <sup>th</sup> February %	Women working in the UK performance industry in w/c 7 <sup>th</sup> February %
- West End	6	6	7
- Subsidised Repertory/Local	2	1	2
- National	1	1	1
- Other Theatre	1	1	1
Variety	20	24	14
Television	18	20	16
Corporate Production & Events	11	11	12
Film	7	7	7
Radio	6	6	5
Commercials	5	4	5
Opera	4	4	4
Dance	4	2	6
Role Play	2	2	2
Teaching/Training	2	2	1
Live Music	2	1	2
Animation	1	1	1
Audio Recording	1	1	1
Interactive Media & Games	1	1	1
Story Telling	1	1	1
Other	2	2	3
Base	3,237	1,783	1,417

NB: More than one response possible so percentages do not add to 100

Of those who had worked during the week commencing 7<sup>th</sup> February, women (42%) were more likely than men (36%) to have worked in a theatre production. Women were also more likely than men to have worked in dance (6%, compared to 2%).

Men (24%) were more likely than women (14%) to have worked in variety. They were also significantly more likely to have worked in television (20% and 16% respectively). These patterns are identical to those shown in Figure 3.3.1, which depicts gender differences between the types of production worked on in the past year.

Age also had a bearing on the type of production. Six in ten (60%) of those aged 16-24 had worked in theatre during the week in question, compared to just 27% of those aged 50 or over. However, those aged 50 or over were more likely than those aged 16-24 to have worked in variety (25% and 13% respectively) and television (23% and 12%).

As shown in Table 4.1.3, 18% of members had actually worked in more than one area during the week commencing 7<sup>th</sup> February. A small minority (6%) had actually worked on three or more different types of production within the one week period. This highlights the variety of work that those working in the industry undertake.

**Table 4.1.3 Number of different types of production in w/c 7<sup>th</sup> February**

	All working in the UK performance industry in w/c 7 <sup>th</sup> February %
One	82
Two	13
Three	4
Four or more	2
Base	3,237

Information about roles undertaken during the week commencing 7<sup>th</sup> February was also requested. Over half (52%) of respondents were working in an acting role that week. This high percentage may be due to the wide range of production types that offer acting roles (e.g. television, film and theatre). Many respondents had also worked as singers (18%), variety or circus artists (10%) and walk-on artists (9%). A wide variety of other roles were also mentioned and are listed in full in Table 4.1.4.

**Table 4.1.4 Roles undertaken in w/c 7<sup>th</sup> February by gender**

	All working in the UK performance industry in w/c 7 <sup>th</sup> February %	Men working in the UK performance industry in w/c 7 <sup>th</sup> February %	Women working in the UK performance industry in w/c 7 <sup>th</sup> February %
Actor	52	51	54
Singer	18	18	18
Variety/Circus Artist	10	13	7
Walk-on Artist	9	10	8
Voice-over Artist	6	6	6
Dancer	6	4	9
TV/Radio Presenter	4	5	4
Theatre Director	4	5	3
Audio Artist	4	4	3
Opera Singer	4	4	3
Stage Manager	4	3	5
Entertainer	3	4	2
Choreographer	2	1	3
Musician	2	2	1

**Table 4.1.4 Roles undertaken in w/c 7<sup>th</sup> February by gender continued**

	All working in the UK performance industry in w/c 7 <sup>th</sup> February %	Men working in the UK performance industry in w/c 7 <sup>th</sup> February %	Women working in the UK performance industry in w/c 7 <sup>th</sup> February %
Teacher/Trainer	2	1	2
Puppeteer	1	1	1
Role Player	1	*	1
Story Teller	1	1	1
Theatre Designer	1	1	1
Speaker/MC	*	1	*
Stunt Performer	*	1	*
Other	3	3	3
Base	3,157	1,727	1,394

NB: More than one response possible so percentages do not add to 100

When focusing on those who had worked as an actor in the week commencing 7<sup>th</sup> February, several patterns emerge.

Younger members were more likely than older members to have worked in an acting role during the week in question. Two thirds (66%) of those aged 16-24 had worked as an actor, compared to just 43% of those aged 50 or over.

Those from minority ethnic backgrounds (63%) were also more likely than those from white backgrounds (51%) to have worked as an actor. The same pattern was apparent when comparing those who were not disabled (53%) to those who were disabled (39%).

One role which reversed these trends was a variety/circus artist. Men (13%) were more likely than women (7%) to have worked in such a role during the week commencing 7<sup>th</sup> February. Those aged 50 or over (10%) were more likely than those aged 16-24 (4%) to have been involved in such a role. Disabled members (14%) were also more likely than those who were not disabled (10%) to have worked as a variety/circus artist.

As shown in Table 4.1.5, a quarter (25%) of members had worked in more than one role in the week commencing 7<sup>th</sup> February. This includes 17% who had worked in two different types of role and nearly one in ten (8%) who had worked in three or more.

**Table 4.1.5 Number of different types of role in w/c 7<sup>th</sup> February**

	All working in the UK performance industry in w/c 7 <sup>th</sup> February %
One	75
Two	17
Three	6
Four or more	2
Base	3,157

**4.1.2 Work in the performance industry outside the UK**

Just 3% of respondents had worked in the performance industry outside of the UK in the week commencing 7<sup>th</sup> February (see Table 4.1.6). Due to the fact that members with overseas addresses were excluded from the sample this figure is likely to underestimate the true proportion of Equity members working abroad. In addition, respondents working abroad in the week commencing 7<sup>th</sup> February may still have been out of the country during the full fieldwork period and hence unable to participate in the research.

**Table 4.1.6 Whether working in the performance industry outside the UK in w/c 7<sup>th</sup> February**

	All survey respondents %
Yes	3
No	97
Base	8,193

There were few differences between sub-groups, but younger members (5% of those aged 16-24) were more likely than older members (2% of those aged 50 or over) to have worked abroad during the week in question.

Those who had the highest annual earnings from the performance industry were also more likely than those with a lower income to have worked abroad (10% of those who earned £50,000 or more, compared to 2% of those who had earned less than £6,000).

Around half of those who had worked in the performance industry outside the UK had also worked within the UK during the week in question. This means that approximately 1% of all members were working inside *and* outside the UK. This work may have been completely different in nature or may have been, for example, a tour or appearance related to the work done within the UK.

In total, this means that 43% of members had done some work within the performance industry (either inside or outside the UK) during the week commencing 7<sup>th</sup> February.

**4.1.3 Work outside the performance industry**

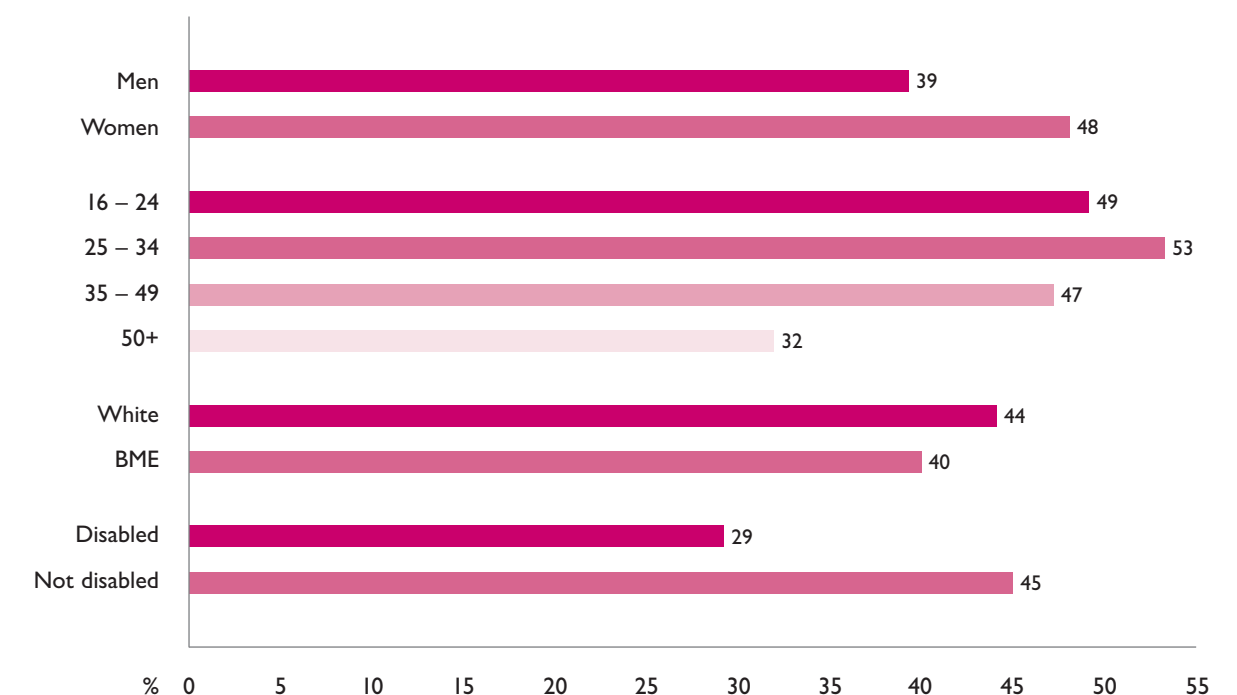
Table 4.1.7 shows that over two fifths (43%) of Equity members were working *outside* of the performance industry during the week commencing 7<sup>th</sup> February.

**Table 4.1.7 Whether working outside performance industry in w/c 7<sup>th</sup> February**

	All survey respondents %
Yes	43
No	57
Base	8,119

Figure 4.1.2 shows the key sub-group patterns of employment outside the performance industry. Women (48%) were much more likely than men (39%) to be working outside the industry during the week in question.

Although the proportion of respondents working outside the performance industry varied just a small amount between the ages of 16 and 49, those aged 50 or over were significantly less likely to have worked outside the performance industry during the week commencing 7<sup>th</sup> February (32%). Those who classified themselves as disabled (29%) were much less likely to have worked outside the performance industry than those who did not (45%).

**Figure 4.1.2 Working outside the performance industry in w/c 7<sup>th</sup> February**

Base: Men (3,952); Women (4,072); 16-24 (643); 25-34 (1,935); 35-49 (2,550); 50+ (2,856); White (7,482); BME (486); Disabled (726); Not disabled (7,257)

Unsurprisingly, the proportion of members who had worked outside of the performance industry in the week commencing 7<sup>th</sup> February was inversely proportional to their income from the performance industry. Over half (53%) of those who had earned less than £6,000 from the performance industry had worked in another industry, compared to just 9% of those earning £50,000 or more.

There was also some overlap between those working in the performance industry (whether inside or outside the UK) and those working in other industries. Table 4.1.8 sets out the work activities during the week commencing 7<sup>th</sup> February of those who had given answers to both questions. More than one in ten (13%) respondents were working both inside *and* outside the performance industry during that week.

During the week commencing 7<sup>th</sup> February, women (36%) were most likely to be working *outside* of the performance industry only and men (35%) were most likely to be working *inside* the performance industry only.

**Table 4.1.8 Profile of work activity in w/c 7<sup>th</sup> February**

	All survey respondents %	Men %	Women %
Working inside and outside performance industry	13	13	12
Working inside performance industry only	30	35	26
Working outside performance industry only	31	26	36
Not working	27	27	27
Base	7,984	3,891	4,004

#### 4.1.4 Non-work activities

As shown in the previous section, over a quarter (27%) of respondents were not working during the week commencing 7<sup>th</sup> February. These individuals were asked to provide information about their working status during that week. Results are shown in Table 4.1.9, along with the differences between men and women who were not working.

Of those members who were not working during the week commencing 7<sup>th</sup> February, around half (49%) stated that they were unemployed and looking for work. This was by far the most frequent scenario amongst those who were not in work during the week in question. A further 16% said that they had retired from work and 10% were looking after the family/home. Just 6% said that they were unemployed and not looking for work.

These responses varied significantly by gender: Men (55%) were much more likely than women (45%) to have spent time unemployed and looking for work during the week commencing 7<sup>th</sup> February. Men were also more likely to have retired from work (18% and 14% respectively). Women (16%) were more than three times as likely as men (5%) to have been looking after their family or home.

**Table 4.1.9 Activities of those not working in w/c 7<sup>th</sup> February by gender**

	All not working during w/c 7 <sup>th</sup> February %	All men not working during w/c 7 <sup>th</sup> February %	All women not working during w/c 7 <sup>th</sup> February %
Unemployed and looking for work	49	55	45
Retired	16	18	14
Looking after family/home	10	5	16
Unemployed and not looking for work	6	7	5
Studying	5	3	7
Long term sick/disabled	5	5	5
On holiday	3	3	4
Temporarily sick/disabled	1	1	1
Awaiting job start date	1	1	1
Pregnant/On maternity leave	1	–	2
Other	2	2	2
Base	1,956	959	972

Respondents from minority ethnic backgrounds (60%) were much more likely than those from white backgrounds (49%) to have been unemployed and looking for work during the week in question.

Disabled respondents (28%) were much more likely than those who were not disabled (1%) to be out of work due to long term sickness or disability. They were also much more likely to have retired (23% and 15% respectively). The latter is likely to be due to the relationship between age and the existence of a disability.

Differences within age groups conformed to expectation, with younger respondents who were not in work in the week in question more likely to be studying (21% of those aged 16-24 and 1% of those aged 50 or over) and older respondents not in work more likely to be retired (30% of those aged 50 or over and 1% of those aged 25-49).

## 4.2 Working patterns in the past year

To gain a wider picture of the working profile of Equity members, the questionnaire also covered their activities over the course of the past year. They were asked to estimate the length of time that they had spent in a number of different situations ranging from working in the UK performance industry to being unemployed and looking for work.

### 4.2.1 Work in the UK performance industry

As shown in Table 4.2.1, 16% of members had not done any work in the UK performance industry during the past year. This figure is significantly lower than the 29% of members who said that they had not undertaken any professional work in the past twelve months when surveyed in 1999 (Equity Survey of Members, 1999).

Of the 84% who *had* worked in the UK performance industry, just one in ten (12%) had worked for 40 weeks or more. The remaining respondents were spread relatively evenly across the other pre-defined categories.

Bearing in mind that at the time of this survey Equity had approximately 36,500 members, this means that somewhere in the region of 30,500 members were working in the industry in the past year.

On average, respondents who had worked in the performance industry in the past year had done so for approximately 18 weeks<sup>4</sup>.

**Table 4.2.1 Weeks worked in the UK performance industry in past year**

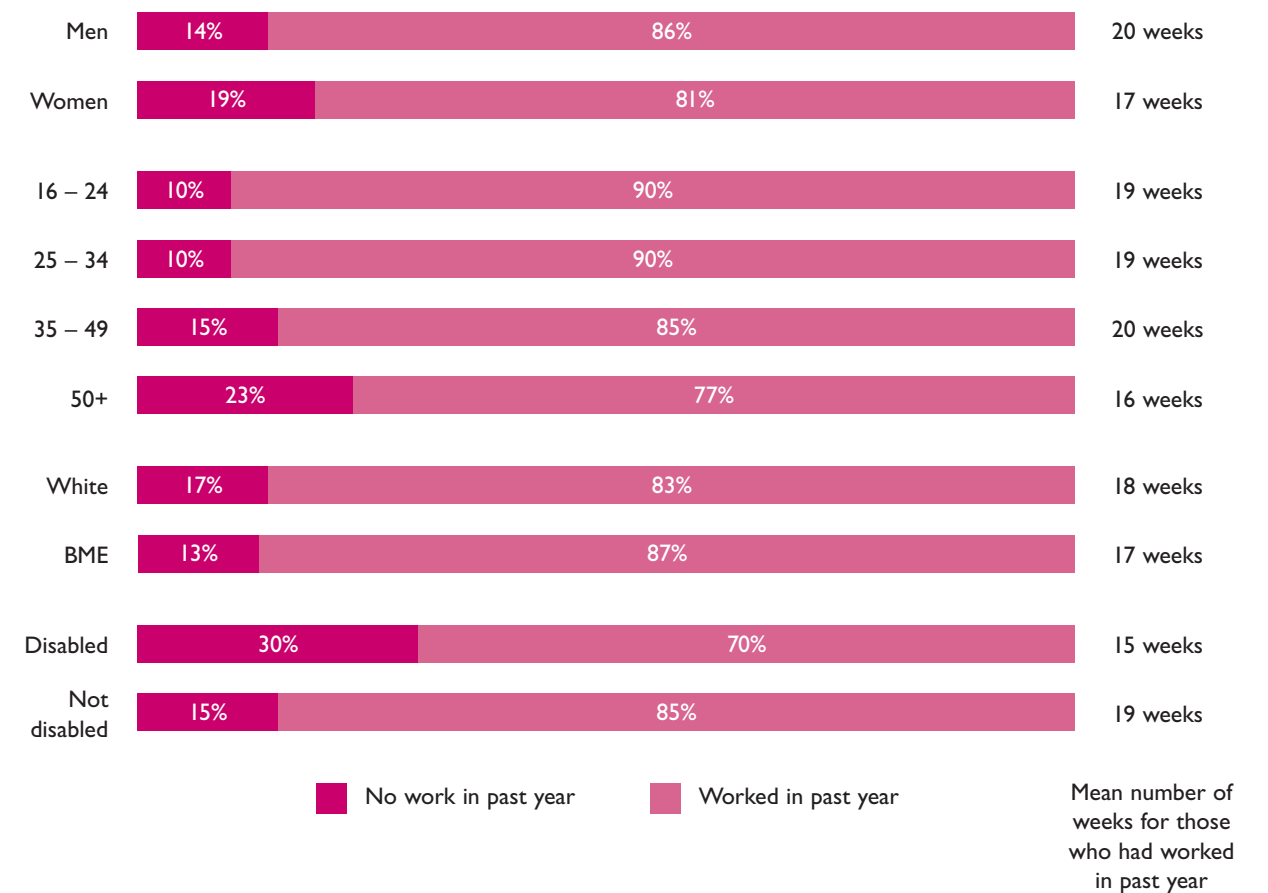
	All survey respondents %
None	16
2 weeks or less	13
3 – 4 weeks	9
5 – 10 weeks	14
11 – 19 weeks	13
20 – 29 weeks	11
30 – 39 weeks	8
40 weeks or more	12
Worked in the industry but number of weeks unknown	3
<b>Average number of weeks (those who had worked in the performance industry)</b>	<b>18</b>
Base	8,281

Some sub-groups had been more involved than others in the performance industry over the course of the past year. Figure 4.2.1 profiles the involvement of a number of key sub-groups. Men (86%) were more likely than women (81%) to have done some work in the UK performance industry over the past year. Men who had worked during this period also tended to have done more work. They had worked for an average of 20 weeks, compared to the 17 weeks worked by women who had been involved in the performance industry in the past year.

Age was also a key factor, with those aged 50 or over (77%) less likely than other age groups to have worked in the performance industry in the past year. Those aged 50 or over who had worked also tended to work less frequently. Such members had worked for an average of 16 weeks during the past year, compared to averages of between 19 and 20 weeks within other age groups.

Disabled members (70%) were less likely than members who were not disabled (85%) to have worked in the performance industry in the past year. Disabled members who had worked during the past year did so for an average of 15 weeks. This was lower than the 19 weeks worked on average by members who were not disabled.

**Figure 4.2.1 Involvement in the UK performance industry in past year**



Base: Men (4,022); Women (4,157); 16-24 (655); 25-34 (1,958); 35-49 (2,599); 50+ (2,928); White (7,622); BME (500); Disabled (735); Not disabled (7,399)

Those who had worked in opera in the past year had worked for the highest mean number of weeks during this time, at 27 weeks. Those who had worked in variety (26 weeks) and animation (23 weeks) also had high mean values. Those who had worked in commercials had only worked for an average of 14 weeks.

There was less variation between different roles within the industry. However, those who had undertaken walk-on roles during the past year had only worked in the performance industry for an average of 11 weeks<sup>5</sup>.

#### 4.2.2 Work in the performance industry outside the UK

Respondents were also asked to state how many weeks, if any, they had spent working in the performance industry outside the UK in the past year. Again, it should be noted that Equity members with overseas addresses were excluded from the sample and those working overseas for the full fieldwork period would have been unlikely to participate.

As shown in Table 4.2.2, nearly eight in ten (77%) respondents had not done any such work during the past year. Just 6% of respondents had worked overseas for 11 weeks or more. Those who had worked in the performance industry overseas had done so for an average of 10 weeks during the past year.

<sup>4</sup> The "mean number of weeks" figures quoted in this chapter are calculated using the mid-range value from each band. A value of 1 week was used for "2 weeks or less" and 46 weeks was used for "40 weeks or more". Those not specifying a number of weeks were excluded from calculations.

<sup>5</sup> Some members had worked in multiple production types and roles during the past year, and therefore the exact number of weeks worked within each production type/role can not be calculated. The figures provide a guide to the amount of time that members working in different areas tended to spend in work.

**Table 4.2.2 Weeks worked in the performance industry outside the UK in past year**

	All survey respondents %
None	77
2 weeks or less	8
3 – 4 weeks	4
5 – 10 weeks	4
11 – 19 weeks	2
20 – 29 weeks	2
30 – 39 weeks	1
40 weeks or more	1
Worked in the industry but number of weeks unknown	1
<b>Average number of weeks (those who had worked in the performance industry outside the UK)</b>	<b>10</b>
Base	5,971

Men (24%) were slightly more likely than women (21%) to have worked overseas in the performance industry during the past year. Younger respondents were also more likely to have worked overseas during this time (29% of those aged 16-24, compared to 18% of those aged 50 or over).

Just 15% of disabled respondents had worked in the performance industry outside of the UK during the past year. This compared to 23% of respondents who were not disabled.

One in five (19%) of those who had earned less than £6,000 from the performance industry in the past year had worked overseas during this period. This was significantly lower than respondents who had earned more from the industry. Around a third of those from higher income bands had worked in the performance industry overseas, but this increased to 39% of those who had earned £50,000 or more.

### 4.2.3 Work outside the performance industry

As shown in Table 4.2.3, seven in ten (71%) respondents had done some work outside of the performance industry in the past year. Two in ten (22%) members had actually worked for 40 weeks or more in alternative industries.

In fact, Equity members tended to work for longer periods of time outside the performance industry than they did within it. Those who had worked outside the performance industry in the past year had done so for an average of 28 weeks. This is higher than the mean value of 18 weeks spent working inside the performance industry.

**Table 4.2.3 Weeks worked outside the performance industry in past year**

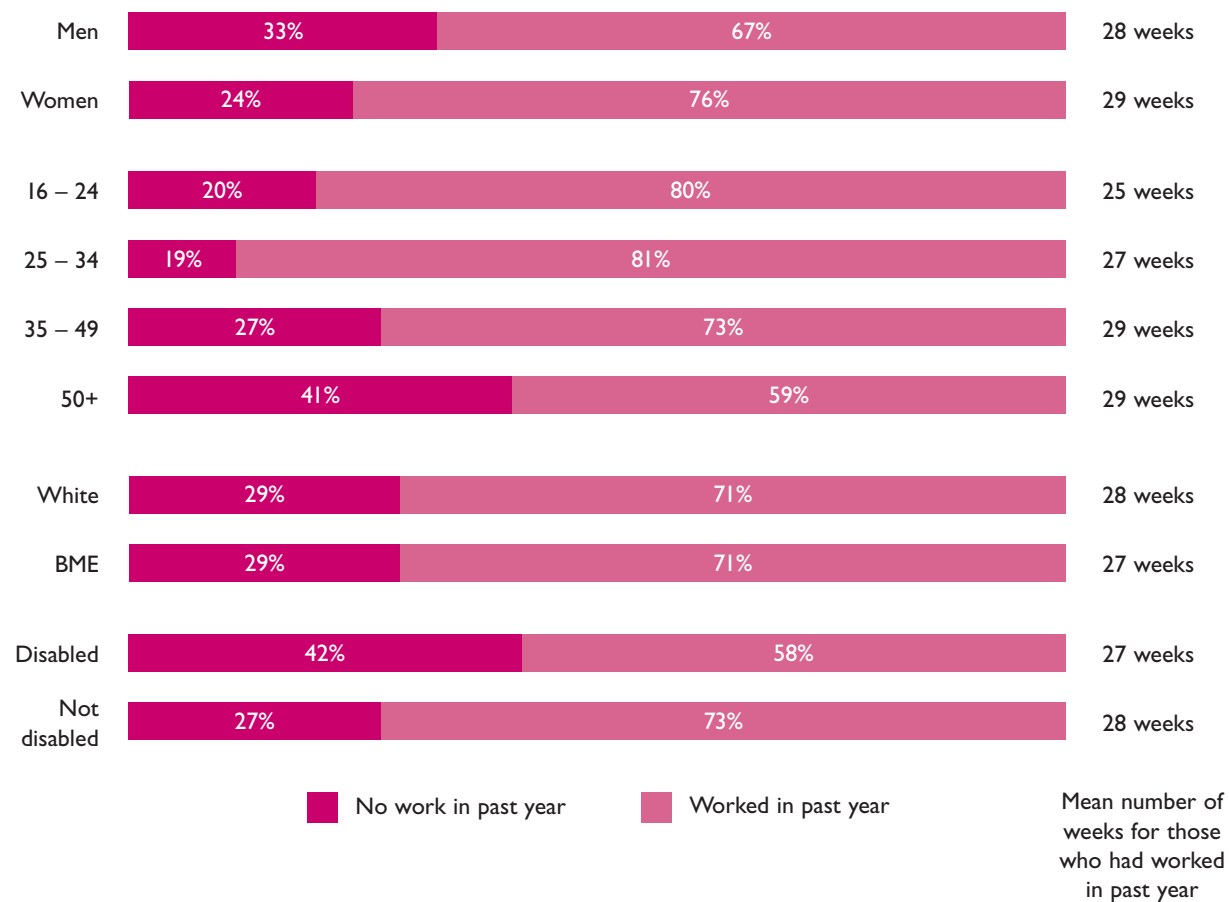
	All survey respondents %
None	29
2 weeks or less	3
3 – 4 weeks	4
5 – 10 weeks	6
11 – 19 weeks	8
20 – 29 weeks	10
30 – 39 weeks	10
40 weeks or more	22
Worked outside the industry but number of weeks unknown	7
<b>Average number of weeks (those who had worked outside the performance industry)</b>	<b>28</b>
Base	6,620

The main sub-group differences are shown in Figure 4.2.2. Women (76%) were more likely than men (67%) to have done some work outside the performance industry in the past year. However, there was only a very slight difference in the length of time that they had spent working outside the industry.

As with work in the performance industry, older members were less likely to have spent time working in other industries in the past year (59% of those aged 50 or over, compared to between 70% and 80% of other age groups).

Six in ten (58%) members who were disabled had done some work outside of the performance industry in the past year. This compared to seven in ten (73%) members who were not disabled.

Figure 4.2.2 Involvement in other industries in past year



Base: Men (3,100); Women (3,444); 16-24 (568); 25-34 (1,745); 35-49 (2,175); 50+ (2,043); White (6,125); BME (381); Disabled (515); Not disabled (6,007)

Unsurprisingly, those who had the highest income from the performance industry were also the least likely to have worked outside the performance industry during the past year. Just 17% of those who had earned £50,000 or more from the performance industry had done some work outside the industry in the past year. At the other end of the scale, 83% of those who had earned less than £6,000 had worked outside the performance industry in the past year.

#### 4.2.4 Time spent unemployed and looking for work

The amount of time that individuals had spent unemployed and looking for work over the past year was also investigated. As shown in Table 4.2.4, six in ten (60%) members stated that they had spent some time unemployed and looking for work in the past year. This included 8% who had been in this situation for 40 weeks or more. Of those who had spent time unemployed and looking for work in the past year, the mean length of time in this situation was 19 weeks.

Table 4.2.4 Weeks spent unemployed and looking for work in past year

	All survey respondents %
None	40
2 weeks or less	6
3 – 4 weeks	7
5 – 10 weeks	10
11 – 19 weeks	9
20 – 29 weeks	8
30 – 39 weeks	6
40 weeks or more	8
Spent time unemployed and looking for work but number of weeks unknown	6
<b>Average number of weeks (those who had spent time unemployed and looking for work)</b>	<b>19</b>
Base	5,012

Key sub-group differences are shown in Figure 4.2.3. Over seven in ten (72%) of those from minority ethnic groups had spent some time unemployed and looking for work during the past year. This compared to 59% of those from white backgrounds<sup>6</sup>. However, there was only a slight difference in the average amount of time that those who had been unemployed had actually been in that situation (19 weeks for those from white groups and 18 weeks for minority ethnic groups).

Those aged 16-24 (71%) were also more likely than their older counterparts to have spent time unemployed and looking for work in the past year (64% of those aged 25-34, 54% aged 35-49 and 58% aged 50+)<sup>7</sup>. However, despite being more likely to have spent time unemployed, younger respondents in this situation tended to have spent a shorter period of time in unemployment. Those aged 16-24 in unemployment had spent a mean period of time of 11 weeks in this situation, compared to 27 weeks amongst those aged 50 or over.

Despite being slightly less likely to have spent time unemployed and looking for work over the past year, disabled respondents who had spent time in this situation tended to have done so for a longer period of time than respondents who were not disabled (24 weeks and 18 weeks of the past year respectively)<sup>8</sup>.

<sup>6</sup> Logistic regression analysis was conducted in order to establish whether this apparent difference was an artefact of the different age profile of BME and white respondents. The analysis – using a binary variable (some time unemployed in the past year vs. no time unemployed) – revealed that there is a significant difference between the two groups, even after controlling for age. Similarly, after controlling for ethnic origin, the age differences are significant.

<sup>7</sup> Logistic regression analysis was conducted to explore whether this apparent difference by age group was an artefact of the relationship between age and sector worked in over the past year (e.g. animation, commercials). The analysis was conducted for the sub-group of respondents who had worked in the performance industry in the past year, and used binary variables (some time unemployed last year vs. no time unemployed; worked in animation last year vs. did not; worked in commercials last year vs. did not etc).

This analysis revealed that, after controlling for the type of productions worked on in the past year, there was still a statistically significant difference by age in terms of recent unemployment. The analysis also indicated that after controlling for age, there were significant differences in recent unemployment experience between those who had worked on commercials in the past year and those who had not. Similar significant differences were reported for film, opera, radio, television, commercial theatre, small scale theatre, variety, repertory theatre and live music.

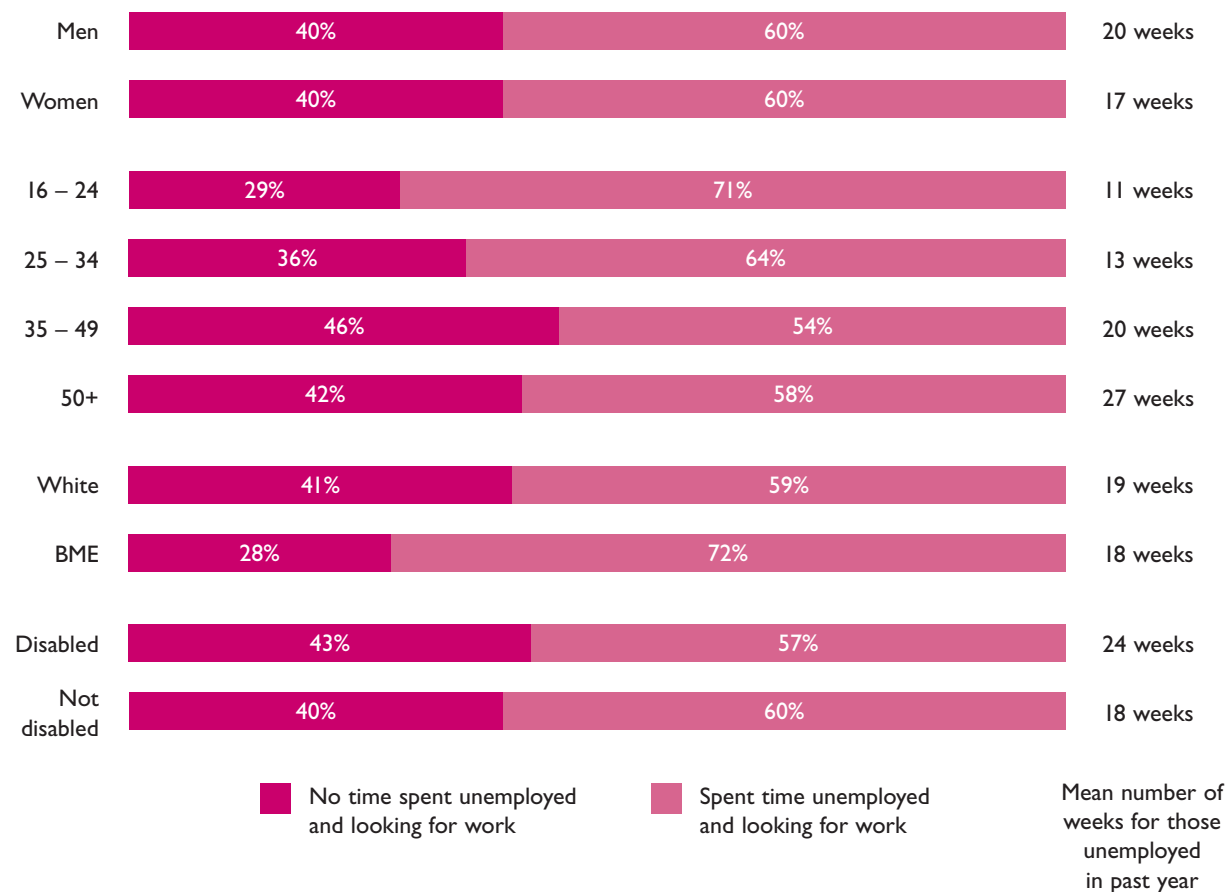
The same significant differences were also apparent when taking into account the roles worked in over the past year.

<sup>8</sup> Logistic regression analysis was conducted to explore whether this apparent difference was an artefact of the different age profile of disabled respondents and non-disabled respondents. The analysis was conducted for the sub-group of respondents who had been unemployed in the past year and using a binary variable (unemployed for 19 weeks or less vs. unemployed for 20 weeks or more). It indicated that there is a significant difference between the two groups, even after controlling for age. Similarly, after controlling for disability, the age differences are significant.



Men who had spent time unemployed and looking for work over the past year tended to have spent longer in this situation than women (means of 20 weeks and 17 weeks respectively). There was no difference in the proportion of each group that had spent time unemployed and looking for work.

**Figure 4.2.3 Experience of unemployment whilst looking for work in past year**



Base: Men (2,422); Women (2,547); 16-24 (489); 25-34 (1,357); 35-49 (1,549); 50+ (1,550); White (4,618); BME (318); Disabled (392); Not disabled (4,553)

Three quarters (75%) of those who had worked in film during the past year had spent some time unemployed and looking for work during the same period. This included 10% who had been in this situation for 40 weeks or more. A similar proportion (73%) of those who had worked in commercials during the past year had also been unemployed and looking for work at some point, with 12% having been unemployed for 40 weeks or more. Respondents from each of these groups had been unemployed and looking for work for an average of approximately 20-22 weeks during the past year. At the other end of the scale, just 40% of those who had worked in variety during the past year had spent time unemployed and looking for work. These individuals spent an average period of 14 weeks in unemployment during this time.

In terms of roles, those who had worked as actors (72%) or as voice-over artists (70%) were the most likely to have spent time unemployed and looking for work during the past year. Variety or circus artists (39%) were the least likely to have been in this situation.

**4.3 Payment for work**

Respondents who had been working during the week commencing 7<sup>th</sup> February were asked some follow up questions concerning conditions of employment. Those who had worked in more than one different

role during the week in question were instructed to answer with reference to their most recent job during the period.

As shown in Table 4.3.1, the vast majority (93%) of respondents working in the week commencing 7<sup>th</sup> February had been paid for their work. Fewer than one in ten (7%) had not been paid for their work.

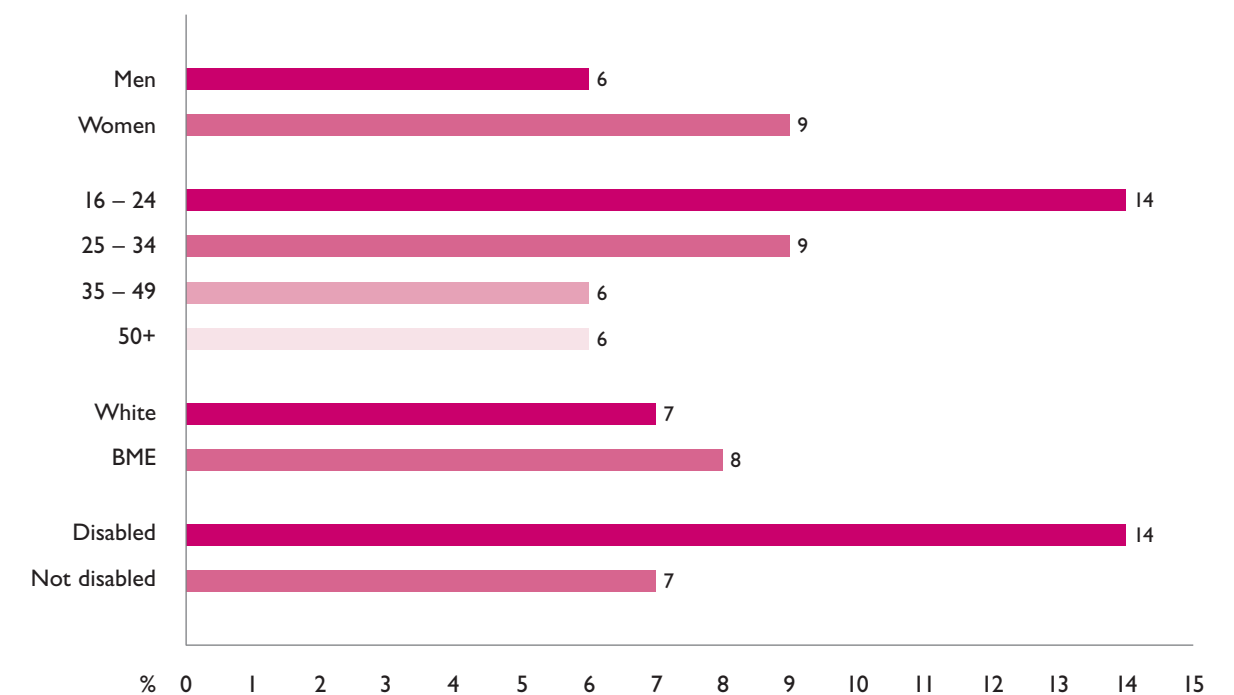
**Table 4.3.1 Whether work in w/c 7<sup>th</sup> February was paid or unpaid**

	All working in the UK performance industry in w/c 7 <sup>th</sup> February %
Paid	93
Unpaid	7
Base	3,297

Significant differences existed between sub-groups, some of which are shown in Figure 4.3.1. Women (9%) were more likely than men (6%) to have undertaken unpaid work during the week in question. Disabled respondents were twice as likely as those who were not disabled to have undertaken unpaid work (14% and 7% respectively).

Age also had a bearing on an individual's likelihood of being paid for their work. The youngest members, aged 16-24, were the most likely to have received no payment for work undertaken in the week commencing 7<sup>th</sup> February (14%). This compared to 9% of those aged 25-34 and 6% of those aged 35 or over.

**Figure 4.3.1 Unpaid for work undertaken during w/c 7<sup>th</sup> February**



Base (all working in the UK performance industry during week commencing 7<sup>th</sup> February): Men (1,823); Women (1,438); 16-24 (241); 25-34 (835); 35-49 (1,119); 50+ (1,056); White (3,035); BME (207); Disabled (222); Not disabled (3,030)

Those who had worked in film (22%) and small scale theatre (21%) during the week commencing 7<sup>th</sup> February were the most likely to have been unpaid for this work. At the other end of the scale, only a very small proportion (1%) of those who had worked in opera, commercials or West End theatre had not been paid.

Interestingly, one in ten (10%) of those who had worked as an actor in the week commencing 7<sup>th</sup> February had not been paid. This compared to just 1% of those who had worked as a walk-on artist during that week.

#### 4.4 Contracts

Those working in the week commencing 7<sup>th</sup> February were also asked some questions about contracts. Firstly, they were asked whether they had a contract for the work done during that period. More than seven in ten (72%) of those working during that week said that they had a contract (see Table 4.4.1).

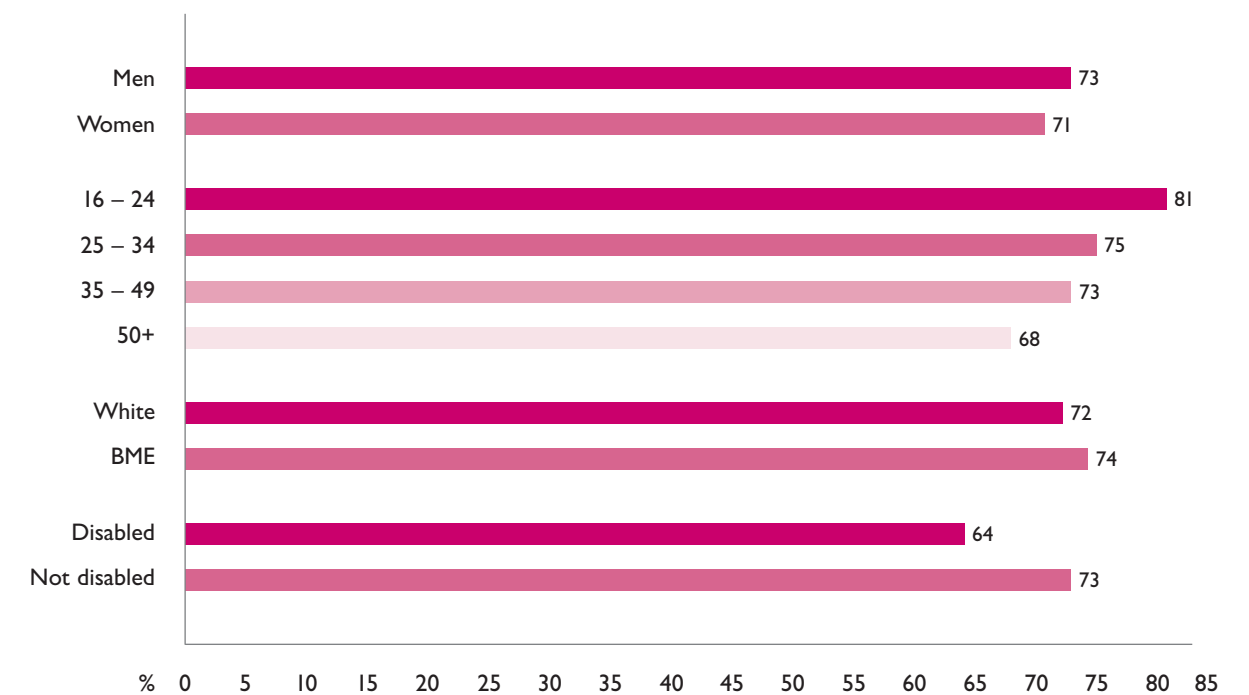
**Table 4.4.1 Whether had a contract in w/c 7<sup>th</sup> February**

	All working in the UK performance industry in w/c 7 <sup>th</sup> February %
Yes	72
No	28
Base	3,331

Eight in ten (81%) of those aged 16-24 had a contract for work undertaken in the week commencing 7<sup>th</sup> February. This was higher than older members (75% of those aged 25-34, 73% of those aged 35-49 and 68% of those aged 50 or over).

Disabled respondents (64%) were less likely than those who were not disabled (73%) to have held a contract. These results and other sub-groups are shown in Figure 4.4.1.

**Figure 4.4.1 Had a contract for work undertaken during w/c 7<sup>th</sup> February**



Base (all working in the UK performance industry during week commencing 7<sup>th</sup> February): Men (1,833); Women (1,457); 16-24 (240); 25-34 (843); 35-49 (1,138); 50+ (1,062); White (3,066); BME (207); Disabled (224); Not disabled (3,060)

Virtually all of those who had worked in West End theatre (98%), commercial theatre (95%) and opera (95%) during the week commencing 7<sup>th</sup> February had a contract. Those working in film (57%) and commercials (63%) were the least likely to have had one. Despite a smaller number of people being employed in areas such as role play and story telling, evidence suggested that these areas were also less likely to offer contracts.

Respondents who had a contract for the work that they were doing in the week commencing 7<sup>th</sup> February were also asked whether this contract was an Equity contract. As shown in Table 4.4.2, approximately half (51%) of those with a contract said that it was an Equity contract. This means that around a third (35%) of those working during the week in question were doing so under an Equity contract.

**Table 4.4.2 Whether contract was an Equity contract**

	All working under contract in the UK performance industry in w/c 7 <sup>th</sup> February %
Yes	51
No	49
Base	2,286

There was little variation in contract type when comparing demographic sub-groups. However, the type of production worked on in the week commencing 7<sup>th</sup> February did have a bearing on the contract type. Those working under contract in West End theatre (94%), television (79%) and opera (77%) were the most likely to hold an Equity contract. At the other end of the scale, those working under contract in variety were the least likely (17%).

Those who had the highest income from the performance industry in the past year were more likely than those with the lowest income to have had an Equity contract (83% of those who earned £50,000 or more and 37% of those who earned less than £6,000).

Respondents working under contract also gave details about the length of their contract. As shown in Table 4.4.3, nearly half (48%) of those working in the week commencing 7<sup>th</sup> February were working under a contract that lasted for one month or less. A further fifth (20%) had a contract of 1-3 months. The remaining third (32%) had contracts of 3 months or longer, including just 8% whose contract was for a year or more.

The average contract length for all respondents working in the week commencing 7<sup>th</sup> February was approximately 3 months<sup>9</sup>.

Women working under contract tended to have slightly longer contracts than men. Half (51%) of men who were working under contract during the week in question had a contract of one month or less, compared to 45% of women.

**Table 4.4.3 Length of contract by gender**

	All working under contract in the UK performance industry in w/c 7 <sup>th</sup> February %	Men working under contract in the UK performance industry in w/c 7 <sup>th</sup> February %	Women working under contract in the UK performance industry in w/c 7 <sup>th</sup> February %
One month or less	48	51	45
1 – 3 months	20	18	22
3 – 6 months	11	10	12
6 – 12 months	13	13	13
Over a year	8	8	9
Base	2,367	1,325	1,014

Younger members tended to have longer contracts than older members. The mean contract length for members aged 16-24 was 4 months, compared to 3 months amongst those aged 50 or over.

Those with an annual income of less than £6,000 from the performance industry were more likely to have very short contracts (a mean length of 2 months). This compared to an average of 6 months amongst those whose income was £30,000 or more.

Those working under contract in West End theatre tended to have the longest contracts, with a mean of 7 months. Those working in opera also tended to have fairly long contracts (6 months). Those working in corporate production and events, film and variety tended to have the shortest mean contract lengths (all 1-2 months).

#### 4.5 Income from the performance industry

As shown in Table 4.5.1, nearly one in five (17%) respondents had not received any income from the performance industry in the past year. More than two in five (43%) respondents had earned less than £6,000, with just 6% earning £30,000 or more.

Those who had not worked in the performance industry in the past year skewed these results. When including only those who had worked in the performance industry in the past year, just 4% claimed not to have had any income from their work. This could be accounted for by voluntary and amateur work. Nearly half (48%) of those who had worked during the past year had earned less than £6,000. A small minority (6%) had earned £30,000 or more.

When excluding those who had not worked in the performance industry in the past year, the average annual income was approximately £10,500 per year<sup>10</sup>.

**Table 4.5.1 Annual income from performance industry by industry involvement**

	All survey respondents %	All who have worked in the UK performance industry in past year %
No income from work in the performance industry	17	4
Refused income but gave % of total income	1	1
Less than £6,000	43	48
£6,000 – £11,999	17	19
£12,000 – £19,999	12	13
£20,000 – £29,999	6	7
£30,000 – £49,999	3	4
£50,000 – £74,999	1	1
£75,000 or more	1	1
<b>Average income</b>	<b>£9,000</b>	<b>£10,500</b>
Base	8,233	6,861

Figure 4.5.1 shows the differences in the annual incomes of men and women who had worked in the performance industry in the past year. Men (9%) were more likely than women (4%) to have earned £30,000 or more in the past year. At the other end of the scale, women (53%) were more likely than men (44%) to have earned less than £6,000 from work in the performance industry during the past year<sup>11</sup>.

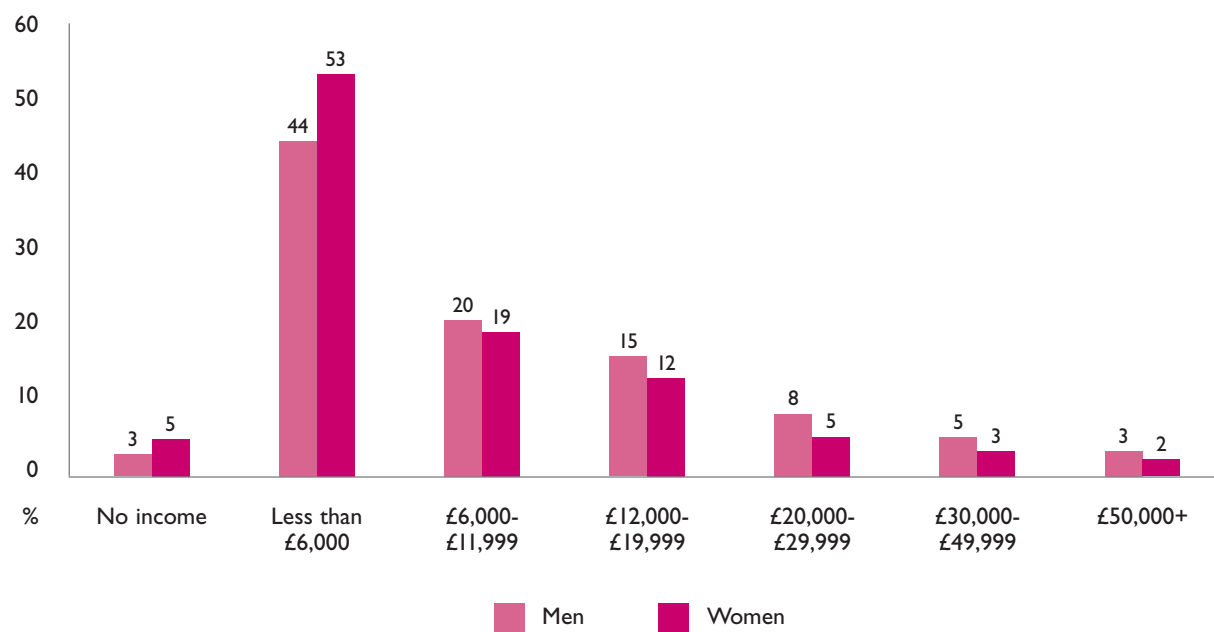
Men working in the performance industry earned an average of approximately £12,100 per year and women earned £8,900 per year.

<sup>9</sup> Mean contract length approximations quoted in this section are calculated using the mid-range value from each band. A value of 0.5 months was used for 'one month or less' and 12 months was used for 'over a year'.

<sup>10</sup> Mean income approximations quoted in this section are calculated using the mid-range value from each income band. A value of £3,000 was used for 'Less than £6,000' and £75,000 was used for '£75,000 or more'. Those not giving a specific income were excluded from calculations.

<sup>11</sup> Logistic regression analysis was conducted to explore whether this apparent income difference between men and women was an artefact of the younger age profile of women. The analysis, conducted among those earning some income from work in the performance industry in the past year, used a binary variable for income (less than £12,000 vs. £12,000 or more). After controlling for age, there was still a statistically significant difference between the income levels of men and women (and vice versa).

Figure 4.5.1 Annual income from performance industry by gender



Base (all working in the UK performance industry in the past year): Men (3,451); Women (3,348)

Patterns also exist within other sub-groups of respondents. Younger members who had worked in the performance industry in the past year tended to have a lower annual income than older members. For example, 57% of those aged 16-24 had earned £6,000 or less in the past year, compared to 48% of those aged 35 or over. Those aged 16-24 had earned an average of approximately £7,200 from the performance industry in the past year. This compared to an average of £11,500 earned by those aged 35 or over.

People with disabilities who had worked in the performance industry in the past year tended to earn less than those without disabilities. Those with disabilities earned an average of approximately £6,100 from the performance industry in the past year and those without earned an average of £10,900<sup>12</sup>.

Income also varied a great deal between different production types. Table 4.5.2 shows the annual income from the performance industry of respondents who had worked in each of the different types of production over the past year. The average income from performance work in the past year varies from £22,000 amongst those who had worked in animation down to £9,300 amongst those who had worked in dance or corporate production and events.

Table 4.5.2 Annual income from performance industry by production type

	Animation	Radio	Interactive Media & Games	Opera	Television	Commercials	Theatre	Film	Variety	Dance	Corporate Production & Events
	%	%	%	%	%	%	%	%	%	%	%
None	–	2	4	2	1	1	5	5	2	3	2
Less than £6,000	29	28	39	29	49	51	44	54	46	43	50
£6,000 – £11,999	17	21	20	20	18	20	22	17	23	27	25
£12,000 – £19,999	16	15	13	18	13	12	15	10	18	13	13
£20,000 – £29,999	12	13	8	19	6	7	7	6	6	10	6
£30,000 or more	22	18	17	11	12	8	6	7	3	2	4
Refused	4	2	–	1	1	1	1	1	2	3	1
<b>Mean</b>	<b>£22k</b>	<b>£18.6k</b>	<b>£16.2k</b>	<b>£15.5k</b>	<b>£13.2k</b>	<b>£11.5k</b>	<b>£10.5k</b>	<b>£10.1k</b>	<b>£9.4k</b>	<b>£9.3k</b>	<b>£9.3k</b>
<b>Base</b>	<b>110</b>	<b>645</b>	<b>127</b>	<b>291</b>	<b>2,178</b>	<b>923</b>	<b>3,439</b>	<b>1,232</b>	<b>1,053</b>	<b>335</b>	<b>1,255</b>

The roles that respondents had worked in during the past year were also related to annual income. Respondents who had worked as a television or radio presenter were the highest paid, earning an average of £18,800 over the past year. This was closely followed by audio artists (£15,700) and voice-over artists (£14,600). Those who had worked as walk-on artists in the past year had earned an average of just £4,800 from the performance industry.

Respondents who had received any income from the performance industry in the past year were also asked to state the percentage of their total gross income that this had accounted for. This information would then help to put the income from the performance industry into perspective, particularly when bearing in mind the inconsistent nature of the amount of work available.

Table 4.5.3 shows that three in ten (30%) of those with an income from the performance industry in the past year also had a substantial income from elsewhere, with less than a quarter of their income coming from the performance industry. However, four in ten (40%) respondents with an income from the performance industry stated that three quarters or more of their income came from this work.

A small number of respondents had received income from the industry, despite not having worked. This can be explained through repeat fees and royalty payments. When excluding such respondents, the results remain virtually identical (see Table 4.5.3).

<sup>12</sup> Logistic regression analysis was conducted to explore whether this apparent income difference between the two groups was an artefact of the older age profile of disabled respondents. The analysis, conducted among those earning some income from work in the performance industry in the past year, used a binary variable for income (less than £12,000 vs. £12,000 or more). After controlling for age, there was still a statistically significant difference between the income levels of disabled and non-disabled respondents (and vice versa).

**Table 4.5.3 Performance income as a percentage of total gross income**

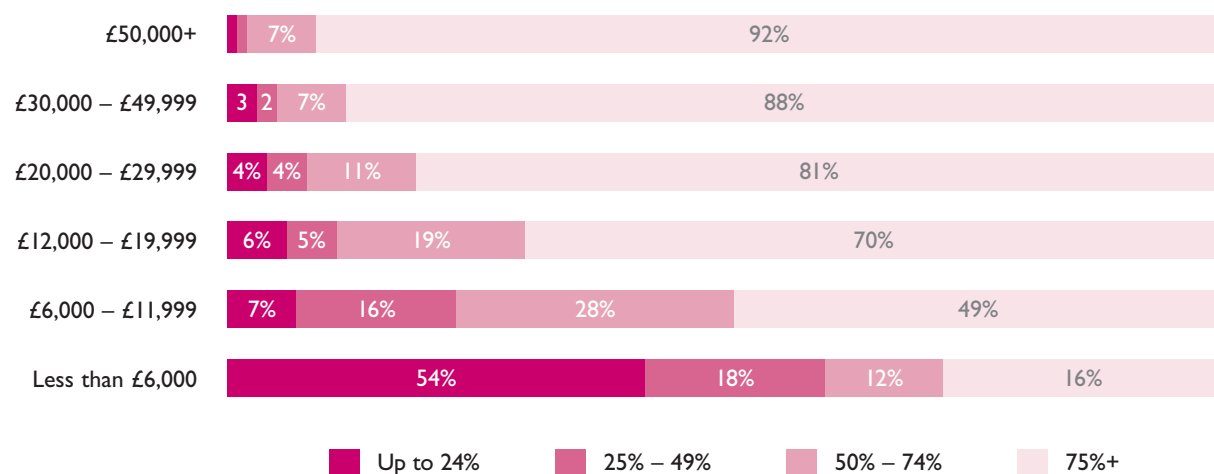
	All who had an income from the UK performance industry in past year %	All who have worked in the UK performance industry in past year and had an income from this work %
Up to 24%	30	29
25% – 49%	13	13
50% – 74%	16	16
75%+	40	41
Base	6,349	6,162

Figure 4.5.2 shows how these results break down within the income bands discussed previously. As would be expected, those who had a higher income from the industry were more likely to receive a small percentage of their income from elsewhere (for example, 92% of those earning £50,000 or more from the performance industry in the past year said that this made up 75%+ of their total income). Those with a lower income from the performance industry tended to receive a greater percentage of their income from other sources (54% of those earning less than £6,000 from the performance industry said that this made up less than 25% of their annual income).

Due to the large proportion of members earning less than £6,000 from the performance industry (43%), it is important to note that nearly three in ten (28%) of such members only receive the same amount of income (or less) from other sources. In total, this equates to approximately 11% of members who are earning less than £6,000 from the industry and this makes up at least half of their total gross income.

Of this group of members, over half (56%) are female. They are also spread relatively evenly throughout age categories, with 15% aged 16-24; 26% aged 25-34; 29% aged 35-49 and 30% aged 50 or over.

**Figure 4.5.2 Percentage of gross income by performance industry income**



Base (all who had an income from the performance industry in the past year): Less than £6,000 (3,164); £6,000-£11,999 (1,312); £12,000-£19,999 (905); £20,000-£29,999 (455); £30,000-£49,999 (254); £50,000+ (177)

**4.6 Careers advice**

As shown in Table 4.6.1, three in ten (30%) respondents stated that they had received structured careers advice or guidance during their career in the performance industry. Women (33%) were more likely than men (27%) to have ever received such advice.

**Table 4.6.1 Receipt of careers advice by gender**

	All survey respondents %	Men %	Women %
Yes	30	27	33
No	70	73	67
Base	8,142	3,967	4,085

Receipt of careers advice is also directly correlated with age, with younger respondents more likely to give a positive response. Half (50%) of those aged 16-24 had ever received structured careers advice, compared to four in ten (38%) of those aged 25-34 and a quarter (25%) of those aged 35 and over.

Ethnic origin also had an influence on receipt of careers advice. Those from ethnic minority groups were significantly more likely to have received structured careers advice than those from white groups (36% and 30% respectively).

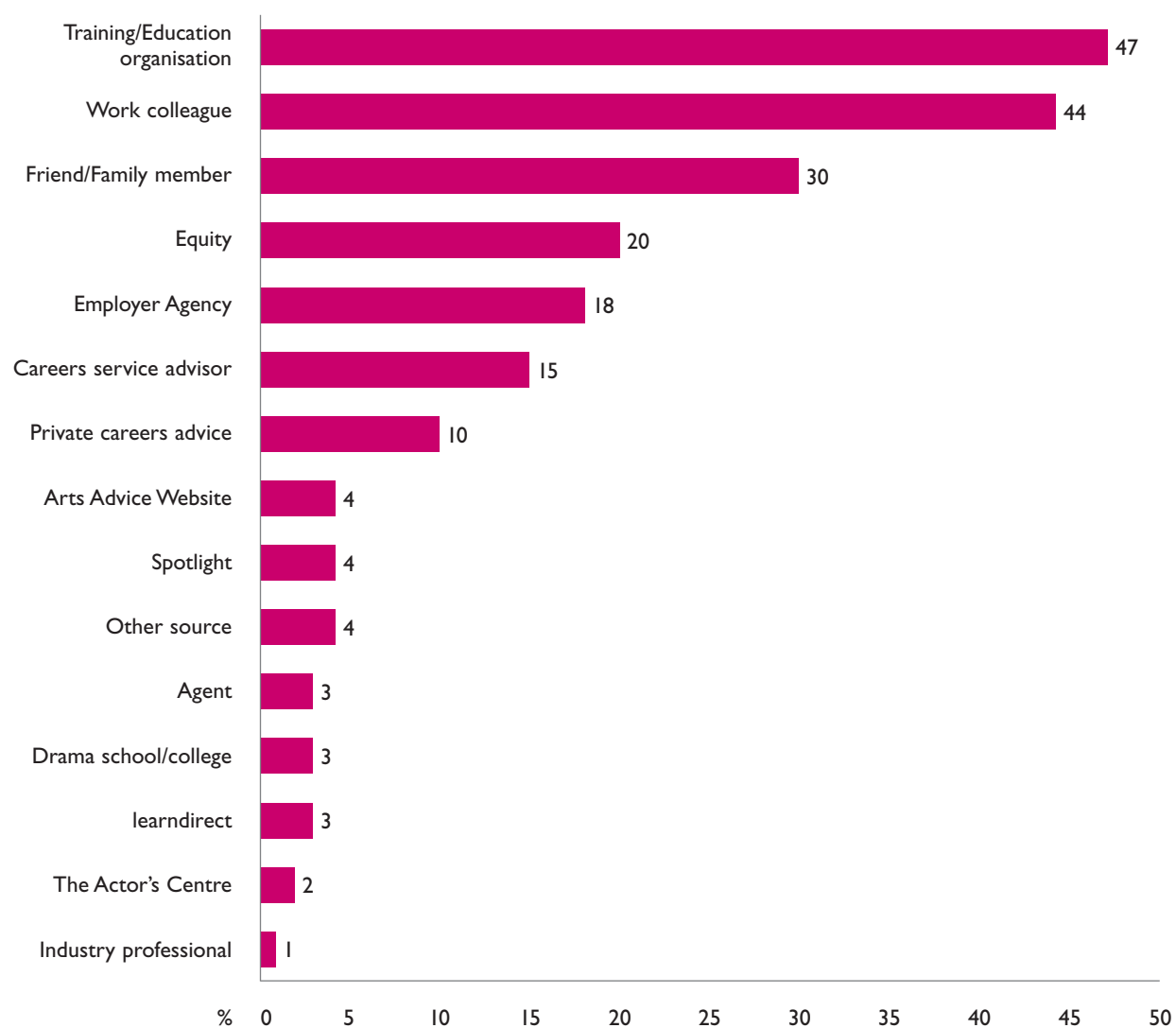
Those who had worked in dance (38%) and interactive media and games (36%) were the most likely to have received advice during their career. Just two in ten (21%) of those who had worked in opera had received careers advice or guidance.

Respondents who had received careers advice or guidance during their career were asked to state the source of this advice. A wide variety of sources were cited and they are shown in Figure 4.6.1.

Nearly half (47%) of all those who had received careers advice or guidance said that this had come from a training or educational organisation. A significant proportion of respondents indicated that they had received advice through informal routes such as work colleagues (44%) or friends/family members (30%). A further two in ten had received advice through Equity (20%) or through an employer agency (18%).

A comparatively small proportion of respondents had received advice from more formal sources. Careers service advisors were mentioned by 15% of respondents and private careers advice by 10%.

Figure 4.6.1 Source(s) of careers advice



Base: All who had received careers advice or guidance (2,452). NB: More than one response possible so percentages do not add to 100.

Women (50%) were more likely than men (43%) to have received advice from a training or educational organisation. Women were also more likely to have sought advice from a friend or family member (33%, compared to 26% of men). Conversely, men were more likely to have sought advice from an employer agency (20%) or from a careers service advisor (16%) than women (17% and 14% respectively).

Six in ten (62%) of those aged 16-24 had sought careers advice from a training or educational organisation. This compared to four in ten (39%) of those aged 50 or over. Similar patterns were evident in the proportion of each age group who had sought advice from work colleagues (50% of those aged 16-24 and 38% of those aged 50 or over) or from a friend or family member (43% of those aged 16-24 and 19% of those aged 50 or over). Those aged 50 or over were more likely to have used an employer agency (21%, compared to 13% of those aged 16-24).

Respondents were also asked whether they would potentially find careers advice from an experienced industry practitioner helpful. Table 4.6.2 gives a breakdown of results by gender.

Three quarters (76%) of respondents said that they would potentially be interested in receiving careers advice from an experienced industry professional. This varied from eight in ten (81%) female members to seven in ten (71%) male members.

Table 4.6.2 Whether would find advice from industry professionals helpful by gender

	All survey respondents %	Men %	Women %
Yes	76	71	81
No	24	29	19
Base	7,789	3,787	3,924

Younger members tended to be more interested in receiving advice from industry professionals than older members. Virtually all (93%) of those aged 16-34 indicated that they would be interested in receiving such advice. This compared to eight in ten (80%) of those aged 35-49 and six in ten (58%) of those aged 50 or over. This result was perhaps to be expected bearing in mind the stage of each age group's career.

Respondents from minority ethnic groups were more likely than those from white groups to express an interest in professional advice (90% and 76% respectively).

Those working within some sectors of the industry were particularly interested in the idea of receiving advice from industry professionals. Those who had worked in dance in the last year were extremely likely to show an interest (92%). Those who had worked in radio in the past year were the least likely to show an interest in receiving advice from an industry professional (72%). However, this figure is still relatively high and shows the high level of interest in such provision throughout the performance industry.

Unsurprisingly, income was also related to the level of interest in professional careers advice. Eight in ten (82%) of those who had earned less than £6,000 from the performance industry in the past year were interested in receiving advice from an industry professional, compared to just over half (53%) of those who had earned £50,000 or more.

Those who indicated that they had training or development needs at the time of the survey were particularly likely to show an interest in professional advice (92%). This compared to just 62% of those who did not have any training or development needs at the time of the survey.



Respondents were also asked to give details about their education, both industry specific and in general. Information about their experiences of training within the industry and future training needs was also sought.

### 5.1 Qualifications

All respondents were asked to specify the qualifications that they held or were currently studying for at the time of the survey. A comprehensive list of qualifications was drawn together to ensure that respondents gave detailed information about all of their qualifications. A full breakdown of results is provided in Table 5.1.1.

Table 5.1.1 Qualifications obtained/studying for by industry involvement

	All survey respondents %	All who have worked in the UK performance industry in past year %
<b>Performing arts or related subjects</b>		
Postgraduate qualification	28	28
Undergraduate qualification	31	32
BTEC/BEC or TEC (or equivalent)	7	8
GNVQ	1	1
N/SVQ	1	1
City & Guilds	2	2
A level/AS level (or equivalent)	29	31
GCSE/O level (or equivalent)	33	34
<b>Other subjects</b>		
Postgraduate qualification	13	13
Undergraduate qualification	20	21
BTEC/BEC or TEC (or equivalent)	3	3
GNVQ	2	2
N/SVQ	2	2
City & Guilds	7	6
No qualifications	19	18
Base	7,540	6,319

NB: More than one response possible so percentages do not add to 100

Eight in ten (81%) respondents had some form of qualification at the time of the survey. This figure would probably have been higher if recognised qualifications such as drama school diplomas had been

included in the pre-defined list. It is recognised that such qualifications are highly regarded by the industry and will be included in future research.

Of the qualifications mentioned in the survey form, postgraduate qualifications and undergraduate degrees or diplomas were the most common amongst members. Over a third (36%) had or were studying for a postgraduate qualification, including 28% whose qualification was performing arts specific and 13% whose qualification related to another subject. A small proportion of respondents actually had both of these qualifications.

Nearly half (47%) of respondents had or were studying for an undergraduate degree or diploma. Three in ten (31%) respondents had such a qualification in a performing arts related subject and two in ten (20%) respondents in another subject. Again, a small proportion of respondents had both types of qualification.

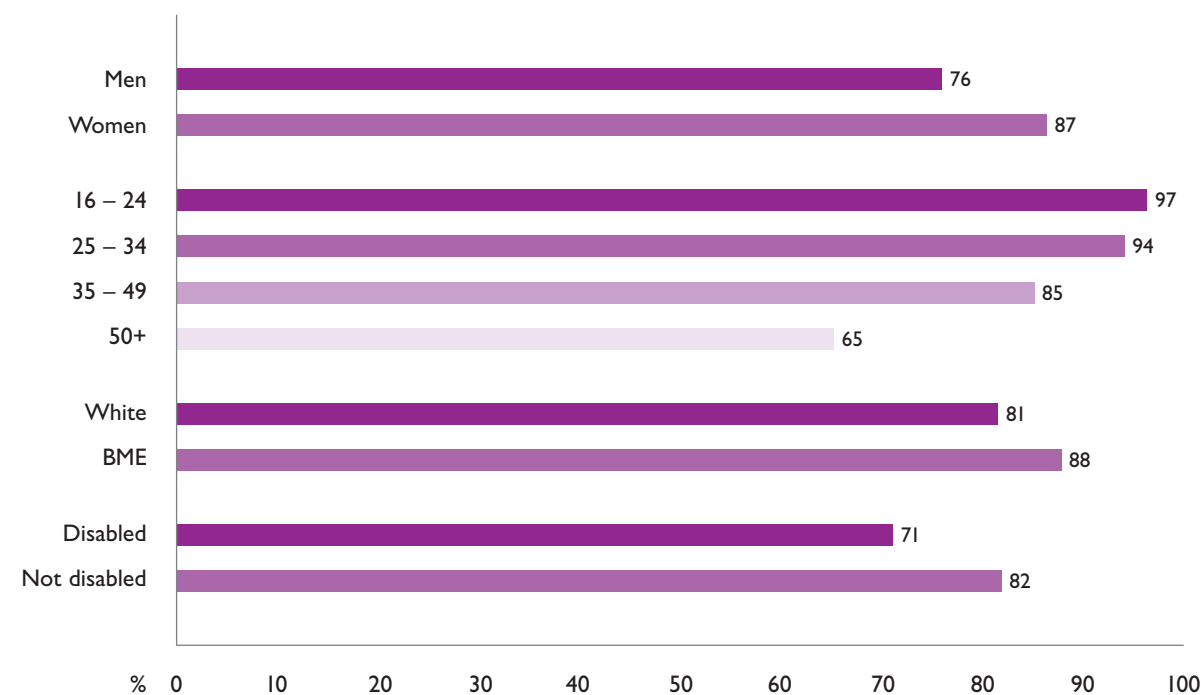
Other occupational and vocational qualifications were less common amongst Equity members. BTEC/ BEC or TEC qualifications were the most common, with 10% of members holding or studying for one (7% of which were specific to the performing arts industry and 3% in other subjects).

Three in ten (29%) respondents held or were studying for an A or AS level in a performing arts related subject. A third (33%) held or were studying for a GCSE or O level in a performing arts related subject.

Results were virtually identical amongst those who had worked in the performance industry in the past year.

Figure 5.1.1 shows the proportion of each of a number of key sub-groups who stated that they had or were studying for qualifications (whether industry specific or not). As noted previously, the emphasis of this question was formal academic qualifications and therefore some industry specific diplomas may not have been included by respondents.

**Figure 5.1.1 Whether hold or are studying for any qualifications**



Base: Men (3,669); Women (3,802); 16-24 (638); 25-34 (1,891); 35-49 (2,414); 50+ (2,503); White (6,965); BME (461); Disabled (645); Not disabled (6,791)

Virtually all (97%) of those aged 16-24 had some qualifications, compared to 65% of those aged 50 or over. Nearly half (48%) of those aged 16-24 actually had an undergraduate qualification in a performing arts related subject area.

Women (87%) were more likely than men (76%) to hold or be studying for some sort of qualification<sup>13</sup>. Women were also more likely to have a performing arts related postgraduate qualification (32%) or undergraduate qualification (38%) than men (23% and 24% respectively). However, men were slightly more likely than women to have a postgraduate or undergraduate qualification in another area.

Disabled respondents were much less likely to hold or be studying for some sort of qualification than those who were not disabled (71% and 82% respectively)<sup>14</sup>.

Respondents from minority ethnic backgrounds (88%) were more likely than those from white backgrounds (81%) to have some form of qualification. However, after taking into account the different age profiles of the two groups, there is no statistically significant difference between white and BME respondents in terms of the existence of qualifications<sup>15</sup>.

There was also some variation in the qualifications held by those working in different areas of the industry. Virtually all (95%) of those who had worked in opera in the past year had some qualifications. Over half (52%) actually had a performance specific undergraduate qualification and 44% had a performance specific postgraduate qualification. Those who had worked in variety in the past year tended to have fewer qualifications. Two thirds (67%) had some form of qualification, with 17% holding an industry related undergraduate qualification and 14% an industry related postgraduate qualification.

## 5.2 Institutions of study

Respondents who held or were studying for any performing arts related qualifications were also asked to specify the institutions at which they had studied. As would be expected, a wide variety of responses were given to this question. Appendix 1 includes a table giving a full breakdown of the institutions mentioned.

More than one in five respondents mentioned the name of a university that they had attended when studying for their qualification. A vast array of different universities was mentioned, with no single university mentioned more frequently than any other. Universities such as Bretton Hall/Leeds and Middlesex (both mentioned by 2% of respondents) offer a wide range of arts specific courses.

A wide variety of academies, colleges and schools were also mentioned that specialise in various combinations of performing arts specific subjects. One in twenty (5%) of those who had a qualification in a performing arts related subject had studied at the Royal Academy of Dramatic Art (RADA). Slightly fewer respondents 4% had studied in each of the Central School of Speech and Drama, the Guildhall School of Music and the London Academy of Music and Dramatic Art (LAMDA).

One in five (19%) respondents had achieved their performing arts related qualification from a Further Education College. A further one in ten (9%) mentioned a secondary or grammar school.

<sup>13</sup> Logistic regression analysis was conducted to explore whether this apparent difference between men and women was an artefact of the younger age profile of women. The analysis revealed that after controlling for age, there was still a statistically significant difference between the proportion of men and women holding or studying for qualifications.

<sup>14</sup> Logistic regression analysis was conducted to explore whether this apparent difference was an artefact of the older age profile of disabled respondents. The analysis revealed that after controlling for age, there was still a statistically significant difference between the proportion of disabled and non-disabled respondents holding or studying for qualifications.

<sup>15</sup> Logistic regression analysis was conducted to explore whether this apparent difference was an artefact of the younger age profile of BME respondents. The analysis revealed that this ethnic origin difference was not statistically significant after controlling for age.



### 5.3 Current training or development needs

All respondents were asked to state whether they had any training or development needs at the time of the survey. Table 5.3.1 shows the responses to this question of (a) all respondents and (b) those who had worked in the UK performance industry in the past year.

In total, just under a half (47%) of all respondents had training or development needs at the time of the survey. This figure increased slightly to 50% amongst those who had worked in the industry in the past year. However, this figure may exclude some members who were looking to return to the industry after a break.

**Table 5.3.1 Training needs by industry involvement**

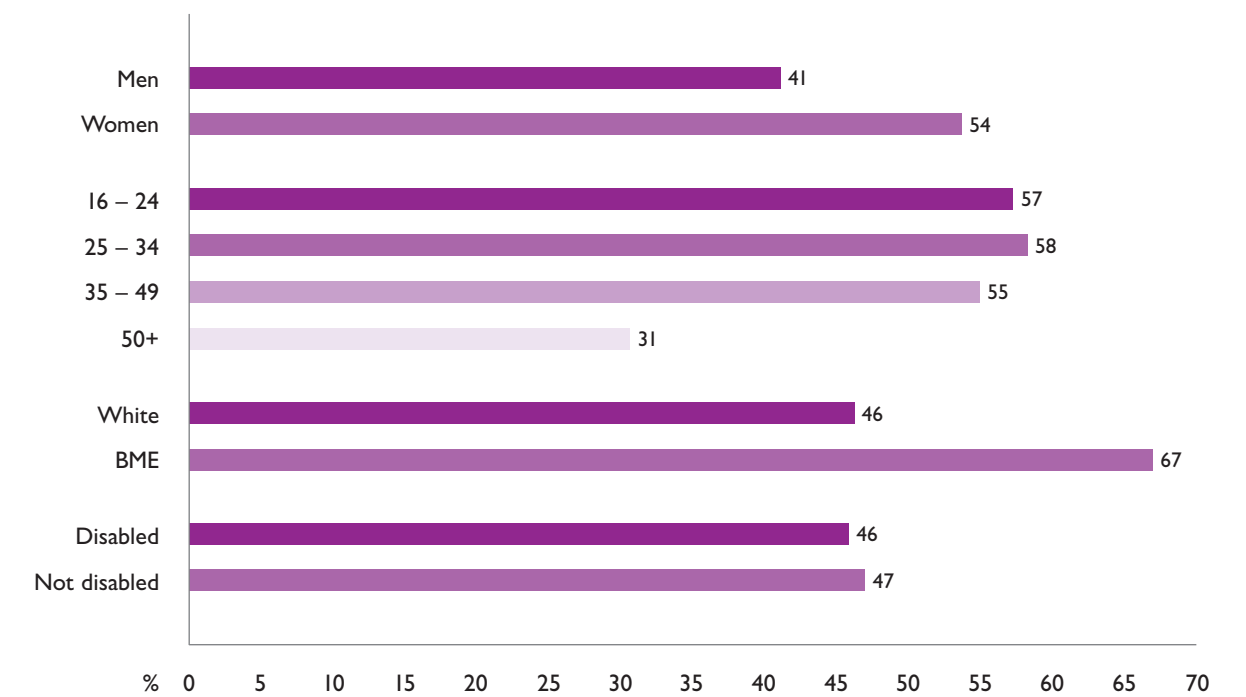
	All survey respondents %	All who have worked in the UK performance industry in past year %
Yes	47	50
No	53	50
Base	8,120	6,789

There were also significant differences between sub-groups, as shown in Figure 5.3.1. Over half (54%) of women said that they had current training or development needs, compared to just four in ten (41%) men<sup>16</sup>.

There was little variation in the proportion of those aged 16-49 who expressed a need for training. However, those aged 50 or over were much less likely to have such training requirements (31% of this age group had current training or development needs).

In addition, two thirds (67%) of those from minority ethnic groups stated that they had current training or development needs. Just 46% of those from white groups gave the same response. However, after taking into account the different age profiles of the two groups, there is no statistically significant difference between white and BME respondents in terms of having current training or development needs<sup>17</sup>.

**Figure 5.3.1 Currently has training or development needs**



Base: Men (3,953); Women (4,076); 16-24 (651); 25-34 (1,948); 35-49 (2,565); 50+ (2,829); White (7,480); BME (493); Disabled (708); Not disabled (7,282)

As shown in Table 5.3.2, respondents who had worked in a dance production in the past year were the most likely to have current training or development needs (66%). Over six in ten of those working in corporate production and events (62%) and interactive media and games (61%) also stated that they had training needs at the time of the survey. Just 44% of those who had worked in radio in the past year gave this response.

**Table 5.3.2 Training needs by production types worked on in past year**

	Dance	Corporate Production & Events	Interactive Media & Games	Film	Animation	Commercials	Theatre	Opera	Variety	Television	Radio
	%	%	%	%	%	%	%	%	%	%	%
Have training or development needs	66	62	61	57	56	55	54	52	47	45	44
Base	334	1,246	127	1,222	108	910	3,418	292	1,041	2,146	638

<sup>16</sup> Logistic regression analysis was conducted to explore whether this apparent difference between men and women was an artefact of the younger age profile of women. The analysis revealed that after controlling for age, there was still a statistically significant difference between the proportion of men and women having training needs.

<sup>17</sup> Logistic regression analysis was conducted to explore whether this apparent difference was an artefact of the younger age profile of BME respondents. The analysis revealed that this ethnic origin difference was not statistically significant after controlling for age.

Having current training or development needs was also correlated with an individual's income from the performance industry. For example, those who had earned less than £6,000 from the performance industry in the past year were far more likely than those who had earned £50,000 or more to have training needs (53% and 23% respectively).

All those who had current training or development needs were asked to specify the reason(s) for this. A list of possible reasons were included in the questionnaire along with the opportunity to list other reasons. Table 5.3.3 sets out the responses to this question, broken down by gender.

Six in ten (60%) respondents who had current training or development needs said that this was due to the need to keep up to date or improve on their current work. This varied from 63% of women to 57% of men.

Four in ten (40%) respondents also said that their training needs were related to moving on in their career. Again, women were more likely than men to give this reason for their training or development needs (43% and 37% respectively).

Over a quarter (27%) of respondents also wanted to improve their IT skills. There was no variation between men and women, but older respondents were more likely to identify a need to develop their IT skills. Approaching four in ten (37%) of those aged 50 or over gave this reason for needing training, compared to just 13% of those aged 16-24.

**Table 5.3.3 Reason(s) for training need by gender**

	All respondents with current training needs %	Men with current training needs %	Women with current training needs %
Keep up to date or improve current work	60	57	63
Move on in career	40	37	43
Develop IT skills	27	28	27
Develop or learn new language skills	23	23	23
Change career direction in the industry	23	22	23
Develop new technical skills	21	23	18
Develop management, financial or business skills	18	18	19
Other reason	13	10	14
Base	3,827	1,606	2,177

NB: More than one response possible so percentages do not add to 100

To provide further clarification of the above information, all respondents who stated that they needed training were also asked to indicate the exact area(s) in which they thought training was necessary. Table 5.3.4 shows a breakdown by gender of the areas in which training was required. These varied from those specific to the performing arts or audio visual industries to those of a more generic nature.

**Table 5.3.4 Area(s) in which training is needed by gender**

	All respondents with current training needs %	Men with current training needs %	Women with current training needs %
<b>Performing Arts or Audio Visual Specific</b>			
Acting	31	30	32
Audition Technique/ Acquiring Work	14	13	16
Voice/Accent coaching	11	10	11
Singing	11	8	12
Directing/Producing	8	10	6
Dancing	8	5	11
Theatre/Stage skills	7	8	6
General update of industry specific skills	7	7	7
Other non-performing audio visual skills	4	4	3
Music	3	4	3
Writing	3	4	2
Variety skills	2	2	2
Radio	1	1	2
Voice-over skills	1	1	1
<b>Generic</b>			
IT skills	28	28	28
Languages	23	23	23
Business skills	13	12	13
Physical fitness/ Relaxation techniques	5	4	5
Teaching/Coaching	5	3	6
Accountancy/Finance	4	4	4
Careers advice	2	2	3
Management	2	2	2
Sales & Marketing	2	2	1
Health & Safety	1	1	1
HR/Personnel	1	*	1
Base	3,827	1,606	2,177

NB: More than one response possible so percentages do not add to 100

Of the reported training needs that were specific to the performing arts or audio visual industries, the most frequent response was acting. Three in ten (31%) respondents with current training needs specified acting as an area in which they needed training. Younger respondents were more likely than their older counterparts to require acting training (36% of those aged 16-34 and 28% of those aged 35 or over). Those who had worked as a walk-on artist in the past year were particularly likely to need acting training (45%), as were those who had worked in a film production in the past year (41%).

A table showing the exact nature of acting specific training needs is included in Appendix 2. It shows that television and film acting courses are common areas of need.

Another common area of training need was audition technique and other related help with acquiring work (mentioned by 14% of those who reported training needs). This type of help was more likely to be mentioned by women (16%) than men (13%). Two in ten (20%) of those who had worked as a television/radio presenter or as a voice-over artist in the past year felt that they would benefit from help with their audition technique.

A further one in ten (11%) respondents said that they needed training in each of singing and voice/ accent coaching.

Nearly three in ten (28%) respondents with training needs at the time of the survey said that they required IT training. This percentage was particularly high as it includes all of those who had already specified that they needed to develop their IT skills in addition to those who mentioned IT related training in other areas (see Table 5.3.3). Specific areas of IT training need were: Improving general IT skills; web design and promoting self; Microsoft Office; looking for jobs on internet and improving skills for employment.

The same was true of those who needed training in languages (23%). Despite being listed under the 'generic' skills heading, language skills may be intrinsic to an individual's work within the industry. Many respondents spontaneously mentioned that they needed to improve on their language skills to broaden their chances of work, for example, in foreign-language speaking roles.

Tables featuring the exact nature of both IT and language specific training needs are included in Appendix 2.

All respondents who had training needs at the time of the survey were also asked if they had tried to obtain training or training materials in any of the specified areas. Table 5.3.5 shows that eight in ten (80%) of those with current training needs had done so.

Women (82%) were more likely than men (76%) to have tried to obtain training or training materials in the areas that they required training in at the time of the survey.

**Table 5.3.5 Whether tried to obtain training or training materials**

	All respondents with current training needs %	All men with current training needs %	All women with current training needs %
Yes	80	76	82
No	20	24	18
Base	3,781	1,587	2,150

Those who had worked in dance (89%) or opera (86%) in the past year were particularly likely to have tried to obtain training or training materials in the areas in which they required training.

To identify the extent to which barriers to training exist in the industry, respondents who had tried to obtain training or training materials were asked to indicate whether they had experienced any barriers or obstacles in doing so. Table 5.3.6 sets out the barriers and obstacles mentioned by those who responded to the question. It also breaks down responses by men and women who had tried to obtain training or training materials.

Six in ten (59%) respondents felt that training fees were too high, which was more likely to apply to women (61%) than to men (55%). Those living in London (66%) were also particularly likely to find that the cost of training courses was a barrier to participation.

The nature of work in the performance industry also seems to hinder opportunities to undertake training. Four in ten (41%) respondents said that their fear of losing work was a barrier to obtaining training. Results suggest that those who had worked in animation or in interactive media and games in the past year were particularly concerned about losing work if they committed to training in advance.

Also related to the nature of work in the industry, 35% of those who had tried to obtain training said that this was hard as they found it difficult to take time off work. Those who had worked in dance (45%) or opera (44%) in the past year were particularly likely to cite this barrier to training. Those working in these fields were also very likely to have contracts for their work and this may have been a contributing factor (see section 4.4).

A third (33%) of respondents said that the possible loss of earnings would be too high a risk for them, again highlighting the uncertainty of work within the industry. Men (35%) were more likely than women (31%) to give such a response.

Regional issues were also highlighted by those who had tried to obtain training. Three in ten (31%) respondents said that there was a lack of suitable training in their region/nation. Results suggest that those living in Northern Ireland, Wales and Yorkshire and the Humber were the most likely to have encountered problems with the breadth of training in their area (around six in ten from each region gave this response). Just 16% of those who lived in London said that there was a lack of suitable training.

**Table 5.3.6 Barriers to training**

	All respondents who had sought training %	All men who had sought training %	All women who had sought training %
Fees are too high	59	55	61
Fear of losing work through committing time in advance	41	40	41
Difficulty taking time off	35	34	36
Difficult to assess the quality of courses	33	32	33
Possible loss of earnings too high a risk	33	35	31
Lack of suitable training in own region/nation	31	33	30
Lack of information about available training	26	26	26
Training is at inconvenient times	25	23	27
Domestic or personal arrangements	19	17	20
Training is in inconvenient places	19	17	20
Employers not willing to pay for training	12	13	11
Employers not willing to give time off	10	10	10
Lack of suitable training across the UK	10	12	9
Not enough money/ Problems finding funding	1	1	1
Other	6	5	6
Base	2,782	1,103	1,649

NB: More than one response possible so percentages do not add to 100

Overall, those working in the performance industry tended to be more likely to report possible barriers to training than those working in the wider audio visual industries. In the Skillset Workforce Survey (2003), 39% of respondents stated that fees were too high and just 10% feared losing work through committing time in advance (compared to 59% and 41% respectively of those responding to this survey). However, those working in the wider audio visual industries were more likely to have employers who were unwilling to pay for training (29%, compared to 12% of those working in the performance industry).

All respondents were asked to give details about the sources that they normally use to look for information on training. A wide variety of sources were mentioned and they are listed in Table 5.3.7, broken down by gender. Nearly half (46%) of respondents said that they normally use the internet to look for information on training. Four in ten (40%) normally sought information from colleagues or via Equity.

Other sources mentioned by around a quarter of respondents included: trade press (28%), national/ local press (26%), trade associations or membership organisations other than Equity (25%) and public educational institutions (21%).

Women tended to be more likely than men to have used each of the sources listed in Table 5.3.7. However, men (41%) were slightly more likely than women (39%) to have looked for training through Equity.

**Table 5.3.7 Sources normally used to look for training information by gender**

	All survey respondents %	Men %	Women %
Internet	46	43	50
Colleagues	40	38	43
Equity	40	41	39
Trade press	28	28	28
National/local press	26	24	28
Other trade associations/ membership organisations	25	22	28
Public educational institutions	21	17	25
Email circulars	16	14	17
Employer(s)	11	11	11
No need for training/ Not Applicable/Retired	5	7	4
Sector Skills Councils	3	3	4
The Actor's Centre	3	2	3
Word of mouth/Personal recommendations	2	2	1
Agent	1	1	1
Other information resources (e.g. books/journals)	1	1	1
Job Centre	*	*	*
Other	2	2	3
Base	7,295	3,447	3,767

NB: More than one response possible so percentages do not add to 100

Those aged 16-24 were particularly likely to state that they normally accessed information on training through Equity (45%, compared to 40% of those aged 25 or over). Equity was also a particularly popular source of information amongst those who had worked as a walk-on artist during the past year (53%).

The region or nation that respondents lived in also had a bearing on their usage of Equity as an information source. Those who lived in Scotland (48%) were the most likely to use Equity to gather training information, whilst those living in London (36%) were the least likely.

## 5.4 Training received

Training undertaken over the course of the past year was also investigated. First, all respondents were asked to state the number of days that they had spent receiving training during the past year, including structured self-tuition. A summary of results, broken down by gender, is shown in Table 5.4.1. The average scores represent the mean number of days training received and are calculated from the actual number of days stated in the questionnaire, rather than the bands shown in the table.

Overall, six in ten (60%) respondents had not done any training in the past year. This compared to 45% amongst the wider audio visual industries workforce (see the Skillset Workforce Survey, 2003). Non receipt of training varied from seven in ten (68%) men to just over half (53%) of women.

Of the four in ten (40%) who had received training, this varied from a few days during the past year up to weekly or even daily training. Nearly one in ten (7%) respondents reported that they had trained for 51 days or more over the course of the past year.

Respondents had received an average of 16 days training in the past year, although when excluding those who had done no training during this period the average number of days rises to 41. The average number of days training undertaken by women who had been involved in such activities during the past year was slightly higher than that of men (42 days and 39 days respectively).

**Table 5.4.1 Number of days training in past year**

	All survey respondents %	Men %	Women %
None	60	68	53
1 - 5 days	9	8	10
6 - 10 days	7	6	8
11 - 25 days	9	7	11
26 - 50 days	6	4	7
51 - 100 days	3	3	4
101 days or more	4	3	5
Unspecified number of days	1	1	1
<b>Average (all respondents)</b>	<b>16</b>	<b>13</b>	<b>19</b>
<b>Average (all who received training in past year)</b>	<b>41</b>	<b>39</b>	<b>42</b>
Base	7,822	3,784	3,953

Those aged 16-24 (56%) were the most likely to have received training during the past year, followed by those aged 25-34 (49%) and those aged 35-49 (43%). Just a quarter (26%) of those aged 50 or over had undertaken training during this period.

Those from minority ethnic groups (53%) were also more likely than those from white groups (39%) to have undertaken some training during the past year.

The amount of training undertaken during the past year varied greatly by the type of production that respondents had been working on during this period. Table 5.4.2 shows that those who had worked in a dance production during the past year were the most likely to have undertaken some form of training during this period (65%). Those who had worked in television (35%) and radio (37%) were the least likely to have spent time training during the past year.

Of those who had done some form of training during the past year, those who had worked in a dance production tended to have done so for the longest duration (50 days on average). In fact, 13% of those working in dance had trained for 51 days or more during the past year. Those who had worked in opera (42 days on average), theatre (41 days) and variety (41 days) also tended to have done a fairly large amount of training during the past year.

**Table 5.4.2 Number of days training in the past year by production type**

	Animation	Commercials	Corporate Production & Events	Dance	Film	Interactive Media & Games	Opera	Radio	Television	Theatre	Variety
	%	%	%	%	%	%	%	%	%	%	%
None	57	59	51	35	51	51	51	63	65	55	58
1 - 5 days	9	9	12	8	9	11	11	11	7	10	8
6 - 10 days	5	6	8	9	9	6	10	6	7	8	8
11 - 25 days	14	11	14	17	13	14	9	9	8	11	10
26 - 50 days	9	7	6	14	8	12	8	5	6	6	7
51 - 100 days	2	4	4	6	5	4	5	3	3	4	3
101 days or more	4	3	4	7	4	3	5	2	3	5	4
Unspecified number of days	-	1	1	3	1	-	1	1	1	1	1
<b>Average (all respondents)</b>	<b>15</b>	<b>14</b>	<b>17</b>	<b>32</b>	<b>19</b>	<b>18</b>	<b>20</b>	<b>10</b>	<b>13</b>	<b>18</b>	<b>17</b>
<b>Average (all who received training in past year)</b>	<b>35</b>	<b>35</b>	<b>36</b>	<b>50</b>	<b>38</b>	<b>36</b>	<b>42</b>	<b>29</b>	<b>37</b>	<b>41</b>	<b>41</b>
Base	101	881	1,221	327	1,183	120	283	609	2,058	3,320	1,012

In keeping with the results for the different types of production shown in Table 5.4.2, respondents who had specifically worked as a dancer in the past year were the most likely to have undertaken some form of training during this time (56%). Those who had worked in a non-performing role such as a stage manager, theatre director, theatre designer or choreographer were also very likely to have done some training in the past year (51%). Just four in ten (38%) of those who had worked in a walk-on role had undertaken training during this period.

Of those who *had* spent time training during the past year, those who had worked as a dancer (57 days), a singer (48 days), a variety or circus artist (48 days) or a walk-on artist (45 days) had trained for the highest number of days on average.

Those who had spent time training during the past year were also asked to give details about the main subjects covered. Space was provided to give details of up to three subject areas. Table 5.4.3 shows a breakdown of responses, which are split into subjects that are specific to the performing arts or audio visual industries and those that are more general in nature.

A quarter (26%) of respondents who had received training in the past year stated that one subject covered was acting. A table showing the exact nature of acting training received is included in Appendix 3. It shows that a wide variety of acting training had been received, with camera technique being one of the most common.

Other subjects related to the industry included dancing and singing (both mentioned by 16% of those who had received training) and voice/accent coaching (13%). A wide variety of other industry specific subject areas were also mentioned.

Many generic subject areas were also mentioned, with IT training (13%) being the most popular. Subjects such as self-improvement/life coaching (8%), business/finance (7%), languages (7%) and physical fitness/relaxation techniques (6%) were also common areas in which training had been received in the past year.

**Table 5.4.3 Training received in past year by gender**

	All respondents who had received training in past year %	Men who had received training in past year %	Women who had received training in past year %
<b>Performing Arts or Audio Visual Specific</b>			
Acting	26	26	26
Dancing	16	11	19
Singing	16	12	19
Voice/Accent coaching	13	14	13
Theatre/Stage skills	8	7	8
Music	6	7	6
Non-performing audio visual skills	6	8	5
Circus/Magic skills	5	6	5
Writing	5	5	5
Comedy/Improvisation skills	4	4	3

**Table 5.4.3 Training received in past year by gender continued**

	All respondents who had received training in past year %	Men who had received training in past year %	Women who had received training in past year %
Other industry related training	10	10	9
<b>Generic</b>			
IT skills	13	14	11
Self-improvement/Life coaching	8	7	8
Business/Financial skills	7	7	7
Languages	7	7	7
Physical fitness/Relaxation techniques	6	6	7
Teaching/Coaching	5	4	6
Health & Safety	3	3	3
Other generic training	11	11	11
<b>Base</b>	<b>3,078</b>	<b>1,206</b>	<b>1,838</b>

NB: More than one response possible so percentages do not add to 100

Two in ten (19%) women who had received training in the past year said that this had been in each of singing and dancing. This was higher than the proportion of men who had received training in these areas (12% and 11% respectively). However, men (14%) were more likely than women (11%) to have received IT training in the past year.

The subjects in which training had been received over the past year varied a great deal by the types of production and roles that individuals had been involved in during the past year. Generally, training tended to have been received in an individual's specialist area, for example, 53% of those who had worked as a dancer in the past year had received dancing training and 39% of those who had worked as a singer in the past year had received singing training.

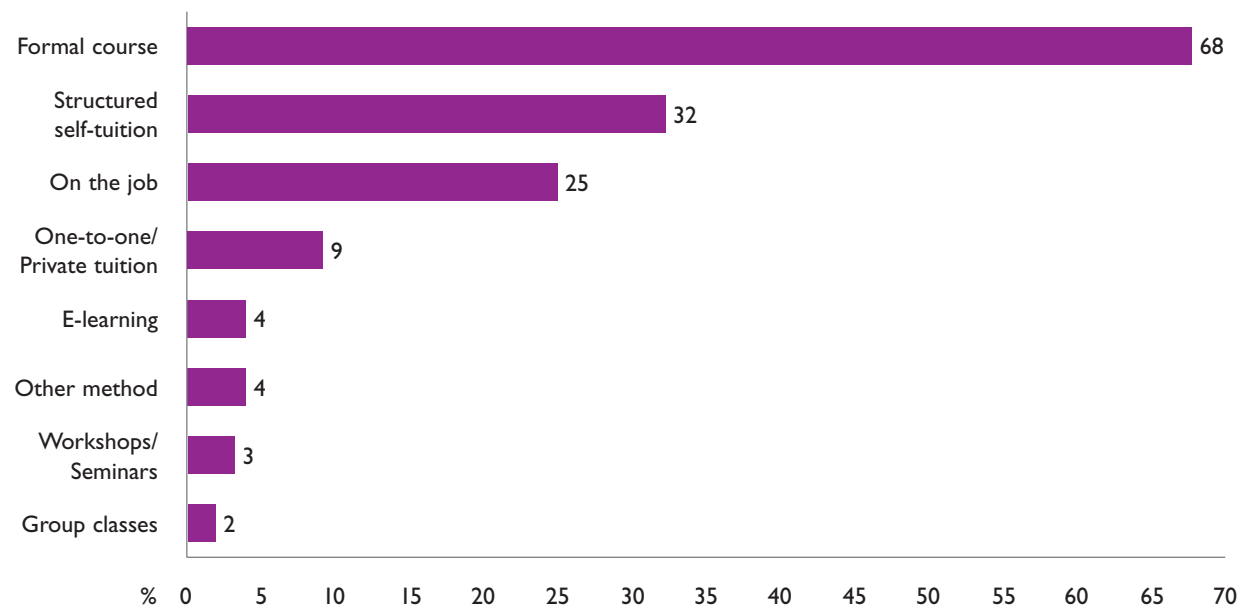
With respect to the generic training received in the past year, those who had worked as an audio artist were the most likely to have received IT training (21%) and language training (17%).

## 5.5 Training delivery

All respondents who had received training in the past year were asked to state the method(s) of training delivery. Those who had received more than one form of training were asked to list all delivery methods. Figure 5.5.1 shows the most frequent responses.

Over two thirds (68%) of respondents had received training via a formal course. A third (32%) mentioned that their training had taken the form of structured self-tuition and a quarter (25%) had received training on the job. One in ten (9%) respondents had received training from a private tutor on a one-to-one basis.

Figure 5.5.1 Method(s) of training delivery



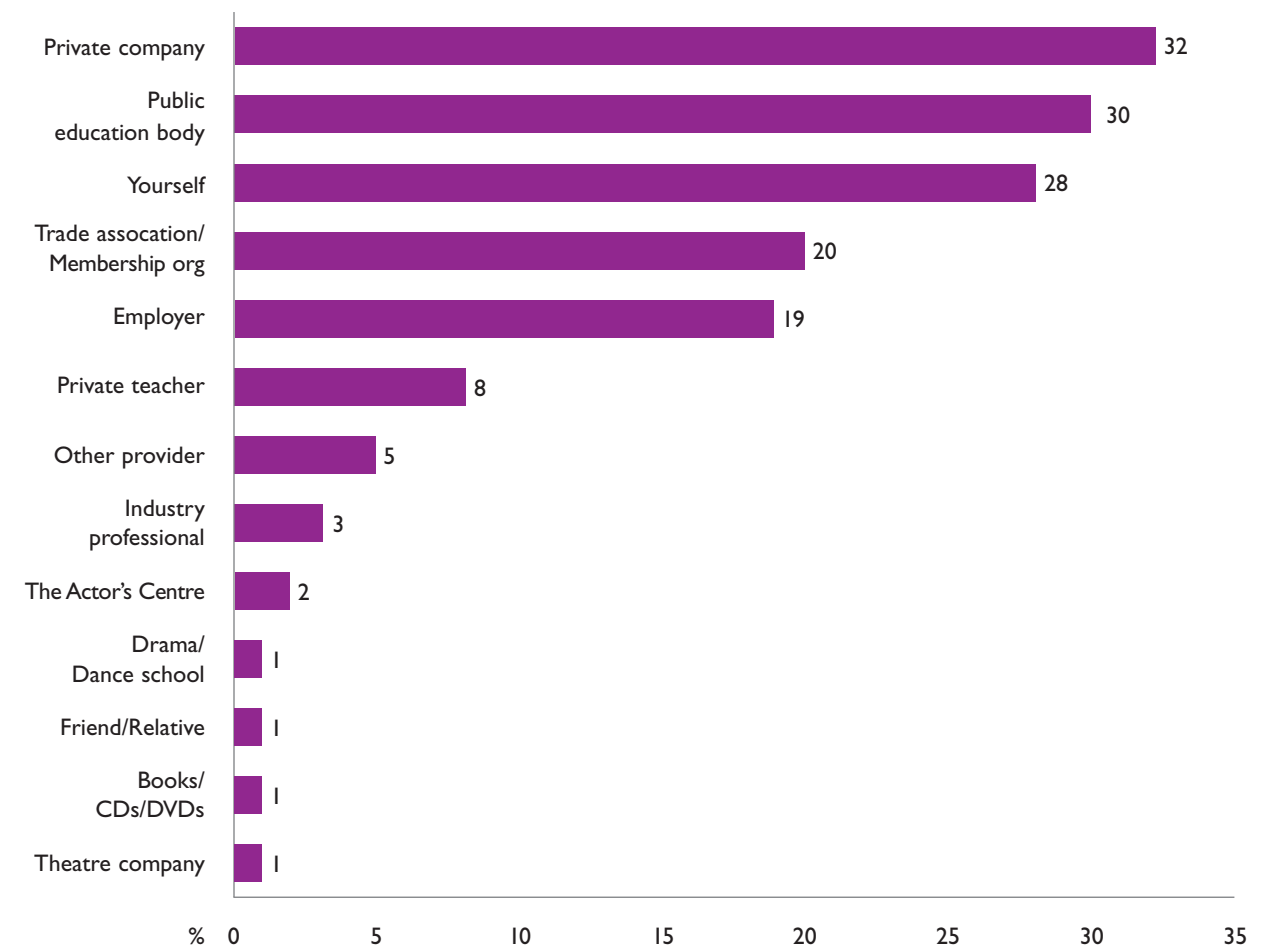
Base: All who have received training in the past year (3,037). NB: More than one response possible so percentages do not add to 100

There was a great deal of variation depending on the types of production and roles that individuals had been involved in during the past year. For example, 28% of those who had worked in an opera production in the past year had received training from a private tutor. Also, 38% of those who had worked in a dance production in the past year had received training on the job.

Respondents were also asked to provide details about the identity of the training provider(s). The results are shown in Figure 5.5.2.

A total of five different types of training provider were mentioned by a reasonable proportion of respondents, with the most frequent being a private company (mentioned by 32% of those who had received training in the past year). Three in ten respondents also mentioned a public education body (30%) and themselves (28%) as a provider of training in the past year. Two in ten cited a trade association or membership organisation (20%) and their employer (19%).

Figure 5.5.2 Training provider(s)

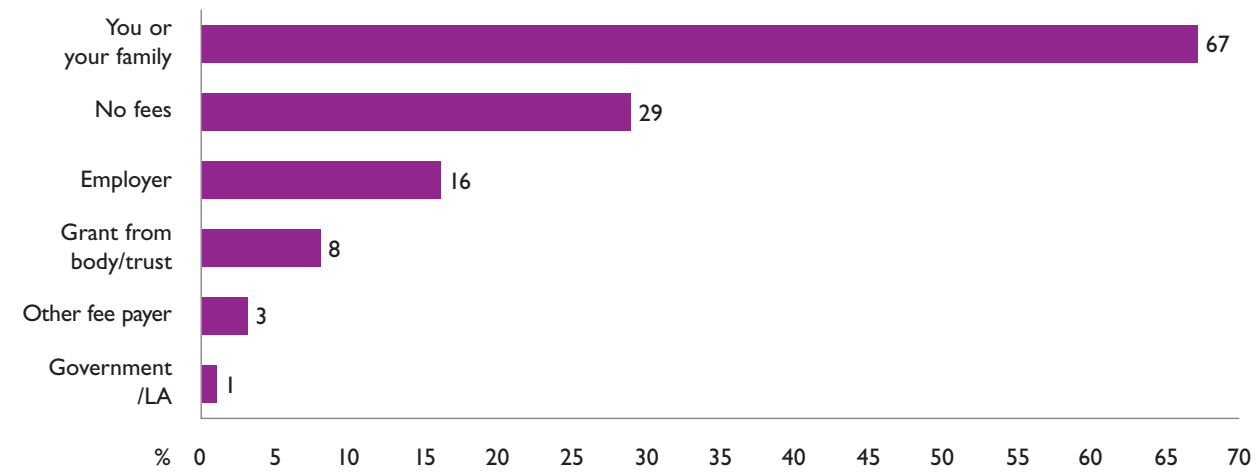


Base: All who have received training in the past year (3,045). NB: More than one response possible so percentages do not add to 100

Again, there was significant variation between respondents who had worked in different types of production and roles over the course of the past year. For example, those who had worked as a variety or circus artist in the past year were most likely to have taught themselves (47%). Those who had worked as a dancer were most likely to have received training from a private company (42%) and those who had worked as a television or radio presenter were most likely to have received training from their employer (39%).

Finally, those who had received training in the past year were asked who had paid the fees for their training. As shown in Figure 5.5.3, three in ten (29%) respondents said that there had not been any fees for the training that they had undertaken.

Amongst those who did have to pay for their training, two thirds (67%) said that either they or their family had paid for their training. A further 16% had received training that had been paid for by their employer and 8% had received a grant from a body or trust.

**Figure 5.5.3 Identity of fee payer(s)**

Base: All who have received training in the past year (3,037). NB: More than one response possible so percentages do not add to 100

Those who had worked as a television or radio presenter in the past year (42%) were the most likely to state that their training had been free of charge. Those who had worked as an audio artist (40%) were also more likely to give this response. Dancers and walk-on artists (27%) were the least likely to have received free training.



## APPENDIX I

## Institutions of study

	All with qualifications in performing arts related subjects %
<b>Accredited industry drama and dance schools, colleges &amp; academies</b>	
Royal Academy of Dramatic Art (RADA)	5
Central School of Speech and Drama	4
Guildhall School of Music	4
London Academy of Music and Dramatic Art (LAMDA)	4
Arts Educational School	3
Bristol Old Vic Theatre School	3
Guildford School of Acting	3
Mountview Theatre School	3
Rose Bruford College	3
Webber Douglas Academy of Dramatic Art	3
Academy of Live and Recorded Arts (ALRA)	2
Birmingham School of Speech and Drama (BSSD)	2
Drama Studio London	2
East 15 Acting School	2
Royal Academy of Music	2
Royal Scottish Academy of Music and Drama (RSAMD)	2
Royal Welsh College of Music and Drama (RWCMD)	2
Drama Centre London	1
Italia Conti Academy of Theatre Arts	1
London Studio Centre	1
Oxford School of Drama	1
Royal College of Music	1
Royal Northern College of Music	1
Bird College	*
Birmingham Theatre School	*
Elmhurst Ballet School	*
Laban Dance School	*
Laine Theatre Arts	*
Liverpool Institute of Performing Arts (LIPA)	*
Royal Ballet School	*
Other drama and dance schools, colleges & academies	14
Other music schools, colleges & academies	1

	All with qualifications in performing arts related subjects %
<b>Universities</b>	
Bretton Hall/Leeds University	2
Middlesex University	2
Birmingham University	1
Bristol University	1
Cambridge University	1
Goldsmith's College	1
Hull University	1
Manchester Metropolitan University	1
Manchester University	1
Open University	1
Oxford University	1
Queen Margaret University College	1
The University of Wales, Aberystwyth	1
University of East Anglia	1
University of Exeter	1
University of Warwick	1
University of Glasgow	*
Any Other University	12
<b>Other institutions</b>	
FE College	19
Secondary/Grammar School	9
Overseas Institution	5
Personal/Private Tuition	1
Teacher Training College	1
Other	2
<b>Base</b>	<b>5,492</b>

NB: More than one response possible so percentages do not add to 100

## APPENDIX 2

## Specific acting training needs

Area in which acting training is needed	All respondents with current training needs %
Acting	31
- General acting	18
- Television	7
- Film	5
- Camera technique	2
- Theatre	2
- Improvisation	1
- Method acting	1
- Moving on from walk-on work	1
- Presenting	1
- Shakespeare/classical training	1
- Character acting	*
- Comedy	*
- Scene study	*
- Stunt training	*
- Working with directors/producers	*
Base	3,827

NB: More than one response possible so individual percentages do not add up to the 31% who stated that they had acting training needs

## Specific IT training needs

Area in which IT training is needed	All respondents with current training needs %
IT skills	28
- Improve general IT skills	6
- Web design/Promoting self on Internet	4
- Microsoft Office	3
- Internet/E-mail/Looking for jobs on web	2
- Need to improve skills for employment	2
- Music/Editing	1
- Art/Graphics	1
- IT skills for running own business	1
- Specific course	1
- Specific computer package	1
- Unspecific IT requirements	8
Base	3,827

NB: More than one response possible so individual percentages do not add up to the 28% who stated that they had IT training needs

## Specific language training needs

Area in which language training is needed	All respondents with current training needs %
Languages	23
- French	5
- Working abroad/to increase chances of work	5
- Spanish	4
- Italian	3
- Other specific language/dialect	3
- German	2
- For self improvement/personal travel	1
- Welsh	1
- Sign Language	1
- Unspecific language requirements	5
Base	3,827

NB: More than one response possible so individual percentages do not add up to the 23% who stated that they had language training needs

## APPENDIX 3

## Specific acting training received

Area in which acting training received	All respondents who had received training in past year %
Acting	26
- General acting	14
- Camera technique	3
- Meisner technique	2
- Shakespeare/classical training	2
- Character acting	1
- Film	1
- Method acting	1
- Presenting	1
- Radio drama	1
- Role play technique	1
- Television	1
- Theatre	1
- Comedy	*
- Commercials	*
- Improvisation	*
- Monologues	*
Base	3,078

NB: More than one response possible so individual percentages do not add up to the 26% who stated that they had received acting training

Survey questionnaire

# PERFORMANCE WORK

1. Were you working in the UK as a performer or presenter during the week commencing 7th February 2005? THIS INCLUDES WORK DONE UP TO AND INCLUDING 13TH FEBRUARY  
 Yes (If 'Yes' go to Q2.)  No (If 'No' go to Q9.)

Questions 2 - 8 concern the performance work that you were doing in the week commencing 7th February. If you had more than one job during this time then please think about the **MOST RECENT** job in that period when responding to the questions.

2. Was this work paid or unpaid? Paid  Unpaid

3. Did you have a contract for this work? Yes (If 'Yes' go to Q4.)  No (If 'No' go to Q6.)

4. Was this contract an Equity contract? Yes  No

5. What was the length of the contract? (Please  ONE box only)

One month or less  More than six months and up to a year   
 More than a month and up to three months  More than a year   
 More than three months and up to six months

6. On which of the following types of production were you working as a performer/presenter? (Please  ALL that apply)

Animation   
 Commercials   
 Corporate Production & Events   
 Dance   
 Film   
 Interactive Media & Games   
 Opera   
 Radio   
 Television   
 Theatre – Commercial   
 Theatre – Small Scale   
 Theatre – West End   
 Theatre in Education   
 Variety   
 Other (please write in)

7. In which of the following roles were you working as a performer/presenter? (Please  ALL that apply)

Actor   
 Audio Artist   
 Choreographer   
 Dancer   
 Opera Singer   
 Singer   
 Stage Manager   
 Theatre Designer   
 Theatre Director   
 TV/Radio Presenter   
 Variety/Circus Artist   
 Voice-over   
 Walk-on   
 Other (please write in)

8. In which nation/region were you working as a performer/presenter? (Please  ONE box only)

Wales  East London  South East of England  North East of England  
 Scotland  North London  South West of England  Yorkshire and the Humber  
 Northern Ireland  South London  West Midlands  East of England  
 Central London  West London  East Midlands  North West of England

9. Roughly how many weeks did you spend working in the UK as a performer or presenter in the past year, that is since February 2004? (Please  ONE box below; if unsure please give best estimate)

None  11 - 19 weeks   
 2 weeks or less  20 - 29 weeks   
 3 - 4 weeks  30 - 39 weeks   
 5 - 10 weeks  40 weeks or more

If spent time working as a performer/presenter in past year go to Q10.  
 If spent no time working as a performer/presenter in past year go to Q12.

10. On which of the following types of production have you mainly worked over the past year? (Please  ALL that apply)

Animation   
 Commercials   
 Corporate Production & Events   
 Dance   
 Film   
 Interactive Media & Games   
 Opera   
 Radio   
 Television   
 Theatre – Commercial   
 Theatre – Small Scale   
 Theatre – West End   
 Theatre in Education   
 Variety   
 Other (please write in)

11. In which of the following roles have you mainly worked over the past year? (Please  ALL that apply)

Actor   
 Audio Artist   
 Choreographer   
 Dancer   
 Opera Singer   
 Singer   
 Stage Manager   
 Theatre Designer   
 Theatre Director   
 TV/Radio Presenter   
 Variety/Circus Artist   
 Voice-over   
 Walk-on   
 Other (please write in)

# OTHER EMPLOYMENT

12. Were you working as a performer or presenter outside of the UK during the week commencing 7th February 2005? THIS INCLUDES WORK DONE UP TO AND INCLUDING 13TH FEBRUARY  
 Yes  No

13. Were you doing any work outside of the performance industry during the week commencing 7th February 2005? THIS INCLUDES WORK DONE UP TO AND INCLUDING 13TH FEBRUARY  
 Yes  No   
 If **not** working at all in the week commencing 7th February go to Q14. If working go to Q15.

14. Which of the following best describes your working status in the week commencing 7th February 2005? (Please  ONE box only)

Unemployed and looking for work  Looking after family/home   
 Unemployed and not looking for work  Long term sick/disabled   
 Studying  Retired   
 Other (Please write in)

15. Roughly how many weeks, if any, did you spend (a) working as a performer or presenter outside of the UK, (b) working outside of the performance industry and (c) unemployed and looking for work in the past year?

PLEASE TICK ONE BOX IN EACH COLUMN. IF UNSURE PLEASE GIVE BEST ESTIMATE

	Working as a performer outside of the UK	Working outside of the performance industry	Unemployed and looking for work
None	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2 weeks or less	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3 - 4 weeks	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5 - 10 weeks	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
11 - 19 weeks	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
20 - 29 weeks	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
30 - 39 weeks	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
40 weeks or more	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## TRAINING

16. Do you have any training or development needs at the moment?

Yes (If 'Yes' go to Q17.)  No (If 'No' go to Q20.)

17. Please indicate for what reason(s) you think you need training, (Please  ALL that apply), and enter the area in which it is needed for each reason:

Reason	Area in which needed (please enter details)
<input type="checkbox"/> Keep up-to-date/improve current work.....	<input type="text"/>
<input type="checkbox"/> Change career direction in the industry.....	<input type="text"/>
<input type="checkbox"/> Develop IT skills.....	<input type="text"/>
<input type="checkbox"/> Move on in career.....	<input type="text"/>
<input type="checkbox"/> Develop management/financial/business skills.....	<input type="text"/>
<input type="checkbox"/> Develop new technical skills.....	<input type="text"/>
<input type="checkbox"/> Develop/learn new language skills (Other than English).....	<input type="text"/>
<input type="checkbox"/> Other (please write in).....	<input type="text"/>

18. Have you tried to obtain training or training materials in any of the areas described above?

Yes (If 'Yes' go to Q19.)  No (If 'No' go to Q20.)

19. Have you experienced any of the following barriers or obstacles to obtaining training in these areas?

(Please  ALL that apply)

<input type="checkbox"/> Lack of suitable courses/training in own nation/region	<input type="checkbox"/> Domestic/personal arrangements
<input type="checkbox"/> Lack of suitable courses/training throughout the UK	<input type="checkbox"/> Fear of losing work through committing time in advance
<input type="checkbox"/> Possible loss of earnings too high a risk	<input type="checkbox"/> Lack of information about available training
<input type="checkbox"/> Fees are too high	<input type="checkbox"/> Difficult to assess the quality of courses
<input type="checkbox"/> Difficulty taking time off	<input type="checkbox"/> Employers not willing to pay for training
<input type="checkbox"/> Training is in inconvenient places	<input type="checkbox"/> Employers not willing to give time off for training
<input type="checkbox"/> Training is at inconvenient times	<input type="checkbox"/> Other (Please write in)

20. Where do you normally look for information on training? (Please  ALL that apply)

<input type="checkbox"/> Equity	<input type="checkbox"/> National/local press
<input type="checkbox"/> Other membership organisations/trade associations	<input type="checkbox"/> Colleagues
<input type="checkbox"/> Trade press	<input type="checkbox"/> Internet
<input type="checkbox"/> Employer(s)	<input type="checkbox"/> Public educational institutions
<input type="checkbox"/> Sector Skills Councils	<input type="checkbox"/> E-mail circulars
	<input type="checkbox"/> Other (Please write in)

21. Approximately how many days did you spend receiving training in total during the past twelve months, including structured self-tuition? (Enter '0' if none.)

days training

If '1' or more go to Q22. If '0' go to Q26.

22. Please give details of (up to three) main topics in which you have obtained training in the past twelve months:

Please enter the the subject:

Please enter the number of days training received

Topic 1	<input type="text"/>	<input type="text"/> days
Topic 2	<input type="text"/>	<input type="text"/> days
Topic 3	<input type="text"/>	<input type="text"/> days

23. Please enter the method of delivery for each topic (  )

	Topic 1	Topic 2	Topic 3
On the job	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Formal course(s)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Structured self-tuition	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
E-learning	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other (please write in)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

24. Who was the training provided by (  )

	Topic 1	Topic 2	Topic 3
A public education body	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
An employer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
A private company	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
A trade association or membership organisation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yourself	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other (please write in)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

25. Who were the fees paid by? (  )

	Topic 1	Topic 2	Topic 3
You/your family	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Your employer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Grant from body/trust	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
No fees	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other (please write in)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## CAREERS ADVICE

26. Have you ever received structured careers advice or guidance during your career?

Yes (If 'Yes' go to Q27.)  No (If 'No' go to Q28.)

27. What was the source of the advice given? (Please  ALL that apply)

<input type="checkbox"/> Employer agency	<input type="checkbox"/> Private careers advice
<input type="checkbox"/> Training/Education organisation	<input type="checkbox"/> Equity
<input type="checkbox"/> A friend or family member	<input type="checkbox"/> leardirect
<input type="checkbox"/> Work colleagues	<input type="checkbox"/> Arts Advice website
<input type="checkbox"/> Careers service advisor	<input type="checkbox"/> Other (please write in)

28. Would you find careers advice from an industry practitioner with experience of working in the performance industry potentially helpful?

Yes  No



# DEMOGRAPHICS

29. Are you: () Male  Female
30. What was your age last birthday?
31. Do you consider yourself to have a disability?\* Yes (If 'Yes' go to Q32.)  No (If 'No' go to Q33.)
32. If 'Yes', please  the appropriate box
- Deaf or hearing impaired  Musco-skeletal(co-ordination/dexterity/mobility)  Learning disabilities (includes dyslexia)
- Blind or visually impaired  Mental health (includes serious depression)  Other (e.g. physical or medical conditions such as diabetes, epilepsy, arthritis, asthmas, speech impairments, facial disfigurement, etc.)

\*Disability, as defined by the Disability Discrimination Act, covers many people who may not usually have considered themselves disabled. It covers physical or mental impairments with long term, substantial effects on ability to perform day-to-day activities.

33. Please tell us to which of the following groups you belong. Your answers will help us to learn how diversity policies are working: (Please  ONE box only)
- White  Asian or Asian British  Chinese
- Mixed  Black or Black British  Other (please write in)

34. We would like an estimate of your gross annual income in order to assess income levels across the industry. Please  the appropriate box indicating your income from all work as a performer for the last financial year for which you have information: (Please  ONE box only)
- No income from work as a performer in the last year
- Less than £6,000  £12,000 - £19,999  £30,000 - £49,999  £75,000 or more
- £6,000 - £11,999  £20,000 - £29,999  £50,000 - £74,999

If any income as a performer in past year go to Q35. If no income as a performer in past year go to Q36.

35. Approximately what percentage of your total gross income for the last financial year came from your work as a performer?
- PLEASE ENTER A VALUE BETWEEN 1 and 100%  %

36. Which, if any, of the following qualifications do you hold or are you studying for? (Please  ALL that apply)
- A postgraduate qualification in performing arts or related subjects
- A postgraduate qualification in another subject
- An undergraduate qualification in performing arts or related subjects
- An undergraduate qualification in another subject
- BTEC/BEC or TEC (or equivalent) in performing arts or related subjects
- BTEC/BEC or TEC (or equivalent) in another subject
- GNVQ in performing arts or related subjects
- GNVQ in another subject
- N/SVQ in performing arts or related subjects
- N/SVQ in another subject
- City & Guilds in performing arts or related subjects
- City & Guilds in another subject
- A level/AS level (or equivalent) in performing arts or related subjects
- GCSE/O level (or equivalent) in performing arts or related subjects
- No qualifications

If you hold or are studying for any qualifications in performing arts or related subjects go to Q37. If not go to Q38.

37. At which institution(s) did you study for your qualification(s) in performing arts or related subjects?

38. In which of the following nations or regions do you live? (Please  ONE box only)

- Wales  East London  South East of England  North East of England
- Scotland  North London  South West of England  Yorkshire and the Humber
- Northern Ireland  South London  West Midlands  East of England
- Central London  West London  East Midlands  North West of England

39. Can you understand, speak, read or write Welsh? (Please  ALL that apply)

- Understand spoken Welsh
- Speak Welsh
- Read Welsh
- Write Welsh
- None of the above

40. What is the status of your Equity membership? (Please  ONE box only)

- Member (membership number starts with letter M)
- Long Service Member (membership number starts with letter I)
- Life Member (membership number starts with letter L)
- Honorary Life Member (membership number starts with letter K)
- Other (please write in)

41. Finally, please add any comments you would like to make about any of the issues covered in this questionnaire in the space below:

**MANY THANKS FOR YOUR HELP**

Please return this questionnaire to us at the following FREEPOST address:

**Qualasys Limited, FREEPOST NAT3137, Suite 333, Lee Valley Technopark,  
Ashley Road, Tottenham, London, N17 9BR**

You do not need to use a stamp

