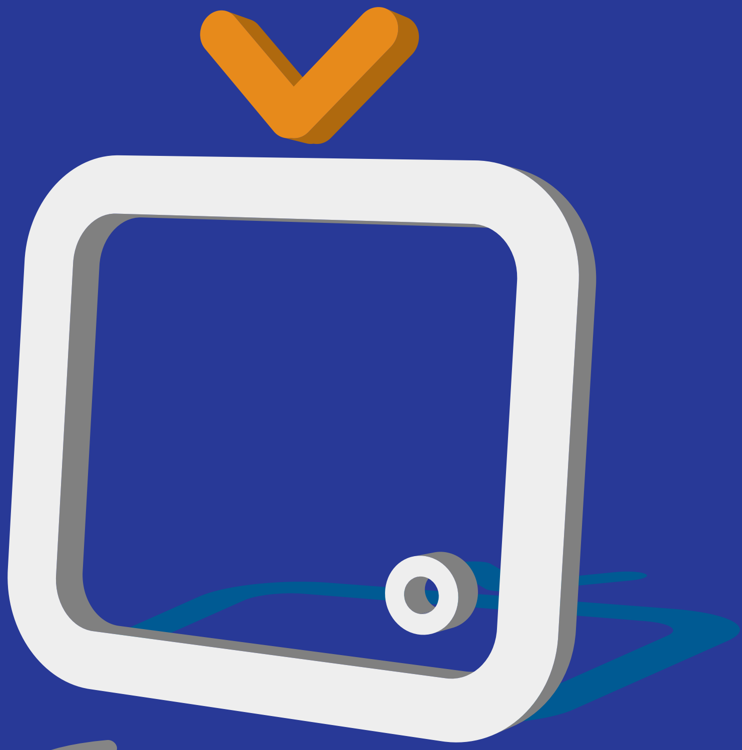
The Sector Skills Council for the Audio Visual Industries

skillset

Survey of the Audio Visual Industries' Workforce 2005



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FOREWORD

I am delighted to present the findings of Skillset's latest Workforce Survey. Conducted during Summer 2005, it builds on similar previous surveys as well as recent studies of people working in film production and performing arts, to provide a complete picture of the whole audio visual workforce. The survey attracted a response from nearly 7,000 people and offers a comprehensive picture of the profile of the industry and all major issues relating to employment, qualifications, training and skills development. The continuing progress of Skillset's research programme also allows us for the first time, to draw some firm conclusions about trends over recent years.

The results are very much a curate's egg, presenting a picture of progress in certain areas offset by continuing cause for concern in others. For example, the proportion of employees who had received training in the last year has increased significantly since the previous survey in 2003 – from 60% to 70%. Among freelancers however, the picture has barely changed with an increase of just 2%, from 44% to 46%.

Consistent with this, 94% of freelancers reported experiencing barriers to receiving training, compared with 83% of employees. There remain some issues in particular which continue to restrict access to training for freelancers: 64% reported that fees were too high compared with 34% of employees. Additionally, around four in ten freelancers reported both fear of losing work and possible loss of earnings as barriers to accessing training, which are scarcely experienced by employees. It is no coincidence that reported levels of training are lowest in sectors which are most freelance-dependent – commercials, corporate production and independent production. In all three of these sectors, less than half the workforce reported having received any training in the year before the survey.

There also remain substantial differences between employees and freelancers in terms of pay and working patterns. Freelancers earned substantially less on average than employees in the year before the survey, in spite of working an average 10 hour day, compared to the employees' 9 hours. Again, the longest working days are reported in freelance-dominated occupations such as make up and hairdressing, costume and wardrobe and camera, where the average working day extends to over 11 hours.

Of similar concern is the finding that earnings vary greatly by personal characteristics. In particular, women, ethnic minorities and disabled people all earn substantially less than average, and extensive statistical analysis has shown that this is unrelated to the sorts of roles or areas of work in which people are employed. In other words, these segments of the workforce are being paid less than others for doing the same or similar work.

In terms of access to the industry, the survey shows little change over time, with the majority of people still entering the industry via informal channels such as word of mouth or direct contact with employers, rather than 'traditional' routes such as responding to advertisements. It will be difficult to redress the continuing demographic imbalance of the workforce unless more transparent and open recruitment practices are introduced.

There clearly remains much to do if we are to be equal to the task of ensuring the industry's competitiveness into the twenty first century. Skillset's increasing support from industry and continuing recognition from government has enabled the establishment and development of a range of interventions. For example, Skillset now funds a whole plethora of New Entrant Schemes and has introduced the Open Door Awards aimed at widening access to the industry; it has developed an ever-increasing range of measures to support training of freelancers; the extensive range of services provided by Skillset Careers provides support both for new entrants and also those trying to make their way on in the industry. It is very much to be hoped that the impact of these and other measures will be evident by the time of the next survey.

Estelle Morris,

Estelle Morris (Baroness Morris of Yardley)
President of Skillset Patrons

PART ONE EXECUTIVE SUMMARY

1.1 PROFILE OF SURVEY RESPONDENTS

- Two thirds of respondents had worked in one sector only during the twelve months leading up to the survey, and one third had worked across more than one sector. Areas where cross-sector working is most prevalent are corporate production, commercials, and independent production. These are also the areas in which freelancing is most prevalent.

- 62% of the workforce is male, compared with 54% of the UK workforce as a whole. Representation of women is highest in cable and satellite TV (57%) and broadcast TV (50%), and lowest in computer games (8%) and studio/equipment hire (22%).

- Compared with the wider UK workforce, where 36% are under 35 years and 26% are aged 50 or more, those working in the audio visual industries are relatively young with nearly half under 35 and only 15% aged 50+. In computer games, over three quarters of the workforce is aged under 35, and in web design, nearly three fifths.

- Additionally the results show that, unlike the wider UK workforce there are more older men in the audio visual workforce than there are older women and more younger women than there are younger men; 45% of women in the workforce are aged between 25 and 34 years in comparison with 37% of men, and 18% of men are aged 50 years and over compared with 10% of women.

- 5% of the workforce has a disability – a similar proportion to that reported by the wider UK workforce.

- 7% of the workforce is from a black or minority ethnic origin, a similar proportion to the UK workforce as a whole. However, around half the workforce is based in London in which 24% of the working population are from a black or minority ethnic origin.

- Three fifths of the workforce are married or in long-term relationships. The remaining two fifths are single, divorced, separated or widowed. However, a lower proportion of women are married or in relationships – just over half.

- A quarter of the workforce has dependent children aged under 16.

1.2 WORKING PATTERNS AND CAREER DEVELOPMENT

- Seven out of ten respondents were on permanent contracts; the remainder were working freelance or as sole traders.

- Freelance working is more prevalent among men and older segments of the workforce.

- The proportion of freelancers in the workforce is highest in commercials (91%), corporate production (78%), and animation (72%); it is lowest in transmission (6%), computer games (15%) and web design (19%).

- Among occupational groups, freelancing is most prevalent in make up and hairdressing and special physical effects (both 96%), followed by costume and wardrobe (78%), lighting (64%) and camera (63%).

- Approximately one third of the workforce entered the industry before 1990, representing an increase since 2003 from a quarter. Just over one third during the 1990s and just under a third since 2000. However, only 8% of those in computer games entered the industry before 1990, and 17% of those in web design.

- 38% of men entered the industry before 1990, compared with 24% of women.

- 40% of people from ethnic minorities entered the industry since 2000, compared with 28% of white people.

- More respondents had heard about their first job by responding to an advertisement than in 2003 (30% compared with 28%), and the remainder via less formal recruitment channels.

- Commercials, digital special effects, animation and independent production rely particularly on less formal approaches to recruitment.

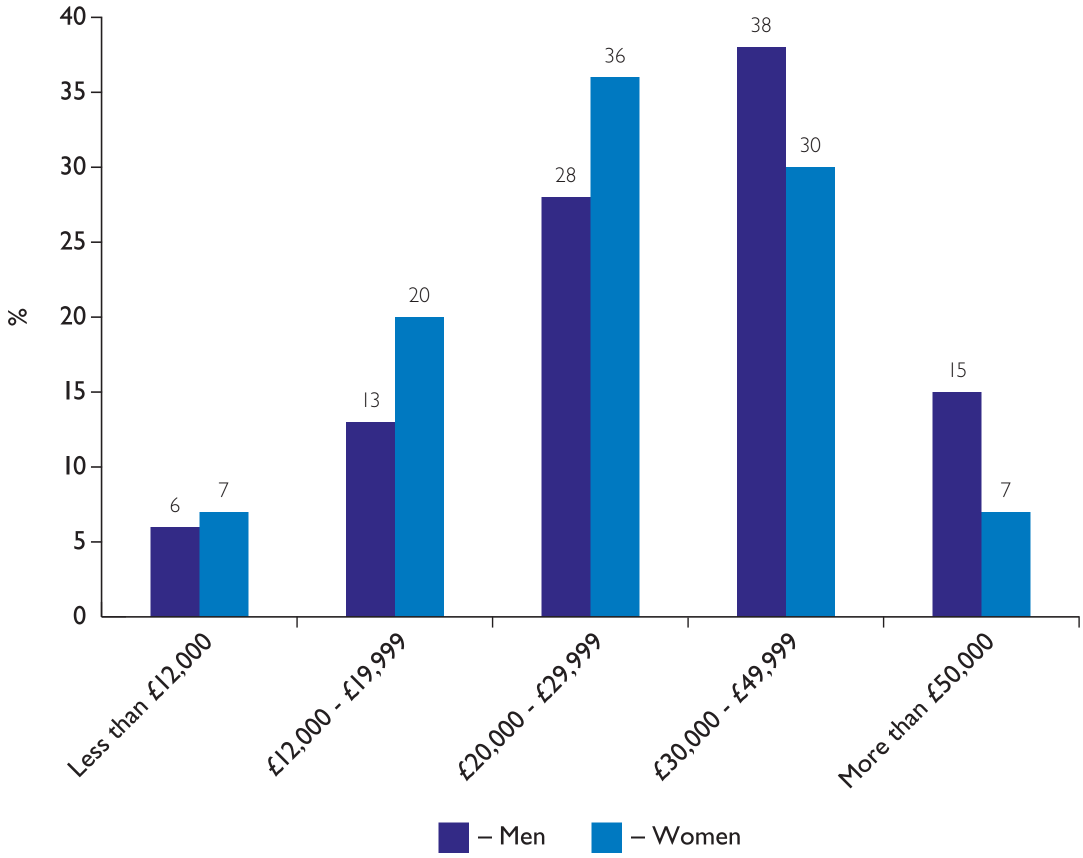
- People work an average of 9.3 hours per day in the audiovisual industries, with some sectors reporting a longer average day such as commercials (11.1 hours), independent production, studio and equipment hire (both 10.1 hours) and corporate production (10.0 hours). People working in computer games, web design and radio reported an average working day of fewer than 9 hours.

- Make up and hairdressing people reported the longest working day (12.7 hours) closely followed by costume and wardrobe (11.7 hours) and camera (11.1). Respondents working in animation, interactive media, library and archives, radio broadcasting and programme distribution occupations all reported working fewer than 9 hours during an average working day.

- The mean salary earned from audiovisual work in the past twelve months was £32,239. Nearly a quarter of respondents earned less than £20,000, and one in ten earned £50,000 or more which remains broadly in line with results from the 2003 survey.

- Men earned more on average than women – £34,420 compared with £29,115. More female respondents reported earning less than £20,000 than male (27% compared with 19%) and 7% of female respondents said they received £50,000 or more annual gross income compared with 15% of men.

Figure 1 Gross Annual Income from Audio Visual Work by Gender



NB: Base is all respondents (3,995 and 2,697)

- White respondents earned more on average than ethnic minorities - £32,676 compared with £27,603.

- 38% of the workforce had undertaken unpaid work during their career in the audiovisual industry. This is most common in commercials, animation, corporate production and independent production.

- 28% of the workforce had received careers advice at some point in their careers, though more employees (30%) than freelancers (23%), representing a slight increase overall from 27% of the workforce who responded to the 2003 survey.

1.3 THE EMPLOYMENT EXPERIENCE OF FREELANCERS

- Nearly half of all freelancers had only ever worked on a freelance basis.

- Since 2001, the percentage of respondents becoming freelance to gain better quality of work and valuable experience has increased greatly from 4% to 27%.

- 42% of freelancers reported having gone freelance for the incentive of greater freedom and 24% to increase their earning power. 40% reported going freelance because of fear of redundancy or actually being made redundant. The latter is more prevalent among men and older workers.

- The average number of days worked in the industry in the past twelve months was 187, but considerably lower among those working in commercials (130) and corporate production (162).

- The average number of hours worked during an average week by freelancers was 45.

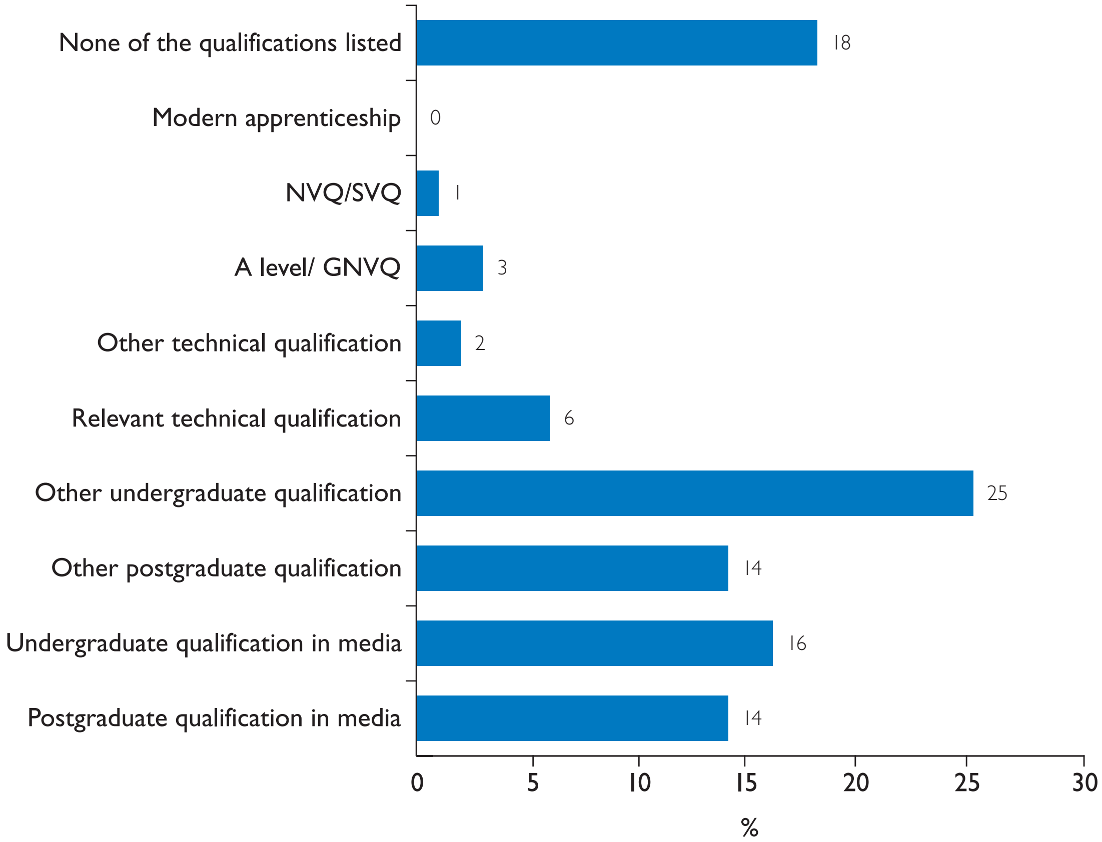
- Freelancers working in costume and wardrobe report a longer working week than average (63 hours), as do those in make up and hairdressing (57 hours), and art and design (50 hours).

- 57% of freelancers reported having a written contract in their current or most recent employment. 62% of these contracts contained an entitlement to holiday leave and 31% to sick leave.

1.4 QUALIFICATIONS AND TRAINING

- 69% of the industry's workforce are graduates, compared with 66% in 2003 and 16% of the UK workforce as a whole. 30% have a degree in media studies, and 39% in another subject. 28% have a postgraduate degree as their highest qualification, and 31% an undergraduate degree.

Figure 2 Highest Qualification Obtained or Studied



NB: Base is all respondents (6,526).

- The proportion of graduates is highest in web design (80%), and animation (78%), and lowest in studio and equipment hire (52%) and corporate production (55%).
- 83% of those who entered the industry since 2004 were graduates, compared with 52% who entered before 1990.
- 78% of women are graduates compared to 63% of men, and 82% of ethnic minorities compared to 68% of whites.
- 62% of the workforce reported a training need at the time of the survey. The proportion of the workforce reporting needs is highest in animation (71%), web design (70%), and cable and satellite TV (67%), and lowest in computer games (47%).
- Slightly higher proportions of employees reported training needs than freelancers (63% compared with 60%).
- The most common reasons given for needing training were to keep up to date with or improve current work (60%) and to develop new technical skills (49%).

- Of those who needed training, 73% indicated industry-specific areas and 60% generic areas.

- Around two thirds (66%) of those who reported training needs had tried to obtain training to meet those needs, but significantly fewer in computer games and commercials (both 58%).

- Of those who had sought to obtain training or training materials, 84% reported experiencing barriers to doing so.

- The most common obstacle reported was that fees were too high (42%), and difficulty assessing the quality of training (34%).

- Since 2003, there has been an increase in the proportion of respondents reporting employers not willing to give time off or pay for training (24% compared with 15% and 33% compared with 15%).

- 94% of freelancers reported experiencing barriers to receiving training compared to 83% of employees.

- Half of respondents said they had obtained training information via employers, and half via the internet.

- 64% of the workforce had received some training in the past year – 70% of employees and 46% of freelancers.

- Across the entire workforce 7.4 days training had been received during the previous twelve months, with freelancers receiving more days training on average than employees; 8.4 days compared with 7.1 days.

- Sectors in which fewest respondents reported having received training were commercials (29%), corporate production (44%), and independent production (46%). More respondents in radio (74%) and and web and internet and offline multimedia (70%) sectors, than any other, had received some training.

- 71% of women had received training, compared with 58% of men.

- The most common specialist areas in which training was received were editing, web design and related areas, and journalism and presenting.

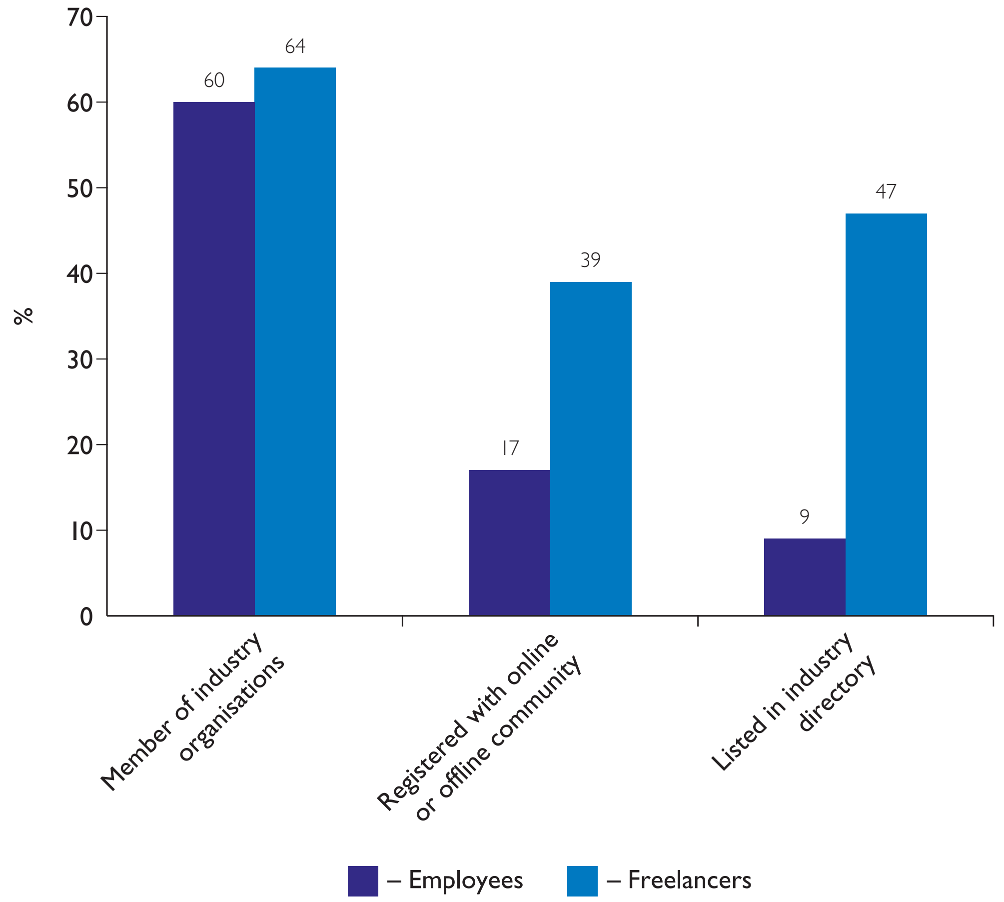
- The vast majority of training received by both employees and freelancers was delivered in the classroom (73% and 61%).

- Fewer freelancers than employees said their employer had provided their training (33% compared with 68%).

- Almost three quarters (73%) of employees said their employer had paid their training fees and this was the case for less than a third (30%) of freelancers. Two fifths of freelancers said the training they had received had not incurred fees.

1.5 LINKS WITH INDUSTRY ORGANISATIONS

Figure 3 Links with Industry Organisations by Contract Type



NB: Base is all respondents (3,568 and 3,317).

- Around three fifths of the workforce belonged to a trade union, guild or professional organisation. One third were members of BECTU.

- Membership of such organisations was much lower in computer games than average with just 16% belonging to at least one organisation.

- Older members of the workforce were more likely to indicate membership of an industry organisation – for example, 82% of those over 50 compared with 24% of those aged under 25.

- 16% of the workforce was registered with an online or offline community, most commonly mandy.com and Productionbase.

- Just under one third of respondents were listed in a trade directory. The most common were The Knowledge (16%), Kays (11%) and The Production Guide (9%). Listing in directories increases with age, ranging from 14% among 16-25 year olds to 45% of those aged over 50.

- Just over three quarters (77%) of the workforce reported reading trade press or journals, most commonly Broadcast magazine

PART TWO INTRODUCTION

2.1 AIMS AND OBJECTIVES OF THE SURVEY

The goal of this survey is to add to Skillset's existing portfolio of labour market intelligence of the audio visual industries. The audio visual industries comprise:

Broadcast
Independent Production
Facilities (including post production, digital special effects and studio equipment hire)
Film (including production, facilities, exhibition and distribution)
Interactive media (including web and internet and offline multimedia)
Computer games
Corporate production
Commercials
Animation
Transmission
Photo imaging

In particular, the aim is to gather accurate intelligence on working patterns, current and future skills development needs, existing provision of training, barriers experienced to receiving training and development, and demographics. This will serve a number of purposes including the following:

- Information on current skills development issues can inform public training policy;

- Information about skill shortages and strengths will help to ensure effectively targeted investment and interventions;

- Information on the extent of movement of the workforce between sectors of the audio visual industries will ensure an accurate picture of skills and development needs will be provided within this real context;

- Information from established members of the workforce as well as new entrants will ensure accurate, reliable and realistic intelligence will be available to careers advisors for individuals wishing to pursue a career within the audio visual industries.

2.2 BACKGROUND

In 1989 the Institute of Manpower Studies carried out a groundbreaking study on the audio visual labour market. For the first time this study identified the industries' increasing reliance on a highly skilled freelance labour force. This research was instrumental in identifying the need for an interventionist body to address the skills development needs of this segment of the workforce. Since it was established, Skillset has developed a regular cycle of labour market intelligence gathering to build on this initial research. Skillset's core research programme now consists of three approaches to gathering labour market data:

1) A biennial Census of employers to obtain employment estimates in each sector and occupation and nation and English region broken down by contract type, gender, ethnicity and disability.

2) An employer survey to obtained detailed information from the perspective of the employer on skill gaps and shortages, which is intended to operate on an annual basis.

3) Surveys of the workforce in order to provide the perspective of the individual on employment patterns and training and skills development needs.

This survey is part of the third series of surveys. Also in this series are a survey of the film production sector conducted jointly with the UK Film Council and a survey of the performing arts industry conducted jointly with Equity. The peripatetic nature of employment in these sectors requires a separate methodological approach.

Copies of all other Skillset research can be downloaded at *www.skillset.org/research*.

2.3 SCOPE, METHODOLOGY AND SAMPLING

The scope of the survey is all people employed in the sectors listed below:

Broadcast
Independent production for TV
Facilities including post production, digital special effects and studio equipment hire
Interactive media (including web and internet and offline multimedia)
Computer games
Corporate production
Commercials
Animation
Transmission

As far as practicable, those working in film production have been excluded from the survey although it is possible that some of the individuals included in the current survey who work in these areas spend some of their time working on film.

In order to provide the perspective and capture the experience of both individuals working at the time of the survey and those available to the workforce but not actually employed at the time of the survey, a self-completion questionnaire was distributed by post or by email to employees and freelancers via two main routes during March 2005. The quantity of questionnaires distributed was calculated based on the employment estimates reported in the 2004 Skillset Employment Census and an estimated rate of response based on previous experience of similar surveys.

The first route consisted of distribution of around 74,000 questionnaires via and with the support of the organisations listed below:

British Interactive Media Association (BIMA)
Broadcast and Entertainment Cinematograph Theatre Union (BECTU)
Broadcast Magazine
Electronic Leisure Software Publishers Association (ELSPA)
Festivus
Guild of British Film Editors
Guild of Location Managers
Guild of Stunt and Action Co-ordinators
Guild of Vision Mixers
National Union of Journalists
New Media Freelancers
New Producers Alliance
Production Managers' Association
ProductionBase
The Casting Directors' Guild of Great Britain
The Directors Guild of Great Britain
The Knowledge directory
The Production Guide
TV Freelancers
Welsh Animation Group
Women in Film and TV
Women's Radio Group
Writers' Guild of Great Britain

Due to the way in which many of the membership organisations attract membership the sample was structured by occupational group.

Second, around 8,000 questionnaires were distributed via employers in sectors employing individuals in occupations not sufficiently represented by the organisations listed above and in order to ensure adequate representation from individuals working at the time of the survey. The Skillset 2004 Employment Census company database was used to target companies and the information from the Census on numbers of employees and freelancers in each company was used to calculate the number of questionnaires with which to target each company. Employers were asked to distribute the questionnaires internally to their workforce.

The survey was promoted on Skillset's website and a number of other organisations, including some listed above, also promoted the survey on their websites.

Six weeks following the initial distribution, reminder letters were issued. At this time, the sample was boosted by distributing 39,000 questionnaires to individuals via employers in sectors and occupations where the response was low. Again the information from the 2004 Skillset Employment Census on numbers of employees and freelancers in each company was used to calculate the number of questionnaires with which to target each company.

2.4 RESPONSE AND COVERAGE

A total of 6,885 completed valid questionnaires were received. It is not possible to calculate an exact response rate, as the exact number of questionnaires distributed via some channels is unknown. **Table 2.4.1** illustrates the percentage of each occupational group who returned a completed questionnaire based on employment estimates reported in the 2004 Skillset Employment Census. The percentage of the workforce participating is highest in roles directly involved in programme making such as make-up and hairdressing, costume and wardrobe, and camera, and although it is lowest in interactive media roles, the targeted reminder mailing was successful in increasing participation in such roles.

Table 2.4.1 Final Response by Occupational Group

Occupational group	Estimated employment total[1]	Final response	Estimated employment total responded %
Producing	16,500	509	3
Production	14,300	1,294	9
Journalism & Sport	10,200	350	3
Radio Broadcasting	4,900	341	7
TV Broadcasting	5,200	442	9
Programme Distribution	500	18	4
Transmission	400	82	21
Broadcast Engineering	2,300	280	12
Studio Operations	1,900	135	7
Interactive Media	28,100	203	1
Animation	2,300	95	4
Art & Design	2,300	320	14
Camera	2,400	571	24
Costume and Wardrobe	400	97	24
Library and Archives	1,600	93	6
Lighting	1,200	108	9
Make Up and Hairdressing	400	123	31
Post Production	7,700	490	6
Sound	1,800	314	17
Special Physical Effects	*	36	88
Runner	2,000	59	3
All Other Occupational Groups	35,500	925	3
Total	**141,900**	**6,885**	**5**

NB: '*' denotes a figure less than 50.

[1] From 2004 Skillset Employment Census.

Table 2.4.2 shows the percentage of responses received by sector based on employment estimates reported in the Skillset Employment Census 2004. The response rate is highest in 'established' sectors such as broadcast TV and radio and lowest in web and internet and offline multimedia.

Table 2.4.2 Final Response by Sector

Sector	Estimated employment total[2]	Final response	Estimated employment total responded %
Broadcast TV	23,700	2,586	11
Cable and Satellite TV	6,100	435	7
Independent Production	14,900	1,002	7
Radio	22,200	880	4
Animation	3,000	92	3
Post Production	6,000	381	6
Digital Special Effects	700	35	5
Studio and Equipment Hire	4,700	192	4
Web and Internet and Offline Multimedia	43,700	261	1
Computer Games	9,400	151	2
Commercials Production	3,100	143	5
Corporate Production	2,800	231	8
Transmission	2,100	96	5
Other(including teaching/ lecturing/looking for work)	1,900	400	21
Total	**142,700**	**6,885**	**5**

2.5 ANALYSIS AND PRESENTATION

As has been noted above, the response rate varies considerably by sector. In order to achieve total figures representative of the whole audio visual industries, weightings have been applied to each sector's figures, based on information from the 2004 Skillset Employment Census. In the case of the transmission sector however, a large enough response was not achieved by the Census to calculate a reliable employment estimate. With help from transmission company employers and support from BECTU an employment estimate was obtained in order to calculate a weighting factor for the purpose of this survey.

[2] From 2004 Skillset Employment Census.

In sectors where a low number of responses were received, sectors have been grouped as follows:

- RSL TV has been merged with broadcast TV;
- All radio sub sectors have been merged under one heading 'radio';
- Other production has been merged with independent production;
- Distribution TV and 'other' has been merged with broadcast TV;
- Interactive TV and offline multimedia (e.g. CD rom production) has been merged with web and internet;
- For the most part and unless otherwise stated, the 'other' sector includes teaching/ lecturing, employment in a non-audio visual industry and unemployment.

In addition, responses that highlighted employment or seeking employment in a non-audio visual sector at the time of the survey were included if the respondent had indicated working in a sector in scope to the survey at some point during the previous year.

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%.

Where possible and appropriate with information available from other sources, comparison has been made with the whole UK economy. Additionally, where relevant data is available from earlier Skillset workforce surveys, comparison has been made.

This report presents a comprehensive analysis of all survey results. For detailed analysis for specific sectors, English regions, nations or demographic groups that has not been included in this report, please contact Catherine Godward at: *catherineg@skillset.org.*

2.6 ACKNOWLEDGMENTS

The survey was managed by Skillset's Research Committee, membership (at the time of the survey) of which is listed below, all of whom we would like to thank:

Cathy Aitchison, independent consultant
Juliette Brown, OFCOM
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Catherine Godward, Skillset
Mike Johnson, OFCOM
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Sara Holly, BBC
Kate O'Connor, Skillset
Matthew Payton, Equity
Laura Slater, Producers' Alliance for Cinema and TV
David Steele, UK Film Council
Carol Varlaam, independent consultant (Chair of Research Committee)
Alison Winter, CRCA

Report author: Catherine Godward (Skillset)

Data entry and analysis was managed by Neil Heyer at Qualasys Limited. Further analysis was carried out by Catherine Godward.

We would also like to thank all those who took the time to complete the survey and the organisations and employers that assisted with distributing and promoting it.

PART THREE PROFILE OF SURVEY RESPONDENTS

3.1 INTRODUCTION

Skillset's 2005 Survey of the Audio Visual Industries' Workforce builds on more than a decade's worth of surveys of the audio visual industries' workforce including the first carried out in 1989 by the Institute of Manpower studies, followed by a further three surveys of freelancers carried out by Skillset in 1993, 1998 and 2001, the 2003 Skillset Workforce Survey which for the first time increased in scope to include permanent employees, the joint Skillset/UK Film Council 2005 Film Production Workforce Survey and the more recent joint Skillset/Equity 2005 Performing Arts Industry Survey.

In this section, labour market intelligence collected on the size and shape of the workforce is provided including:

- Gender
- Age
- Disability
- Ethnic origin
- Marital status
- Family status
- Location work and live
- Staying away from home overnight in order to their job

Information on the size of the workforce by sector and occupation comes from the 2004 Skillset Employment Census in order to provide the context for the more detailed information provided by respondents to this survey.

3.2 SECTOR AND OCCUPATION

The audio visual industries comprise broadcast, independent production, facilities (including post production, digital special effects and studio and equipment hire), film (including production facilities, exhibition and distribution), interactive media (including web and internet and offline multimedia), computer games, corporate production, commercials, animation, transmission and photo-imaging. The following table shows employment estimates for sectors in scope to this survey, almost all of which have been taken from the 2004 Skillset Employment Census. The exception is transmission; responses from transmission companies were not sufficient to provide an employment estimate in the 2004 Census and further work has been carried out with the support of BECTU in order to provide an employment estimate in this report. Not in scope to this survey and not included here are film distribution, film exhibition and the following sectors of the audio visual industries that are surveyed separately as discussed in **Section Two**: film production which has been excluded as far as practicable as discussed in **Section Two**), photo-imaging and performers. **Table 3.2.1** shows around 144,300 people were employed within the sectors covered by this survey on Census Day (30 June 2004). Previous Skillset research has shown around an additional 50,000 freelancers are available to the workforce but not employed on Census Day, who were also in scope. The percentages in the table refer to the sectors in scope to this survey and not of all audio visual sectors.

Web and internet and offline multimedia companies employ 43,700 people combined, which makes up almost a third (30%) of the workforce in scope to the current survey. Broadcast TV employing 23,700 people and radio companies employing 22,200 people closely follows this. A tenth of the workforce in scope to this survey are employed within independent production for TV and slightly fewer are employed within computer games (7%).

Table 3.2.1 Employment in the Industry by Sector

Sectors in scope to this survey	Employed %	Total employed (n)
Broadcast TV	16	23,700
Cable and Satellite TV	4	6,100
Independent Production	10	14,900
Radio	15	22,200
Animation	2	3,000
Post Production	4	6,000
Digital Special Effects	0	700
Studio and Equipment Hire	3	4,700
Web and Internet and Offline Multimedia	30	43,700
Computer Games	7	9,400
Commercials	2	3,100
Corporate Production	2	2,800
Transmission	1	2,100
Other Areas	1	1,900
Total	**100**	**144,300**
Freelancers available to the workforce but not employed at the time of the Census		50,000
Overall total employed in scope to survey		**192,200**

NB: Base is all audio visual industries in scope to this survey.
Source: 2004 Skillset Employment Census and Skillset Freelance Survey 2001.

The figures below have also been taken from the 2004 Skillset Employment Census. A breakdown of people employed in the transmission sector by occupation is not included here. **Table 3.2.2** shows the number of people working within the audio visual industries in scope to the survey by occupational group, excluding people working in the transmission sector (2,100 people) and freelancers available to the workforce but not employed at the time of the Census, an estimated 50,000 people. More people are employed within the interactive media occupational group than any other (28,100), making up a fifth of the workforce in scope to this survey. 16,500 are employed in producing making up just over a tenth (12%) and 14,300 people are employed within production roles making up a tenth of the workforce in scope.

Table 3.2.2 Employment in the Industry by Occupational Group[3]

Occupational Group	Employed %	Total employed (n)
Producing	12	16,500
Production	10	14,300
Journalism and Sport	7	10,200
Radio Broadcasting	3	4,900
TV Broadcasting	4	5,200
Programme Distribution	0	500
Transmission	0	400
Broadcast Engineering	2	2,300
Studio Operations	1	1,900
Interactive Media	20	28,100
Draw/Stop Frame Animation	0	200
2D/3D Computer Animation	1	2,100
Art and Design	2	2,300
Camera	2	2,400
Costume and Wardrobe	0	400
Library and Archives	1	1,600
Lighting	1	1,200
Make Up and Hairdressing	0	400
Post Production	5	7,700
Sound	1	1,800
Special Physical Effects	0	*
Runner	1	2,000
All Other Occupational Groups	25	35,500
Total	**100**	**141,900**[3]

NB: Base is all audio visual industries in scope to this survey excluding people working in the transmission sector (2,100 people) and freelancers available to the workforce but not employed at the time of the Census (50,000 people). A '*' denotes a figure less than 50.
Source: 2004 Skillset Employment Census.

[3] Total differs from **table 3.2.1** due to rounding and the exclusion of those working in the transmission sector.

The distribution of the workforce across particular sectors is to some extent to be expected for example:

- The interactive media occupations are predominantly employed within web and internet and offline multimedia, and computer games companies; around two fifths (44%) of web and internet and offline multimedia, and more than four fifths (82%) of computer games companies are employed within interactive media occupations.

- More than half of the workforce (55%) employed within independent production for TV companies are employed either within producing or production roles.

For further information about the distribution of roles within sectors, please refer to the 2004 Skillset Employment Census results at: *www.skillset.org/research*.

Respondents were asked to indicate in which sectors they were working at the time of the survey and also over the twelve months preceding the survey. **Table 3.2.3** shows that overall, two thirds of all respondents had worked in one sector only and a third across more than one. The extent to which the workforce crossed over into other sectors varied by sector with two thirds of those employed mainly in corporate production and almost two thirds (64%) of those employed in commercials at the time of the survey reporting working across more than one sector compared with 16% of those working in computer games and a fifth working in radio.

Table 3.2.3 Percentage of Respondents Working Within One or More Sectors

Sector	Working in sector only %	Working across more than one sector %	**Base (n)**
Broadcast TV	73	27	**2,586**
Cable and Satellite TV	57	43	**435**
Independent Production	49	51	**1,002**
Radio	78	22	**880**
Animation	46	54	**92**
Post Production	60	40	**381**
Digital Special Effects	51	49	**35**
Studio and Equipment Hire	54	46	**192**
Web and Internet and Offline Multimedia	69	31	**261**
Computer Games	84	16	**151**
Commercials	36	64	**143**
Corporate Production	34	66	**231**
Transmission	64	36	**96**
Teaching/Lecturing in Higher Education	52	48	**37**
Teaching/Lecturing in Further Education	42	58	**27**
Teaching/Lecturing pre – 16 year olds	-	-	**-**
Employed in non-AV industry	70	30	**41**
Not working by choice	39	61	**24**
Unemployed – seeking work in AV industry	44	56	**67**
Unemployed – seeking work in non-AV industry	-	-	**-**
Other Areas	87	13	**195**
Total	**66**	**33**	**6,885**

NB: Base is all respondents (6,885). The response from some areas is too low to report.

Appendix 1 shows of those who indicated some cross-sector working, in which sectors they had also been employed during the twelve month period preceding the survey. In particular:

- Broadcast TV, cable and satellite TV and independent production sectors share the same labour pool with between 30% and 69% of cross-sector working respondents working in each of these sectors at the time of the survey, saying they had worked in either of the other two during the previous year.

- Web and internet and offline multimedia companies also share their workforce with broadcast TV; more than two fifths (42%) of cross-sector working respondents working in web and internet and offline multimedia companies said they had spent time working in the broadcast TV sector.

- Around half the teaching/lecturing (HE) cross-sector working respondents said they had also spent time working in broadcast TV (46%) and commercials (48%); almost a third (31%) of respondents teaching or lecturing in FE at the time of the survey who had worked in another sector indicated working in broadcast TV and three fifths (59%) cited corporate production.

- More than a quarter of respondents who were unemployed and seeking work in an audio visual sector at the time of the survey said they had worked in independent production (29%) and post production (28%) during the preceding year.

- More respondents working in the animation sector than in any other had spent some time unemployed and seeking work in the audio visual industries (14%).

Respondents were also asked to indicate in which occupational groups they were working at the time of the survey and also throughout the twelve months preceding the survey. **Table 3.2.4** shows fewer respondents reported working across more than one occupational group than working across more than one sector – just over a quarter (29%). The extent ranges from under a tenth (8%) employed in make up and hairdressing roles to almost half (49%) of runners.

Table 3.2.4 Percentage of Respondents Working Within One or More Occupational Group

Occupational Group	Working in one occupational group only %	Working across more than one occupational group %	**Base (n)**
Producing	69	31	**509**
Production	68	32	**1,294**
Journalism and Sport	76	24	**350**
Radio Broadcasting	68	32	**341**
TV Broadcasting	74	26	**442**
Programme Distribution	84	16	**18**
Transmission	74	26	**82**
Broadcast Engineering	70	30	**280**
Studio Operations	68	32	**135**
Interactive Media	81	19	**203**
Animation	65	35	**95**
Art and Design	76	24	**320**
Camera	71	29	**571**
Costume and Wardrobe	82	18	**97**
Library and Archives	76	24	**93**
Lighting	61	39	**108**
Make Up and Hairdressing	92	8	**123**
Post Production	75	25	**490**
Sound	73	27	**314**
Special Physical Effects	87	13	**36**
Runner	51	49	**59**
All Other Occupational Groups	60	40	**925**
Total	**71**	**29**	**6,885**

NB: Base is all respondents (6,885).

Appendix 2 shows in which other occupational groups, respondents working across more than one also reported working during the twelve months preceding the survey. There are some occupations with relatively high levels of crossover. In particular:

- More than two fifths (42%) of respondents employed within the producing occupational group at the time of the survey also worked in production.
- There is a high degree of crossover between journalism and sport, radio broadcasting and TV broadcasting. Of those who were employed within journalism and sport at the

time of the survey, almost two fifths (39%) had also spent time working in TV broadcasting and more than a third (35%) had worked in radio broadcasting.

- There is a high degree of crossover between interactive media, animation, and art and design occupations. Of those in interactive media occupations at the time of the survey around a third (30%) had also worked in animation and art and design (36%).

- Almost a third (31%) working in programme distribution at the time of the survey also reported working in transmission and the same number (31%) reported working in studio operations.

3.3 GENDER

Overall representation of women in the workforce has remained at 38%, exactly the same level as in 2003. This compares with representation of 46% in the whole UK economy (Labour Force Survey, Autumn 2005).

Table 3.3.1 Gender of the Workforce

	Audio visual industries workforce		UK economy
	%	(n)	%
Male	62	88,200	54
Female	38	54,000	46
Total	**100**	**142,200**	**100**

NB: Base is all audio visual industries in scope to this survey excluding people working in the transmission sector (2,100 people) and freelancers available to the workforce but not employed at the time of the Census (50,000 people).
Source: 2004 Skillset Employment Census and Labour Force Survey, Autumn 2005.

Table 3.3.2 shows the percentages of women in each sector. Only two sectors comprise at least half or more women: broadcast TV (50%) and cable and satellite TV (57%). Women make up less than half in all other sectors. Representation is lowest in the computer games sector (8%), but post production, studio and equipment hire, web and internet and offline multimedia, commercials and corporate production all employ less than one third women.

Table 3.3.2 Gender of the Workforce in Each Sector

	Male %	Female %	Total employed (n)
Broadcast TV	50	50	23,700
Cable and Satellite TV	43	57	6,100
Independent Production	57	43	14,900
Radio	52	48	22,200
Animation	56	44	3,000
Post Production	74	26	6,000
Digital Special Effects	n/a	n/a	700
Studio and Equipment Hire	78	22	4,700
Web and Internet and Offline Multimedia	73	27	43,700
Computer Games	92	8	9,400
Commercials	70	30	3,100
Corporate Production	70	30	2,800
Other Areas	65	35	1,900
Total	**62**	**38**	**142,200**

NB: Base is all audio visual industries in scope to this survey excluding people working in the transmission sector (2,100 people) and freelancers available to the workforce but not employed at the time of the Census (50,000 people). Source: 2004 Skillset Employment Census.

3.4 AGE

Nearly half (47%) of respondents were aged under 35 years, almost two fifths were aged between 35 and 49 years and the remaining 15% were 50 years or older. Compared with respondents to the 2003 Skillset Workforce Survey, the workforce is slightly older; two years ago 62% of the workforce was aged less than 35 years and 8% were aged 50 years or older. Rather than a 'real' trend, this may reflect changes in scope and methodology of the survey over time.

The overall workforce remains younger than that of the whole UK economy, just over a third (36%) of whom are aged under 35 years (Labour Force Survey, Autumn 2005). The workforce is also younger than film production crew and performers; just over a third of the film production workforce (34%) are aged under 35 years (Skillset/UK Film Council 2005 Film Production Workforce Survey); just over a third of the performing arts industry are aged under 35 years (35%) (Skillset Performing Arts Industry Survey 2005).

As in 2003, there are more older men in the workforce than there are older women and more younger women than there are younger men; 45% of women in the workforce are aged between 25 and 34 years in comparison with 37% of men, and 18% of men are aged 50 years and over compared with 10% of women. This demographic is mirrored by the film production workforce and is unlike the workforce across the entire UK economy in which the percentage of women and men in each age band is almost identical.

Table 3.4.1 Age of the Workforce by Gender

	2005 survey response			All UK economy		
	All workforce %	Male %	Female %	All workforce %	Male %	Female %
16 – 24	7	7	9	14	14	15
25 – 34	40	37	45	22	22	21
35 – 49	38	39	37	38	37	39
50+	15	18	10	26	27	25
Total	**100**	**100**	**100**	**100**	**100**	**100**
Base	**6,705**	**4,022**	**2,683**	**-**	**-**	**-**

NB: Base is all respondents (6,705).
Source: All UK economy data from Labour Force Survey quarterly supplement Autumn 2005

Table 3.4.2 shows the breakdown of the workforce by age within each sector in scope to this survey. The age of the workforce varies by sector ranging from more than three quarters (76%) of the computer games workforce to 30% in broadcast TV aged under 35 years.

Table 3.4.2 Age of the Workforce in Each Sector

	16-24 %	25-34 %	35-49 %	50+ %	Total %	Base (n)
Broadcast TV	4	26	50	20	**100**	**2,543**
Cable and Satellite TV	7	41	40	13	**100**	**429**
Independent Production	9	35	36	21	**100**	**986**
Radio	7	35	41	17	**100**	**864**
Animation	6	42	33	20	**100**	**91**
Post Production	10	44	32	14	**100**	**372**
Digital Special Effects	9	37	46	9	**100**	**350**
Studio and Equipment Hire	12	25	47	16	**100**	**190**
Web and Internet and Offline Multimedia	7	51	33	9	**100**	**254**
Computer Games	12	64	21	3	**100**	**149**
Commercials	5	36	49	20	**100**	**142**
Corporate Production	9	27	41	23	**100**	**222**
Transmission	3	28	46	22	**100**	**95**
Other Areas	6	25	40	29	**100**	**380**
All responses	**7**	**40**	**38**	**15**	**100**	**6,752**
All UK economy	**14**	**22**	**38**	**26**	**100**	**-**

NB: Base is all respondents (6,752).
Source: All UK economy data from Labour Force Survey quarterly supplement Autumn 2005.

3.5 DISABILITY

Table 3.5.1 shows that 5% of all respondents indicated they had a disability as defined by the Disability Discrimination Act[4] (DDA). This proportion is greater than the figure of 1.3% reported by employers in the 2004 Skillset Employment Census. The discrepancy between these two figures is almost certainly due to the difference between the two approaches to the two different surveys and reflects the methodological difficulty of the Census in collecting such data via employers, who may or may not monitor such information on their workforce.

The percentage of the workforce self-reporting a disability is similar to the percentage across the UK workforce as a whole; according to the Summer 2005 Labour Force Survey Historical Quarterly Supplement, 5% of the workforce across the whole UK economy has a disability as defined by the Disability Discrimination Act. Fewer respondents to this survey reported a disability than those employed within the performing arts industry (8%, Skillset/Equity Performing Arts Industry Survey 2005) but more than those working in film production, of whom just 2% reported a disability (Skillset/UK Film Council 2005 Film Production Workforce Survey).

Responses to this year's survey illustrate a 2% increase since 2003, though this may be due to changes in scope and methodology to include more freelancers; 5% of freelancers reported a disability compared with 4% of employees.

Table 3.5.1 Incidence of Disability

	Response %
Yes	5
No	95
Total	**100**

NB: Base is all respondents (6,782).

Table 3.5.2 shows the nature of the disability indicated by the 5% who reported one. The most common disability reported was 'other' which includes physical or mental conditions such as diabetes, epilepsy, arthritis, asthmas, speech impairments, facial disfigurement etc. and was reported by more than a third (34%). Just under a third (29%) said they have learning disabilities (including dyslexia), 14% are deaf or hearing impaired, just under a tenth said they have mental health disability including serious depression and 3% said they are blind or visually impaired.

[4] 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.

Table 3.5.2 Nature of Disability

	Response %
Deaf or hearing impaired	14
Blind or visually impaired	3
Musco-skeletal (co-ordination/dexterity/mobility)	21
Mental health (includes serious depression)	8
Learning disabilities (includes dyslexia)	29
Other	34
Total	**100**

NB: Base is all respondents with a disability (300) who indicated the nature of the their disability. More than one response possible so column does not add to 100%. Note: 'other' was defined as including physical or mental conditions such as diabetes, epilepsy, arthritis, asthmas, speech impairments, facial disfigurement etc.

3.6 ETHNIC ORIGIN

Respondents to the survey were asked to indicate their ethnic origin. **Table 3.6.1** illustrates that the majority (93%) said they belonged to a white ethnic group and 7% reported they belonged to a black or minority ethnic group (BME). 2% said they belong to an Asian or Asian British, black or black British or an 'Other' ethnic origin, 1% said they are from a mixed ethnic origin and under 1% reported they belong to a Chinese ethnic origin. Employers provide data on the ethnic origin of their workforce for the Skillset Employment Census and in 2004 this approach showed that 7% of the workforce belonged to a BME group, indicating no difference with the self-reporting approach taken in the survey of the workforce. These data compare with 7% of the population of working age across the entire UK (Labour Force Survey Quarterly Supplement Summer 2004).

Table 3.6.1 Ethnic Origin of the Workforce Based throughout the UK

	Audio visual workforce %	All UK economy %
White	93	93
Mixed	1	1
Asian or Asian British	2	3
Black or Black British	2	2
Chinese	0	0
Other	2	1
Total	**100**	**100**
Base	**6,751**	**-**

NB: Base is all respondents (6,751).
Source: All UK economy data from Labour Force Survey quarterly supplement summer 2004.

More than half the workforce is based in London (which will be discussed in more detail later in this section. As a result a more equitable comparator of representation of people from a black or minority ethnic origin is between the audio visual industries' workforce based in London and the rest of the workforce as a whole based in London. Table 3.6.2 shows almost a quarter (24%) of the entire London workforce is made up of people from a black or minority ethnic origin compared with a tenth of the audio visual industries' London workforce.

Table 3.6.2 Ethnic Origin of the Workforce Based in London

	Audio visual workforce %	All UK economy %
White	90	76
Mixed	2	1
Asian or Asian British	3	11
Black or Black British	2	8
Chinese	1	1
Other	3	3
Total	**100**	**100**
Base	**3,197**	**-**

NB: Base is all respondents working in London who indicated their ethnic origin (3,197).
Source: All UK economy data from Labour Force Survey quarterly supplement summer 2004.

Table 3.6.3 shows the ethnic origin of the workforce by age group. As in 2003 there is a clear indication that there are more people from a black or minority ethnic origin in the younger age groups than in the older age groups.

Table 3.6.3 Ethnic Origin and Age of Workforce

	All %	16-24 %	25-34 %	35-49 %	50+ %
White	93	92	92	93	95
Mixed	2	1	2	1	0
Asian or Asian British	3	6	2	2	2
Black or Black British	2	1	1	2	1
Chinese	1	1	0	1	0
Other	3	1	2	2	2
Total	**100**	**100**	**100**	**100**	**100**
Base	**6,648**	**406**	**2,094**	**2,758**	**1,390**

NB: Base is all respondents (6,648).

For further information about the ethnic origin of the workforce within sectors, please refer to the 2004 Skillset Employment Census results at: *www.skillset.org/research*

3.7 MARITAL STATUS

Table 3.7.1 shows the marital status of respondents at the time of the survey. More than a third of respondents were single, almost three fifths (59%) were married or in a long-term relationship, 6% were divorced or separated and less than half a percent were widowed. Fewer people reported they were single, divorced or separated or widowed than in 2003 (41% overall compared with 51% overall).

Table 3.7.1 Marital Status of the Workforce

	2005 survey response %	2003 survey response %
Single	35	44
Divorced or separated	6	6
Widowed	0	1
Married or in a long term relationship	59	49
Total	**100**	**100**
Base	**6,722**	**1,811**

NB: Base is all respondents (6,722 and 1,811).

Table 3.7.2 shows more men working within the audio visual industries are married or in a long term relationship than women - just over two thirds compared with just over half.

More women than men are single, divorced or separated, or widowed (47% compared with 37%). **Table 3.7.2** also shows a strong correlation between marital status and age; just over three quarters (77%) of respondents aged between 16 and 24 years are single, divorced or separated, or widowed compared with just over a quarter (27%) of respondents aged over 50 years.

Table 3.7.2 Marital Status, Gender and Age of the Workforce

	Single, divorced or separated or widowed %	Married or in a long term relationship %	Total %	Base (n)
Gender				
Male	37	63	100	4,000
Female	47	53	100	2,685
Age				
16-24	77	23	100	412
25-34	46	54	100	2,086
35-49	33	67	100	2,748
50+	27	73	100	1,374
All responses	**41**	**59**	**100**	**6,722**

NB: Base is all respondents (6,722).

3.8 FAMILY STATUS

As in 2003 the majority (74%) of the workforce in scope to the survey does not have dependents under the age of 16. This compares with just over three quarters (77%) of the film production workforce (Skillset/UK Film Council 2005 Film Production Workforce Survey).

Table 3.8.1 Number of Dependent Children (under the age of 16)

	2005 survey response %	2003 survey response %
None	74	78
One	13	10
Two	11	9
More than two	3	3
Total	**100**	**100**
Base	**6,734**	**1,789**

NB: Base is all respondents (6,734 and 1,789).

Table 3.8.2 shows the family status of respondents by gender, age and contract type. A higher percentage of men than women have dependents aged under 16 than women (30% compared with 21%). Younger members of the workforce are less likely to have dependents under the age of 16 than the older members with just 1% of respondents aged between 16 and 24 years and 12% of those aged between 25 and 34 years reporting dependents compared with almost half (47%) of those aged between 35 and 49 years and almost a quarter (24%) aged 50 years and older. There is no difference in contract type with just over a quarter (26%) of both employees and freelancers saying they have dependents aged under 16 years.

Table 3.8.2 Family Status by Gender, Age and Contract Type

	Have dependents aged under 16 years %	**Base (n)**
Gender		
Male	30	**3,998**
Female	21	**2,694**
Age		
16-24	1	**406**
25-34	12	**2,099**
35-49	47	**2,770**
50+	24	**1,360**
Contract type		
Employee	26	**3,226**
Freelance	26	**3,496**
All responses (n)	**26**	**6,734**

NB: Base is all respondents (6,734).

Looking at the percentage of the workforce with dependents within each sector, **Table 3.8.3** shows those sectors with the highest representation of the workforce aged between 35 and 49 years (as shown in **Table 3.4.2**) are also more likely to have dependents aged under 16 years.

Table 3.8.3 Family Status of the Workforce in Each Sector

	Have dependent children %	**Base (n)**
Broadcast TV	34	**2,544**
Cable and Satellite TV	20	**429**
Independent Production	24	**979**
Radio	29	**856**
Animation	19	**89**
Post Production	29	**376**
Digital Special Effects	26	**35**
Studio and Equipment Hire	27	**185**
Web and Internet and Offline Multimedia	24	**255**
Computer Games	17	**149**
Commercials	29	**141**
Corporate Production	32	**219**
Transmission	30	**94**
Other Areas	27	**383**
Total	**26**	**6,734**

NB: Base is all respondents (6,734).

3.9 LOCATION WORK AND LIVE

Table 3.9.1 shows the vast majority of the audio visual industries' workforce work in England (91%) with 4% based in Wales, 4% based in Scotland and 1% based in Northern Ireland. Just over half are based in London, 15% work in the South East and between 3% and 5% work within each of the remaining English regions.

The vast majority of the workforce work and reside in the same nation or English region.

Table 3.9.1 Nation or English Region in which Respondents Work and Live

	Work location of the workforce[5] %	Residence of the workforce %
Wales	4	4
Scotland	4	6
Northern Ireland	1	2
England	91	88
London	52	45
South East	15	14
South West	4	6
West Midlands	3	5
East Midlands	3	3
North East	3	3
Yorkshire and the Humber	3	6
East	3	2
North West	5	4
Total	**100**	**100**
Base (n)	**-**	**6,770**

NB: Base of the work location of the workforce is all audio visual industries in scope to the 2004 Skillset Employment Census excluding people working in the transmission sector (2,100 people) and freelancers available to the workforce but not employed at the time of the Census (50,000 people).Base of residence of the workforce is all respondents (6,770).
Source: The work location of the workforce is taken from the 2004 Skillset Employment Census.

For further information on the distribution of the workforce within the nations and regions, please refer to the results of the 2004 Skillset Employment Census by going to *www.skillset.org/research*.

Minor differences are evident from comparisons with responses from this year's and the 2003 survey in terms of the nation and English region in which the workforce live and between the 2004 and 2002 Census surveys in terms of where they work. There has been a marginal increase in the percentage of the workforce who are based in London than in previous years (52% in 2004 compared with 47% in 2002) while slightly fewer are working in Scotland, Northern Ireland and Wales (9% compared with 11%). There is a marked difference however in terms of the residence of the workforce with more than two fifths (45%) now residing in London compared with just over a third (36%) in 2003. The fieldwork for the 2005 survey and the most recent employment Census took place before some of the downsizing and redeployment of the BBC workforce and it will be instructive to see if this trend continues over time from future surveys, after these changes come into effect.

[5] Source: Skillset Employment Census 2004.

Table 3.9.2 Nation or English Region in which Respondents Work and Live (2005 Compared with 2003)

	Work location of the workforce in 2002[6] %	Residence of the workforce in 2003 %	Work location of the workforce in 2004[7] %	Residence of the workforce in 2005 %
London	47	36	52	45
South East	15	16	15	14
Other English Regions	27	29	24	29
Scotland	6	9	4	6
Other UK Nations (Wales/NI)	5	10	5	6
Total	**100**	**100**	**100**	**100**
Base (n)	**-**	**1,815**	**-**	**6,770**

NB: Base of the work location of the workforce is all audio visual industries in scope to the 2004 Skillset Employment Census excluding people working in the transmission sector (2,100 people) and freelancers available to the workforce but not employed at the time of the Census (50,000 people). Base of residence of the workforce is all respondents (6,770 and 1,815).
Source: the work location of the workforce is taken from the 2004 Skillset Employment Census.

More than half (58%) of the workforce overall had ever needed to stay away from home overnight to do their current or most recent job, but substantially more in Wales, Scotland and Northern Ireland than in England.

[6] Source: Skillset Employment Census 2002.

[7] Source: Skillset Employment Census 2004.

Table 3.9.3 Percentage Staying Away From Home Overnight by Nation and English Region of Residence

	Stayed away from home overnight to do their job %	Base (n)
Wales	66	**333**
Scotland	61	**398**
Northern Ireland	86	**108**
England	57	**5,617**
London	56	**2,872**
South East	61	**951**
South West	55	**447**
West Midlands	56	**275**
East Midlands	66	**140**
North East	50	**167**
Yorkshire and The Humber	49	**311**
East	64	**149**
North West	66	**305**
All responses	**58**	**6,456**

NB: Base is all respondents (6,456).

More men than women reported needing to stay away from home overnight to do their job (61% compared with 55%), and more respondents with dependents aged 16 and under than without (67% compared with 55%). This may be a secondary effect of more men having dependents aged 16 years and under.

Table 3.9.4 Percentage Staying Away From Home Overnight by Gender and Family Status

	Stayed away from home overnight to do their job %	Base (n)
Gender		
Male	61	**3,888**
Female	55	**2,608**
Family Status		
No dependents aged 16 and under	55	**4,528**
One or more dependent aged 16 and under	67	**1,789**
All responses	**58**	**6,456**

NB: Base is all respondents (6,496, 6,317 and 6,456).

PART FOUR WORKING PATTERNS AND CAREER DEVELOPMENT

4.1 INTRODUCTION

In this section of the report detailed information will be provided on the working patterns of the workforce, in particular the following areas:

- Contract Type
- Year of Entry into the Industry
- How Respondents Heard About their First Job
- How Respondents Heard About their Current or Most Recent Job
- Time Spent Working in the Audio Visual Industries
- Salary
- Unpaid Work
- Careers Advice

4.2 CONTRACT TYPE

Survey respondents were asked to indicate on what basis they were employed at the time of the survey. **Table 4.2.1** shows that seven in ten were employed on permanent contracts (365 days or longer), with the remainder working on freelance contracts (less than 365 days, 19%), running their own company (8%) and 2% working on a voluntary and unpaid basis or in some other way. These figures fall broadly in line with the results of the 2004 Skillset Employment Census, which reports 78% of the workforce to be employed on a permanent basis. In scope to the current survey are all members of the workforce both working and available to work but not actually employed at the time of the survey, whereas the latter are excluded from the Census, which explains the slight discrepancy.

Table 4.2.1 Contract Type

	Responses %
Permanent or long-term contract of 365 days or longer	71
Freelance or short-term contract of less than 365 days	19
Running own company, sole trader	8
Voluntary, unpaid basis	1
Other	1
Total	**100**
Base (n)	**6,885**

NB: Base is all respondents (6,885).

Table 4.2.2 shows the contract type of respondents by gender, age and disability.

Slightly more women than men were employed on permanent or long-term contracts at the time of the survey (74% compared with 69%). More men than women were working on each of the different types of freelance bases apart from on a voluntary, unpaid basis, which was reported by 1% of men compared with 2% of women.

Contract type did not vary by ethnic origin.

Younger respondents were more likely to be employed on a permanent basis than older respondents; almost four fifths (79%) of respondents aged between 25 and 34 years compared with just over half (54%) of these aged 50 years or over. The most common basis of freelance employment for each age bracket is short-term contracts. However 15% of those aged 50 years and over were operating as sole traders at the time of the survey and 5% of respondents aged between 16 and 24 years were working on a voluntary or unpaid basis. This outcome is related to sector. For example there are more young people employed within the interactive and offline multimedia, and computer games sectors as shown in **Table 3.4.2** and as shown in **Table 4.2.3** more people employed in these sectors are employed on a permanent basis.

There is very little difference between those with and without a disability in terms of type of contract. Slightly fewer with a disability than without were employed on a short-term contract (16% compared with 19%) and slightly more with a disability than without were employed on a voluntary or unpaid basis (3% compared with 1%).

Table 4.2.2 Contract Type by Gender, Age and Disability

	Perm. or long-term contract (employee) %	Freelance or short-term contract %	Sole Trader %	Voluntary, unpaid basis %	Other %	**Total** %	**Base** **(n)**
Gender							
Men	69	20	10	1	1	**100**	**4,079**
Women	74	17	6	2	1	**100**	**2,735**
Ethnic Origin							
White	72	19	8	1	1	**100**	**6,289**
Black or minority ethnic	74	20	4	1	1	**100**	**462**
Age							
16 – 24	66	24	5	5	1	**100**	**417**
25 – 34	79	16	5	1	1	**100**	**2,126**
35 – 49	70	19	10	1	0	**100**	**2,805**
50+	54	26	15	2	2	**100**	**1,404**
Disability							
Has disability	73	16	8	3	0	**100**	**321**
No disability	71	19	8	1	1	**100**	**6,461**
All responses	**71**	**19**	**8**	**1**	**1**	**100**	**6,782**

NB: Base is all respondents (6,814, 6,751, 6,752, 6,782 and 6,782).

Table 4.2.3 shows the contract type of respondents by the sector in which they were employed at the time of the survey. The figures largely reflect those reported in the 2004 Skillset Employment Census, but with generally higher levels of freelancing reported here. This is because the snapshot methodology employed by the Census counts only freelancers working on the day of the survey whereas the current survey includes the wider workforce. As reported by the Census, levels of freelancing are highest in commercials (72%), animation (50%) and independent production (48%) and lowest in web and internet and offline multimedia (8%), and computer games (9%).

Table 4.2.3 Contract Type by Sector

	Perm. or long-term contract (employee) %	Freelance or short-term contract %	Sole Trader %	Voluntary, unpaid basis %	Other %	**Total** %	**Base** (n)
Broadcast TV	79	16	4	0	1	**100**	**2,586**
Cable and Satellite TV	76	19	5	1	0	**100**	**435**
Independent Production	38	48	13	1	0	**100**	**1,002**
Radio	76	15	4	4	1	**100**	**880**
Animation	28	50	19	0	3	**100**	**92**
Post Production	75	16	8	0	0	**100**	**381**
Digital Special Effects	34	51	14	0	0	**100**	**35**
Studio and Equipment Hire	68	23	8	1	1	**100**	**192**
Web and Internet and Offline Multimedia	81	8	10	1	0	**100**	**261**
Computer Games	85	9	4	0	2	**100**	**151**
Commercials	9	72	15	1	2	**100**	**143**
Corporate Production	22	44	33	0	1	**100**	**231**
Transmission	94	5	1	0	0	**100**	**96**
Other Areas	68	16	11	3	2	**100**	**400**
All responses	**71**	**19**	**8**	**1**	**1**	**100**	**6,885**

NB: Base is all respondents (6,885).

Table 4.2.4 shows the basis upon which respondents were employed within each occupational group. Again, the results are broadly in line with the 2004 Skillset Employment Census: the highest representation of freelancers was in make up and hairdressing (85%), special physical effects (69%), costume and wardrobe (67%) and camera (49%) occupations and the lowest was in library and archives (4%), journalism and sport (5%), transmission (4%), broadcast engineering (5%), TV broadcasting (6%) and programme distribution (6%) occupations.

Table 4.2.4 Type of Contract by Occupational Group

	Perm. or long-term contract (employee) %	Freelance or short-term contract %	Sole Trader %	Voluntary, unpaid basis %	Other %	**Total %**	**Base (n)**
Producing	64	21	13	1	1	**100**	**509**
Production	52	34	13	1	1	**100**	**1,294**
Journalism and Sport	94	5	1	0	0	**100**	**350**
Radio Broadcasting	71	17	4	6	2	**100**	**341**
TV Broadcasting	91	6	3	0	0	**100**	**442**
Programme Distribution	94	6	0	0	0	**100**	**18**
Transmission	95	4	0	0	0	**100**	**82**
Broadcast Engineering	90	5	4	1	0	**100**	**280**
Studio Operations	86	7	4	3	0	**100**	**135**
Interactive Media	84	7	9	0	0	**100**	**203**
Animation	50	37	12	0	1	**100**	**95**
Art and Design	57	30	10	1	2	**100**	**320**
Camera	36	49	14	0	0	**100**	**572**
Costume and Wardrobe	22	67	5	2	4	**100**	**97**
Library and Archives	94	4	2	0	1	**100**	**93**
Lighting	37	42	20	0	0	**100**	**108**
Make Up and Hairdressing	4	85	8	3	0	**100**	**123**
Post Production	73	20	7	0	0	**100**	**490**
Sound	50	37	13	0	0	**100**	**314**
Special Physical Effects	4	69	24	0	3	**100**	**36**
Runner	47	32	2	8	12	**100**	**59**
All Other Occupational Groups	75	14	9	1	1	**100**	**925**
All responses	**71**	**19**	**8**	**1**	**1**	**100**	**6,885**

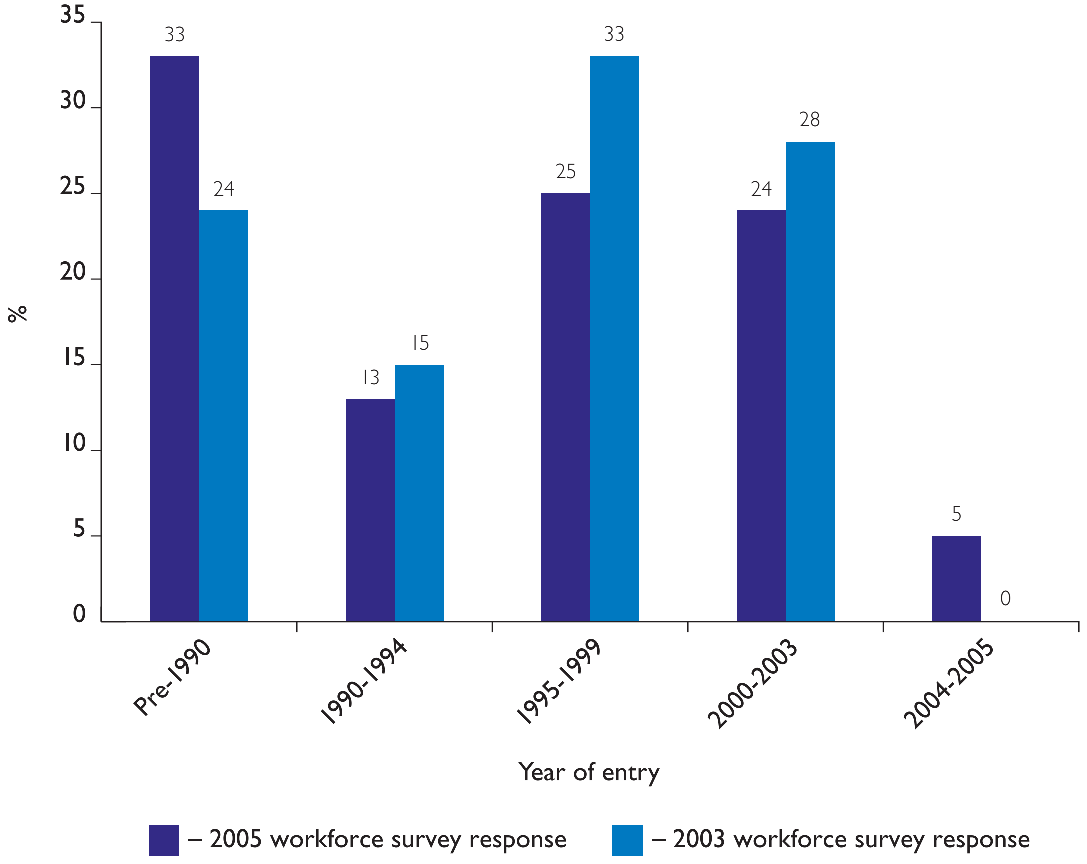
NB: Base is all respondents (6,885).

Throughout the remaining sections of the report respondents are grouped into two types of contract: 'employees' are respondents on permanent or long-term contracts and 'freelancers' are any respondents indicating freelance or short-term contracts, sole traders, voluntary or unpaid work and other contract types.

4.3 YEAR OF ENTRY INTO THE INDUSTRY

Almost a third (29%) of the workforce surveyed in 2005 entered the audio visual industries after 1999 which is almost the same proportion of the workforce surveyed in 2003 (28%). 5% of the workforce in 2005 however had started their first job in the audio visual industries since the 2003 survey was carried out. More of the workforce surveyed in 2005 had entered the audio visual industries before 1990 than those surveyed in 2003 (33% compared with 24%). This may be related to the changes in scope and methodology of the survey.; almost half (45%) of freelancers began working in the industry pre-1990 compared with three in ten (28%) employees as shown in **Figure 4.3.1**.

Figure 4.3.1 Year of Entry



NB: Base is all respondents (6,596 and 1,792).

Table 4.3.1 shows the year of entry into the audio visual industries by sector. Around half the respondents working in more 'traditional' sectors such as broadcast TV, commercials and corporate production began working in the industry before 1990 (51%, 47% and 48%). Fewer respondents working in 'newer' sectors entered before 1990 for example just under a fifth (17%) of respondents employed in the web and internet and offline multimedia, and under a tenth (8%) of those employed in computer games. Respondents from these 'newer' industries entered the audio visual industries more recently with more than two fifths reporting they had begun working in the industry since 2000 (44% and 45%).

Table 4.3.1 Year of Entry by Main Sector

	Before 1990 %	1990-1994 %	1995-1999 %	2000-2003 %	2004-2005 %	Total %	Base (n)
Broadcast TV	51	15	20	12	2	**100**	**2,517**
Cable and Satellite TV	25	18	28	26	3	**100**	**421**
Independent Production	38	16	22	19	5	**100**	**962**
Radio	39	14	22	20	5	**100**	**843**
Animation	39	12	27	14	8	**100**	**89**
Post Production	39	10	25	21	5	**100**	**367**
Digital Special Effects	26	17	29	26	3	**100**	**35**
Studio and Equipment Hire	47	13	19	11	11	**100**	**183**
Web and Internet and Offline Multimedia	17	10	30	38	6	**100**	**250**
Computer Games	8	14	33	30	15	**100**	**138**
Commercials	47	16	18	18	1	**100**	**141**
Corporate Production	48	10	21	17	4	**100**	**216**
Transmission	53	5	27	14	1	**100**	**94**
Other Areas	41	11	21	24	4	**100**	**340**
All responses	**33**	**13**	**25**	**24**	**5**	**100**	**6,596**

NB: Base is all respondents (6,596).

Table 4.3.2 shows the reported year of entry into the audio visual industries by gender. Almost two fifths (38%) of men said they began working in the industry before 1990 compared with just under a quarter (24%) of women. More female than male respondents reported entering the industry during each time band from 1990 onwards.

Table 4.3.2 Year of Entry by Gender

	Before 1990 %	1990-1994 %	1995-1999 %	2000-2003 %	2004-2005 %	Total %	Base (n)
Male	38	12	23	21	5	**100**	**3,915**
Female	24	14	28	28	6	**100**	**2,625**
All responses	**33**	**13**	**25**	**24**	**5**	**100**	**6,540**

NB: Base is all respondents (6,540).

As would be expected, the age profile of newer entrants is lower than average: more than a third (36%) aged between 16 and 24 years reporting entry since 2004 compared with 1% of the workforce aged 50 years and over. The situation is reversed at the other end of the spectrum with 95% of respondents aged 50 or over entering the industry before 2000 compared with just over a tenth (11%) of those aged between 16 and 24 years.

Table 4.3.3 Year of Entry by Age

	Before 1990 %	1990-1994 %	1995-1999 %	2000-2003 %	2004-2005 %	Total %	Base (n)
16-24	0	0	11	54	36	**100**	**400**
25-34	2	11	43	39	6	**100**	**2,029**
35-49	51	20	18	10	1	**100**	**2,704**
50+	87	3	5	5	1	**100**	**1,356**
All responses	**33**	**13**	**25**	**24**	**5**	**100**	**6,489**

NB: Base is all respondents (6,489).

Table 4.3.4 shows the year respondents entered the industry by ethnic origin. Two fifths of respondents from a black or minority ethnic origin began working in the industry after 1999 compared with just over a quarter (28%) of white respondents. This may be related to people from a black or minority ethnic origin tending to be younger than white respondents, as shown in **Table 3.6.3**.

Table 4.3.4 Year of Entry by Ethnic Origin

	Before 1990 %	1990-1994 %	1995-1999 %	2000-2003 %	2004-2005 %	Total %	Base (n)
White	34	12	25	23	5	**100**	**6,060**
Black or minority ethnic	17	19	25	34	6	**100**	**423**
All responses	**33**	**13**	**25**	**24**	**5**	**100**	**6,483**

NB: Base is all respondents (6,483).

4.4 HOW RESPONDENTS HEARD ABOUT THEIR FIRST JOB

Respondents were asked to indicate how they heard about their first job within the audio visual industries. **Table 4.4.1** shows there has been very little change in the mode of access to the industry since the last survey in 2003. A slightly higher percentage of respondents to the 2005 survey than to the 2003 survey said they heard about their first job via an advertisement (30% compared with 28%) and slightly fewer said they heard directly from an employer (12% compared with 15%). As in 2003, the majority however reported entering the industry via less formal routes such as via a friend or relative (20% in 2005 and 21% in 2003) and by making contact directly with a company reported by almost a fifth (19%) of respondents to both the 2005 and 2003 survey.

Table 4.4.1 How Heard About First Job

	2005 workforce survey response %	2003 workforce survey response %
Advertisement	30	28
Directly from an employer	12	15
Made contact with a company	19	19
Through a Trade Union	1	0
From an agency/diarist	5	5
From a friend/relative	20	21
General word of mouth	7	6
From careers service/adviser	3	3
From a training/education organisation	5	4
Other	5	5
Base (n)	**6,596**	**1,792**

NB: Base is all respondents (6,596 and 1,792). More than one response possible so columns do not add to 100%.

Table 4.4.2 shows the primary trends to emerge over time in how respondents heard about their first job. More recent entrants used an agency or diary service or heard about the job directly from an employer, while fewer recent entrants responded to an advertisement or made direct contact with a company.

Table 4.4.2 How Heard About First Job by Year of Entry into the Industry

	Advertisement	Directly from an employer	Made contact with a company	Trade union	Agency or diary service	Friend or relative	Word of mouth	Careers service	Training/education organisation	Other	**Base**
	%	%	%	%	%	%	%	%	%	%	(n)
Pre-1990	35	11	22	1	2	17	7	6	3	3	**2,901**
1990-1994	25	12	19	0	3	24	10	2	7	5	**905**
1995-1999	28	12	20	0	8	20	8	1	4	4	**1,429**
2000-2003	32	13	15	0	7	21	6	2	5	4	**1,089**
2004-2005	23	15	10	0	11	20	10	3	7	14	**228**
All responses	**31**	**12**	**19**	**1**	**6**	**20**	**7**	**3**	**5**	**4**	**6,552**

NB: Base is all respondents (6,552). More than one response possible so rows do not add to 100%.

Table 4.4.3 shows distinct variations in how respondents in each sector heard about their first job. Around one third of those working in broadcast TV (37%), web and internet and offline multimedia (35%), and radio (31%) heard about their first job in the industry via an advertisement. In contrast more than nine in ten (91%) respondents working in commercials said they heard of their first job via less formal channels such as making contact directly with the company, which was reported by just under a third (29%). This difference in entry routes correspond with the use sectors make of freelancers (**see Table 4.2.3**).

Table 4.4.3 How Heard About First Job by Sector and Contract Type

	Advertisement	Directly from an employer	Made contact with a company	Trade union	Agency or diary service	Friend or relative	Word of mouth	Careers service	Training/education organisation	Other	**Base**
	%	%	%	%	%	%	%	%	%	%	(n)
Sector											
Broadcast TV	37	11	18	1	6	19	5	3	4	3	**2,570**
Cable and Satellite TV	28	11	20	1	7	25	8	2	5	4	**432**
Independent Production	17	15	28	1	5	24	8	2	5	4	**992**
Radio	31	14	21	0	14	18	7	4	4	5	**867**
Animation	14	11	39	0	1	28	11	1	6	3	**89**
Post Production	28	10	16	1	3	30	6	3	8	4	**376**
Digital Special Effects	14	11	29	3	6	20	14	3	6	0	**35**
Studio and Equipment hire	30	11	17	1	4	29	8	3	2	4	**190**
Web and Internet and Offline Multimedia	35	12	16	0	5	17	8	2	5	6	**255**
Computer Games	28	8	12	1	16	21	6	3	5	4	**149**
Commercials	9	13	29	3	10	28	12	1	4	4	**143**
Corporate Production	21	16	19	2	4	20	11	2	7	5	**225**
Transmission	52	7	4	0	3	14	2	14	3	3	**95**
Other Areas	31	16	14	1	4	19	11	4	5	4	**375**
Contract Type											
Employees	35	12	16	0	6	19	6	3	5	4	**3,256**
Freelancers	20	14	26	1	4	24	10	2	5	6	**3,537**
All responses	**30**	**12**	**19**	**1**	**5**	**20**	**7**	**3**	**5**	**5**	**6,793**

NB: Base is all respondents (6,793). More than one response possible so rows do not add to 100%.

Table 4.4.4 shows that there is little difference between male and female respondents in how they entered the industry.

Table 4.4.4 How Heard About First Job by Gender

	Advertisement	Directly from an employer	Made contact with a company	Trade union	Agency or diary service	Friend or relative	Word of mouth	Careers service	Training/education organisation	Other	**Base**
	%	%	%	%	%	%	%	%	%	%	(n)
Male	29	12	18	1	4	22	8	4	5	4	**4,029**
Female	32	12	20	0	8	18	6	2	5	4	**2,710**
All responses	**31**	**12**	**19**	**1**	**5**	**20**	**7**	**3**	**5**	**4**	**6,739**

NB: Base is all respondents (6,739). More than one response possible so columns do not add to 100%.

Table 4.4.5 shows few differences by ethnic origin in route of entry to the industry.

Table 4.4.5 How Heard About First Job by Ethnic Origin

	Advertisement	Directly from an employer	Made contact with a company	Trade union	Agency or diary service	Friend or relative	Word of mouth	Careers service	Training/education organisation	Other	**Base**
	%	%	%	%	%	%	%	%	%	%	(n)
White	31	12	19	1	5	20	7	3	5	5	**6,225**
Black or minority ethnic	31	12	17	0	8	24	6	2	4	4	**456**
All responses	**31**	**12**	**19**	**1**	**5**	**20**	**7**	**3**	**5**	**4**	**6,681**

NB: Base is all respondents (6,681). More than one response possible so columns do not add to 100%.

4.5 HOW RESPONDENTS HEARD ABOUT THEIR CURRENT OR MOST RECENT JOB

Respondents were asked to indicate how they heard about their current or most recent job. **Table 4.5.1** shows just over a quarter (27%) heard via an advertisement with the majority hearing via less formal channels such as directly from an employer, reported by three in ten respondents and from someone they had worked with before, reported by almost a fifth of respondents (18%). Although more respondents also reported less formal channels as the means for getting their first job in the audio visual industries as shown in **Table 4.4.1**, the workforce appear to be using contacts made while working in order to obtain employment following their initial entry into the industry; 27% heard of their current or most recent job via advertisements compared with 30% who obtained their first job in this way, and 30% heard of their current job directly from an employer compared with 12% who obtained their first job in this way.

Table 4.5.1 How Heard About Current or Most Recent Job

	Responses %
Advertisement	27
Directly from an employer	30
Made contact with a company	2
Through a trade union	0
From an agency/diarist	7
From a friend/relative	8
General word of mouth	11
From careers service/adviser	0
From a training/education organisation	1
Internal vacancy or promotion	1
Someone worked with before	18
Project devised or commissioned by respondent	3
Other	3
Base (n)	**6,761**

NB: Base is all respondents (6,761). More than one response possible so column does not add to 100%.

Table 4.5.2 shows how respondents heard about their current or recent job by contract type. Considerably more employees than freelancers heard about their current or most recent job via an advertisement (35% compared with 7%). Freelancers reported less formal routes such as via someone they had worked with before, reported by more than a third (36%) of respondents in comparison with just 1% of employees.

Table 4.5.2 How Heard About Current or Most Recent Job by Contract Type

	Advertisement	Directly from an employer	Made contact with a company	Trade union	Agency or diary service	Friend or relative	Word of mouth	Careers service	Training/education organisation	Internal vacancy or promotion	Someone worked with before	Project Devised or commis-sioned by respondent	Other	**Base**
	%	%	%	%	%	%	%	%	%	%	%	%	%	(n)
Employees	35	29	2	0	7	8	10	0	1	0	12	1	3	**3,245**
Freelancers	7	33	2	0	7	7	16	0	0	1	36	10	3	**3,516**
All responses	**27**	**30**	**2**	**0**	**7**	**8**	**11**	**0**	**1**	**1**	**18**	**3**	**3**	**6,761**

NB: Base is all respondents (6,761). More than one response possible so rows do not add to 100%.

Respondents working in sectors shown to use a high proportion of freelancers in **Table 4.2.3** were more likely to indicate less formal ways of hearing about their current or most recent job. **Table 4.5.3** shows almost half (46%) of respondents working in commercials, and around two fifths working in animation (39%) and corporate production (38%) heard of their current or most recent job through someone they had worked with before.

Table 4.5.3 How Heard About Current or Most Recent Job by Sector

	Advertisement	Directly from an employer	Made contact with a company	Trade union	Agency or diary service	Friend or relative	Word of mouth	Careers service	Training/education organisation	Internal vacancy or promotion	Someone worked with before	Project Devised or commissioned by respondent	Other	**Base**
	%	%	%	%	%	%	%	%	%	%	%	%	%	(n)
Broadcast TV	31	37	1	0	5	6	10	0	1	1	16	2	2	**2,548**
Cable and Satellite TV	30	28	1	0	10	10	11	0	0	0	20	1	1	**429**
Independent Production	10	35	1	1	8	8	12	0	1	1	32	6	2	**993**
Radio	31	33	1	0	4	6	13	0	0	2	13	3	3	**866**
Animation	3	30	2	0	1	7	16	0	1	2	39	6	5	**87**
Post Production	29	28	3	0	5	13	7	0	1	1	24	1	2	**375**
Digital Special Effects	3	37	6	0	3	9	26	0	0	0	26	0	3	**35**
Studio and Equipment Hire	33	21	3	0	5	4	13	0	0	2	24	1	2	**190**
Web and Internet and Offline Multimedia	33	27	1	0	6	9	11	1	1	1	13	4	5	**256**
Computer Games	17	15	4	0	23	1	13	0	1	1	17	4	6	**150**
Commercials	5	37	2	1	13	2	13	0	0	0	46	4	1	**142**
Corporate Production	9	33	1	0	5	6	17	1	0	0	38	8	4	**219**
Transmission	46	25	0	0	1	4	7	0	3	3	12	0	4	**95**
Other Areas	35	25	1	0	6	9	13	0	1	1	18	4	3	**376**
All responses	**27**	**30**	**2**	**0**	**7**	**8**	**11**	**0**	**1**	**1**	**18**	**3**	**3**	**6,761**

NB: Base is all respondents (6,761). More than one response possible so rows do not add to 100%.

Similarly to gaining first employment in the industry, **Table 4.5.4** shows that fewer male than female respondents said they had responded to an advertisement to secure their current or most recent job (26% compared with 30%). More male than female respondents (20% compared with 17%) reported hearing about their current or most recent job through someone they had worked with before, but more female than male respondents (32% compared with 29%) said they heard directly from an employer.

Table 4.5.4 How Heard About Current or Most Recent Job by Gender

	Advertisement	Directly from an employer	Made contact with a company	Trade union	Agency or diary service	Friend or relative	Word of mouth	Careers service	Training/education organisation	Internal vacancy or promotion	Someone worked with before	Project Devised or commis-sioned by respondent	Other	**Base**
	%	%	%	%	%	%	%	%	%	%	%	%	%	(n)
Male	26	29	1	0	7	8	12	0	1	1	20	4	3	**4,011**
Female	30	32	2	0	6	8	11	0	1	2	17	2	3	**2,695**
All responses	**27**	**30**	**2**	**0**	**7**	**8**	**11**	**0**	**1**	**1**	**18**	**3**	**3**	**6,761**

NB: Base is all respondents (6,761). More than one response possible so rows do not add to 100%.

Table 4.5.5 shows how respondents heard about their current or most recent job in the industry by ethnic origin. As with their first job, more respondents from a black or minority ethnic origin than white respondents (36% compared with 27%) reported hearing about their current or most recent job via an advertisement and fewer reported less formal channels.

Table 4.5.5 How Heard About Current or Most Recent Job by Ethnic Origin

	Advertisement	Directly from an employer	Made contact with a company	Trade union	Agency or diary service	Friend or relative	Word of mouth	Careers service	Training/education organisation	Internal vacancy or promotion	Someone worked with before	Project Devised or commis-sioned by respondent	Other	**Base**
	%	%	%	%	%	%	%	%	%	%	%	%	%	(n)
White	27	31	2	0	7	8	12	0	1	1	18	3	3	**6,188**
Black or minority ethnic	36	26	1	0	10	8	6	0	1	1	18	4	4	**458**
All responses	**27**	**30**	**2**	**0**	**7**	**8**	**11**	**0**	**1**	**1**	**18**	**3**	**3**	**6,646**

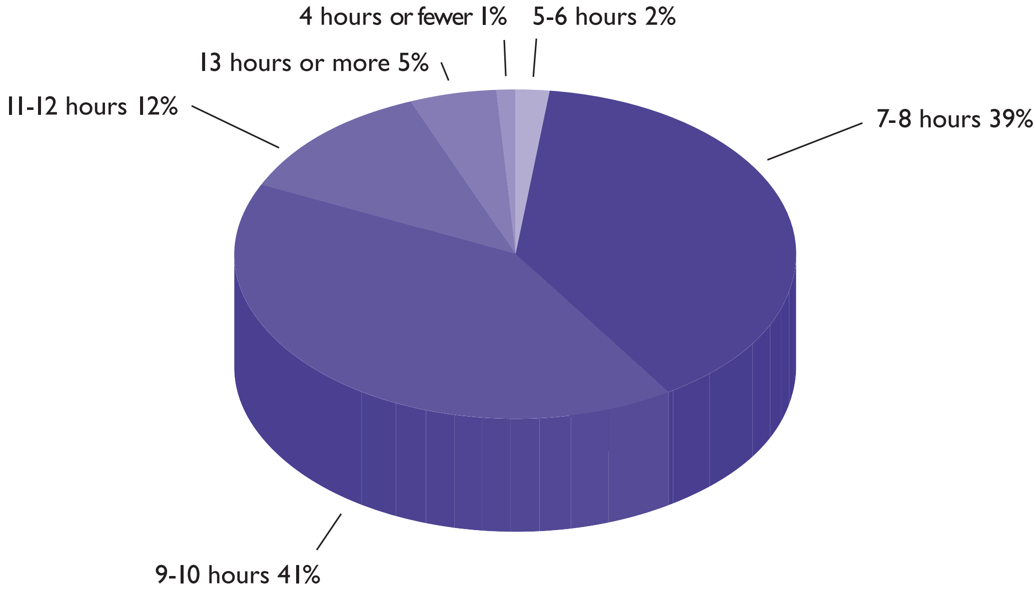
NB: Base is all respondents (6,646). More than one response possible so rows do not add to 100%.

4.6 TIME SPENT WORKING IN THE AUDIO VISUAL INDUSTRIES

Respondents were asked to indicate how many hours they worked on an average day in their current or most recent employment.

On average respondents worked 9.3 hours a day. **Figure 4.6.1** illustrates that around two fifths (39%) worked between seven and eight hours almost three fifths (58%) worked more than eight hours on an average day.

Figure 4.6.1 Number of Hours Worked on an Average Day



NB: Base is all respondents (6,159).

Table 4.6.1 shows the average working day by sector. The longest working day on average was experienced by respondents working in the commercials sector (mean of 11.1 hours) and 15% in this sector worked thirteen hours or more on average. Those working in web and internet and offline multimedia, radio and computer games worked the shortest average day of all the sectors (means of 8.8, 8.7 and 8.6 hours).

Table 4.6.1 Hours Worked on an Average Day by Sector

	Mean number of hours	4 hours or fewer	5-6 hours	7-8 hours	9-10 hours	11-12 hours	13 hours or more	Total	Base
	(n)	%	%	%	%	%	%	%	(n)
Broadcast TV	9.9	1	1	33	41	18	6	100	**2,335**
Cable and Satellite TV	9.7	0	0	28	50	17	4	100	**396**
Independent Production	10.1	0	2	21	45	21	10	100	**926**
Radio	8.7	3	4	44	38	9	2	100	**762**
Animation	9.1	4	3	43	37	9	5	100	**79**
Post Production	9.7	0	1	24	53	20	3	100	**342**
Digital Special Effects	9.6	3	0	30	39	15	12	100	**33**
Studio and Equipment Hire	10.1	0	2	23	45	21	10	100	**178**
Web and Internet and Offline Multimedia	8.8	0	3	51	39	5	3	100	**227**
Computer Games	8.6	1	0	52	43	4	1	100	**145**
Commercials	11.1	2	1	12	35	35	15	100	**130**
Corporate Production	10.0	1	2	23	49	18	7	100	**195**
Transmission	9.1	0	0	47	35	14	4	100	**78**
Other Areas	9.4	2	3	46	25	15	8	100	**333**
All responses	**9.3**	**1**	**2**	**39**	**41**	**12**	**5**	**100**	**6,159**

NB: Base is all respondents (6,159).

The mean number of hours worked during an average day varied by occupation. More than 11 hours on average per day were worked by respondents working in make up and hairdressing (12.7 hours), costume and wardrobe (11.7 hours) and camera (11.1) roles. In addition, around two fifths of costume and wardrobe (41%) and make up and hairdressing (38%) reported working 13 hours or more during an average day. The shortest working day on average was 7.3 hours reported in programme distribution, closely followed by radio broadcasting respondents whose average working day was 8.3 hours.

Table 4.6.2 Hours Worked on an Average Day by Occupation

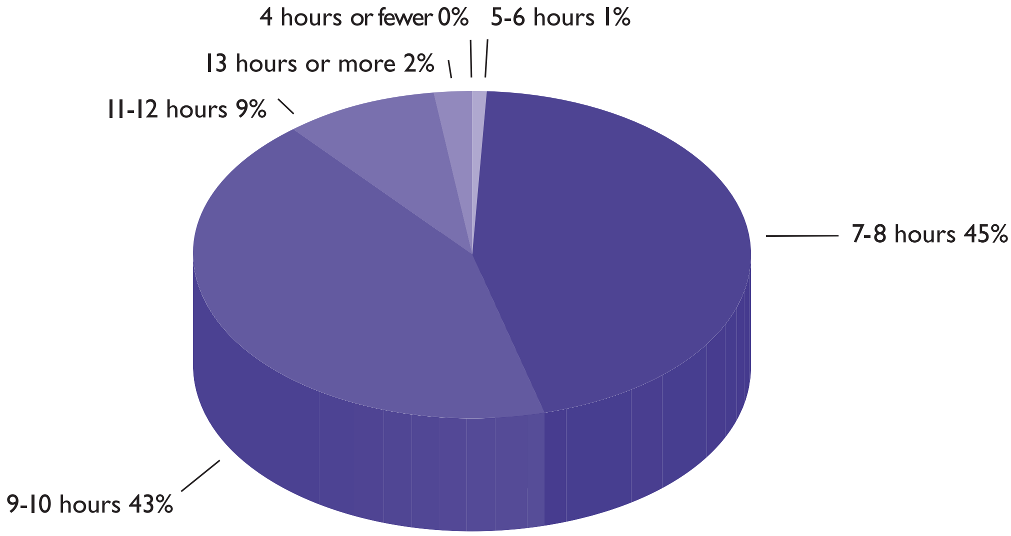
	Mean number of hours	4 hours or fewer	5-6 hours	7-8 hours	9-10 hours	11-12 hours	13 hours or more	Total	Base
	(n)	%	%	%	%	%	%	%	(n)
Producing	9.1	1	0	35	53	8	2	100	**461**
Production	9.6	1	2	29	50	12	6	100	**1,197**
Journalism and Sport	9.2	0	1	38	53	8	1	100	**306**
Radio Broadcasting	8.3	6	7	44	33	9	2	100	**291**
TV Broadcasting	9.4	0	1	42	43	11	3	100	**373**
Programme Distribution	7.3	2	48	28	20	0	1	100	**18**
Transmission	9.4	0	0	43	29	24	4	100	**63**
Broadcast Engineering	9.5	0	1	37	31	29	1	100	**259**
Studio Operations	9.4	1	2	37	40	19	2	100	**121**
Interactive Media	8.7	0	2	53	41	2	1	100	**187**
Animation	8.8	2	0	46	38	9	5	100	**85**
Art and Design	9.9	0	0	45	28	20	7	100	**294**
Camera	11.1	1	2	9	36	39	13	100	**522**
Costume and Wardrobe	11.7	0	2	18	8	30	41	100	**91**
Library and Archives	8.6	2	1	69	21	5	2	100	**82**
Lighting	10.6	1	3	12	36	36	12	100	**96**
Make Up and Hairdressing	12.7	1	2	9	10	40	38	100	**118**
Post Production	9.6	0	0	30	49	16	5	100	**448**
Sound	10.6	0	1	21	39	28	12	100	**288**
Special Physical Effects	9.8	0	25	3	26	35	11	100	**35**
Runner	10.5	0	0	17	48	17	18	100	**54**
All Other Occupational Groups	8.9	1	2	49	35	8	5	100	**770**
All responses	**9.3**	**1**	**2**	**39**	**41**	**12**	**5**	**100**	**6,159**

NB: Base is all respondents (6,159).

Freelancers worked longer hours per day on average than employees (mean of 9.9 hours compared with mean of 9.1 hours). **Figure 4.6.2** illustrates almost nine in ten (88%) employees worked between seven and ten hours during an average day whereas freelance responses were more evenly spread within each of the time bands with a third (33%) working eleven hours or more. More information on the hours worked by freelance respondents is provided in **Section Five** of this report.

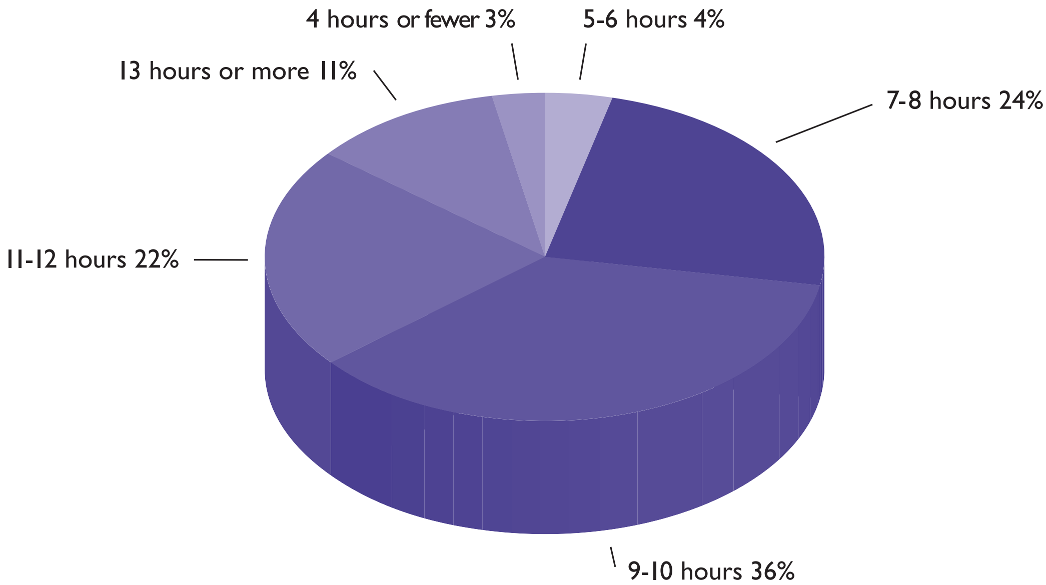
Figure 4.6.2 Hours Worked on an Average Day by Employees and Freelancers

Employees



NB: Base is all employee respondents (2,885).

Freelancers



NB: Base is all freelance respondents (3,274).

Table 4.6.3 shows the average number of hours worked by male and female respondents on an average day in their current or most recent job. On average male respondents worked longer hours than female (mean of 9.5 hours compared with 9.0 hours). In addition, more than three fifths of male respondents (62%) were working more than eight hours on average compared with just over half (53%) of female respondents.

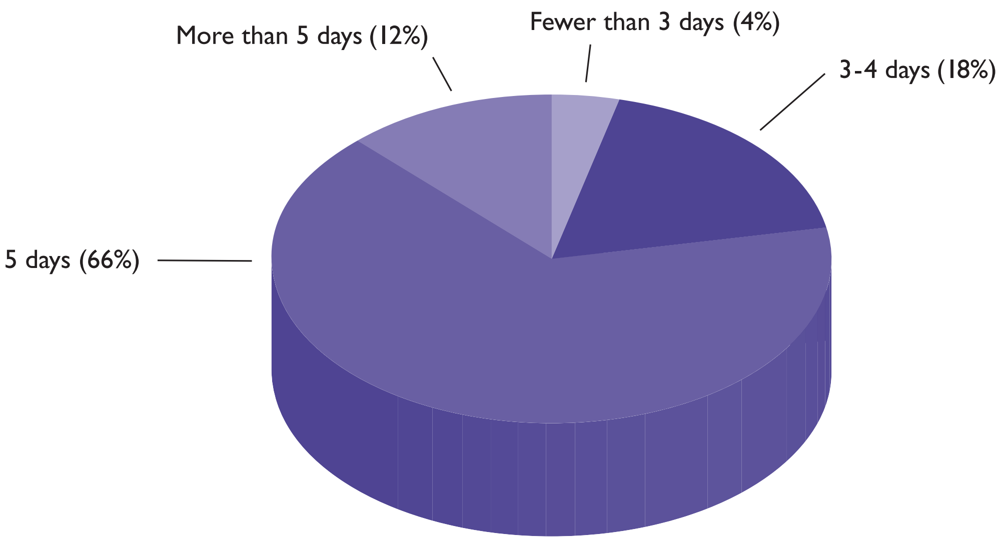
Table 4.6.3 Hours Worked on an Average Day by Gender

	Mean number of hours	4 hours or fewer	5-6 hours	7-8 hours	9-10 hours	11-12 hours	13 hours or more	Total	Base
	(n)	%	%	%	%	%	%	%	(n)
Male	9.5	1	1	37	43	15	4	100	**3,657**
Female	9.0	1	3	43	39	9	5	100	**2,456**
All responses	**9.3**	**1**	**2**	**39**	**41**	**12**	**5**	**100**	**6,159**

NB: Base is all respondents (6,159).

Respondents were also asked to indicate the number of days they worked during an average week in their current or most recent job. **Figure 4.6.3** shows two thirds of respondents worked five days on an average week, very few (4%) worked less than three days and just over a tenth of respondents (12%) worked more than five days during an average week. Overall, an average of 4.8 days per week was worked.

Figure 4.6.3 Days Worked During an Average Week



NB: Base is all respondents (5,735).

Table 4.6.4 shows the average number of days worked by respondents in each sector is around five ranging from a mean of 4.3 within the commercials and corporate production sectors to 5.1 days within computer games. In almost all sectors, the majority of respondents reported working an average 5 day working week. The percentage working more than five days during an average week is highest in independent production (27%) and commercials (23%).

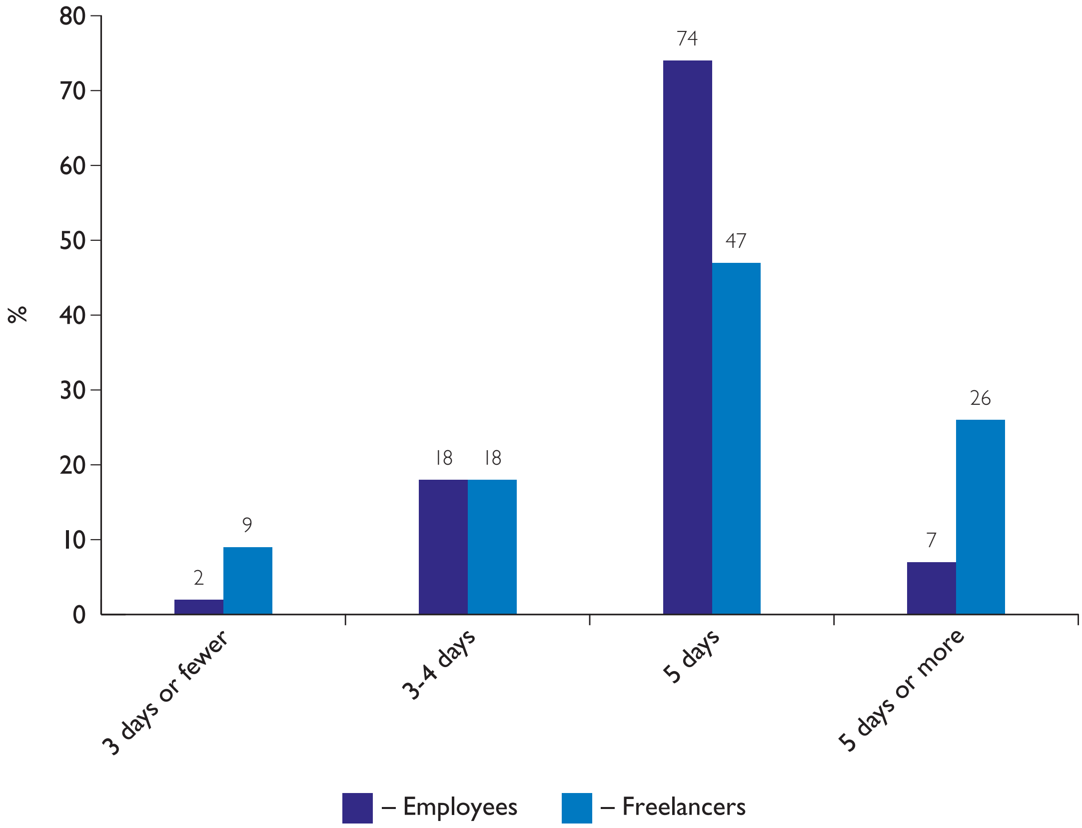
Table 4.6.4 Days Worked During an Average Week by Sector

	Mean number of days per week	3 days or fewer	3-4 days	5 days	5 days or more	Total	Base
	(n)	%	%	%	%	%	(n)
Broadcast TV	4.7	4	22	63	11	100	**2,196**
Cable and Satellite TV	4.7	4	24	59	12	100	**362**
Independent Production	5.0	4	10	59	27	100	**861**
Radio	4.7	5	21	66	9	100	**711**
Animation	4.9	5	9	65	21	100	**77**
Post Production	4.8	1	17	73	9	100	**312**
Digital Special Effects	4.7	7	11	61	21	100	**28**
Studio and Equipment Hire	4.7	8	21	57	14	100	**163**
Web and Internet and Offline Multimedia	4.8	3	19	69	8	100	**217**
Computer Games	5.1	0	1	89	10	100	**142**
Commercials	4.3	18	19	39	23	100	**109**
Corporate Production	4.3	14	26	44	16	100	**177**
Transmission	4.7	0	26	74	0	100	**76**
Other Areas	4.8	6	17	63	14	100	**304**
All responses	**4.8**	**4**	**18**	**66**	**12**	**100**	**5,735**

NB: Base is all respondents (5,735).

Employees report a slightly longer working week on average than freelancers (4.8 days compared with 4.7 days). **Figure 4.6.4** shows that the proportion of employees working an average five day week is far greater than the proportion of freelancers (74% compared with 47%). Freelancers report a wider range of patterns with substantial proportions reporting fewer than three days (9%) and more than five days (26%).

Figure 4.6.4 Days Worked during on an Average Week by Contract Type



NB: Base is all respondents (5,735).

Table 4.6.5 shows the number of days worked during an average week by gender, and shows no marked variation. The average week reported by male respondents is marginally longer than that reported by female respondents (4.8 days compared with 4.7 days) and 13% of male respondents said they worked more than five days on average compared with 10% of women.

Table 4.6.5 Days Worked during on an Average Week by Gender

	Mean number of days	3 days or fewer	3-4 days	5 days	More than 5 days	Total	Base
	(n)	%	%	%	%	%	(n)
Male	4.8	4	18	66	13	100	**3,397**
Female	4.7	4	18	67	10	100	**2,297**
All responses	**4.8**	**4**	**18**	**66**	**12**	**100**	**5,694**

NB: Base is all respondents (5,694).

[8] The joint Skillset/Equity Performing Arts Industry Survey 2005 data is calculated based on total gross income, not solely from audio visual work.

4.7 SALARY

Respondents were asked to indicate their gross income from audio visual work during the most recent financial year. Questionnaire distribution began during April so the most recent financial year is between April 2004 and March 2005. Taking the mid-point of each salary band used in the questionnaire, we can estimate a mean annual gross income for respondents of £32,239. **Table 4.7.1** shows this is slightly higher than the average reported in 2003 of £29,840 (Skillset Workforce Survey 2003) and by those working in the performing arts industry (mean income of £29,169, Skillset/Equity Performing Arts Industry Survey 2005), but less than the average earned by film production crew of £37,902 (Skillset/UK Film Council 2005 Film Production Workforce Survey).

Just under a quarter (23%) of respondents earned less than £20,000 from audio visual work during the financial year preceding the survey, under a third (31%) between £20,000 and £29,999, more than a third (35%) earned between £30,000 and £49,999 and the remaining tenth (11%) earned £50,000 or more. The earning patterns of respondents to the 2005 survey remains largely in line with the income levels reported in the 2003 survey, but differ slightly from those reported by film production crew and the performing arts industry with more respondents in film (33%) earning less than £20,000 and more than £50,000 (25%), and more than half of the performing arts industry earning less than £20,000 and a tenth (12%) earning £75,000 or more (Skillset/ UK Film Council 2005 Film Production Workforce Survey and Skillset/Equity Performing Arts Industry Survey 2005).

Table 4.7.1 Gross Annual Income from Audio Visual Work

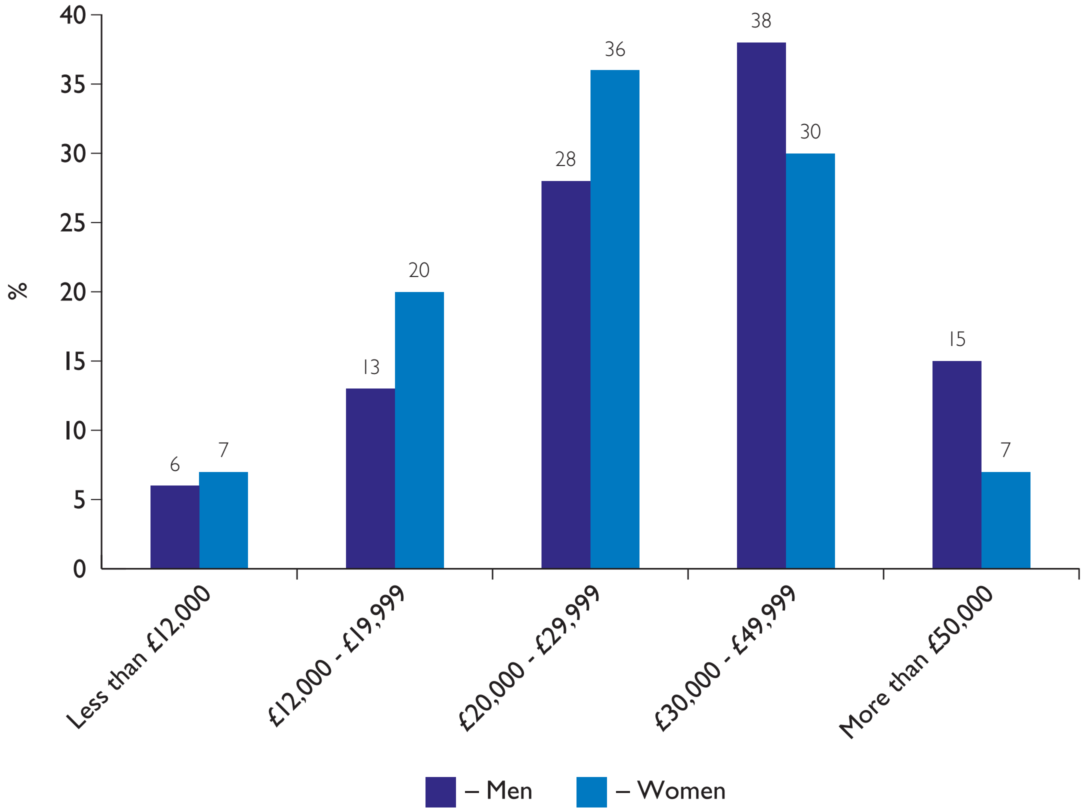
	2005 survey response	2003 survey response	Film production survey response	Performing arts industry response[8]
	%	%	%	%
Less than £6,000	4	2	-	10
£6,000 - £11,999	3	5	-	20
£12,000 - £19,999	16	24	-	22
£20,000 - £29,999	31	33	19	12
£30,000 - £49,999	35	28	33	16
£50,000 - £74,999	8	7	14	7
£75,000 or more	3	3	11	12
Total	**100**	**100**	**100**	**100**
Mean salary (£)	**32,239**	**29,840**	**37,902**	**29,169**
Base (n)	**6,736**	**1,796**	**750**	**6,267**

NB: Base is all respondents (6,736, 1,796, 750 and 6,267).
Source: The film response comes from the Skillset/UK Film Council Film Production Workforce Survey 2005 and due to predefined banding, data cannot be broken down here for salaries under £20,000. The performing arts industry response comes from the Skillset/Equity Performing Arts Industry Survey 2005.

[8] The joint Skillset/Equity Performing Arts Industry Survey 2005 data is calculated based on total gross income, not solely from audio visual work.

Male respondents reported earning more than female respondents on average (£34,420 compared with £29,115). In both cases the average has increased since 2003 (£32,766 earned on average by men and £26,351 earned on average by women). **Figure 4.7.1** illustrates considerable difference between the annual gross income of men and women. More female respondents reported earning less than £20,000 than male (27% compared with 19%) while only 7% of female respondents received £50,000 or more compared with 15% of men. Further analysis has revealed that these differences were not simply a factor of the different age profile of men and women in the sample. In addition, the differences were not solely due to variations in the occupational group representation of men and women. Women's reported earnings were significantly less, even after taking into account these factors.[9]

Figure 4.7.1 Gross Annual Income from Audio Visual Work by Gender



NB: Base is all respondents (3,995 and 2,697).

Table 4.7.2 shows annual gross income varied by ethnic origin, incidence of disability and age of respondents as follows:

- On the whole, white respondents reported earning more than respondents from a black or minority ethnic origin (£32,676 compared with £27,603 on average) with almost half (48%) of white respondents earning £30,000 or more compared with under a third (30%) of respondents from a black or minority ethnic origin. Further analysis has revealed that these differences in annual gross income between respondents

[9] Logistic regression analysis was conducted in order to establish whether apparent differences between annual gross income of men and women were significant or a factor of different age and occupation profiles of the two groups. Using a binary income variable of less than £20,000 and £20,000 or more, the gender difference was statistically significant and women are less than two thirds likely to appear in the higher income group (OR=0.65, 95% confidence interval: 0.64 to 0.67).

from white and black or minority ethnic respondents were statistically significant and not only a factor of the age or occupational profile of the two groups.[10]

- On average, respondents without a disability earned £32,438 compared with £27,512, reported by disabled respondents. Additional analysis confirmed that the difference is statistically significant and not a factor of the age or occupational profile of respondents who reported a disability and those who did not.[11]

- On the whole, earnings increase with age, with average income increasing from £17,372 among 16-24 year olds to £36,446 among those aged 50 years and over.

Table 4.7.2 Gross Annual Income from Audio Visual Work by Ethnic Origin Disability and Age

	Mean	Less than £12,000	£12,000 - £19,999	£20,000 - £29,999	£30,000 - £49,999	More than £50,000	Total	Base
	(£)	%	%	%	%	%	%	(n)
Ethnic Origin								
White	32,676	7	15	31	36	12	**100**	**6,187**
Black or minority ethnic	27,603	10	21	39	23	7	**100**	**452**
Disability								
Has disability	27,512	11	17	36	33	3	**100**	**313**
No disability	32,438	7	16	31	35	12	**100**	**6,351**
Age								
16 – 24	17,372	20	50	26	4	0	**100**	**410**
25 – 34	28,873	4	18	45	28	5	**100**	**2,103**
35 – 49	36,930	5	9	24	46	16	**100**	**2,759**
50+	36,446	12	11	17	39	21	**100**	**1,370**
All responses	**32,239**	**7**	**16**	**31**	**35**	**11**	**100**	**6,736**

NB: Base is all respondents (6,692, 6,642, 6,664 and 6,736).

[10] Logistic regression analysis was conducted in order to establish whether apparent differences between annual gross income of white and black or minority ethnic respondents were significant or a factor of different age and occupation profiles of the two groups. Using a binary income variable of less than £20,000 and £20,000 or more, the ethnic origin difference was statistically significant and black or minority ethnic respondents are less than half as likely to appear in the higher income group (OR=0.5, 95% confidence interval: 0.41 to 0.60).

[11] Logistic regression analysis was conducted in order to establish whether apparent differences between annual gross income of respondents with a disability and those without were explained by the different age and occupation profiles of the two groups. Respondents without a disability are almost two thirds more likely to earn more than 20k than those with a disability (OR=1.6, 95% confidence interval: 1.23 to 1.99).

Gross annual income from audio visual work varied by sector and contract type as follows:

- Average gross annual income reported by sector ranges from £25,983 in animation to over £40,000 in digital special effects (£40,720) and over £35,000 in broadcast TV (£35,902) and transmission (£35,578).

- More than two fifths of respondents working in animation (45%) and corporate production (44%) reported earning less than £20,000 gross during the financial year closest to the survey distribution period. This compares with a tenth of respondents working in digital special effects and transmission.

- Around a third of respondents working in the corporate production sector (33%) and other areas (29%) reported earning more than £30,000 during the previous financial year compared with two thirds of respondents working in the transmission sector.

- On average, employees reported a higher gross income than freelancers (£33,373 compared with £25,832).

Table 4.7.3 Gross Annual Income from Audio Visual Work by Sector and Contract Type

	Mean	Less than £12,000	£12,000 - £19,999	£20,000 - £29,999	£30,000 - £49,999	More than £50,000	Total	Base
	(£)	%	%	%	%	%	%	(n)
Sector								
Broadcast TV	35,902	4	11	26	45	14	**100**	**2,548**
Cable and Satellite TV	32,681	3	15	33	41	8	**100**	**430**
Independent Production	32,779	12	18	25	28	17	**100**	**979**
Radio	29,245	10	21	29	35	6	**100**	**863**
Animation	25,983	18	27	23	24	8	**100**	**88**
Post Production	32,662	6	16	27	41	10	**100**	**372**
Digital Special Effects	40,720	6	18	15	29	33	**100**	**34**
Studio and Equipment Hire	31,146	11	21	27	28	14	**100**	**186**
Web and Internet and Offline Multimedia	31,848	5	12	41	33	9	**100**	**256**
Computer Games	34,604	1	26	30	24	19	**100**	**149**
Commercials	31,539	14	19	24	27	17	**100**	**139**
Corporate Production	26,379	20	24	24	25	8	**100**	**220**
Transmission	35,578	1	9	23	60	6	**100**	**96**
Other Areas	25,832	20	14	37	22	7	**100**	**376**
Contract type								
Employees	33,373	3	14	35	38	11	**100**	**3,258**
Freelancers	29,215	19	20	23	25	14	**100**	**3,478**
All responses	**32,239**	**7**	**16**	**31**	**35**	**11**	100	**6,736**

NB: Base is all respondents (6,736).

4.8 UNPAID WORK

Respondents were asked to indicate whether they had undertaken any unpaid work in the audio visual industries (apart from the occasional charitable contribution) during their career and almost two fifths (38%) said they had. The response does not distinguish between the types of unpaid work, for example work experience, training placements or in order to gain future work.

Table 4.8.1 shows considerable variation in the percentage of respondents who said they had experienced unpaid work by sector, ranging from two thirds (68%) of those working in commercials, three fifths of those in animation, half or more in corporate production (52%) and independent production (50%) to less than one third of those in web and internet and offline multimedia (32%), broadcast TV (32%) and computer games (21%).

Table 4.8.1 Had Undertaken Unpaid Work by Sector and Contract Type

	Had undertaken unpaid work %	Base (n)
Sector		
Broadcast TV	32	**2,557**
Cable and Satellite TV	44	**431**
Independent Production	50	**986**
Radio	43	**865**
Animation	60	**90**
Post Production	44	**378**
Digital Special Effects	37	**35**
Studio and Equipment Hire	36	**189**
Web and Internet and Offline Multimedia	32	**258**
Computer Games	21	**147**
Commercials	68	**141**
Corporate Production	52	**223**
Transmission	23	**96**
Other Areas	40	**382**
Contract type		
Employees	32	**3,255**
Freelancers	54	**3,523**
All responses	**38**	**6,778**

NB: Base is all respondents (6,778).

Looking at incidence of unpaid working by personal characteristics also shows variations. Table 4.8.2 shows that more male respondents than female respondents had worked unpaid (38% compared with 30%) which may be a function of the relative prevalence of men and women in different roles and sectors. Two fifths (37%) of white respondents compared with over two fifths (46%) of black or minority ethnic respondents, and slightly more respondents with a disability than respondents without a disability (41% compared with 38%) had done unpaid work. Incidence of unpaid working decreases with age with more than half (51%) of respondents aged 16 to 24 years saying they had undertaken unpaid work so far in their career in comparison with just over a fifth (21%) of respondents aged 50 years and over suggesting a greater need to undertake unpaid work to enter the industry now.

Table 4.8.2 Had Undertaken Unpaid Work by Gender, Ethnic Origin, Disability and Age

	Had undertaken unpaid work %	Base (n)
Gender		
Men	38	**4,018**
Women	30	**2,715**
Ethnic Origin		
White	37	**6,211**
Black or minority ethnic	46	**453**
Disability		
Has disability	41	**315**
No disability	38	**6,383**
Age		
16 – 24	51	**409**
25 – 34	46	**2,109**
35 – 49	33	**2,766**
50+	21	**1,380**
All responses	**38**	**6,778**

NB: Base is all respondents (6,733, 6,664, 6,698 and 6,778).

4.9 CAREERS ADVICE

Respondents were asked if they had received structured careers advice or guidance during their career, up until the time of the survey. More than a quarter (28%) said they had, the same proportion as in 2003 (Skillset 2003 Workforce Survey).

Table 4.9.1 shows that receipt of careers advice varied by sector and contract type. Around a third of respondents working in the radio (34%), web and internet and offline multimedia (32%), and transmission (31%) sectors said they had, but only around a tenth of respondents working in the digital special effects (9%) and computer games (12%), other sectors were between these two extremes. The percentage of respondents within each sector saying they had received careers advice year on year has increased in the majority of sectors. The extent of the use of careers advice may reflect the clarity of entry routes into key occupations employed within each sector.

Table 4.9.1 shows that fewer freelancers had received careers advice than employees (23% compared with 30%).

Table 4.9.1 Received Careers Advice by Sector and Contract Type

	2005 survey response		2003 survey response	
	Received careers advice %	Base (n)	Received careers advice %	Base (n)
Sector				
Broadcast TV	31	2,570	29	**602**
Cable and Satellite TV	29	432	21	**76**
Independent Production	23	986	23	**152**
Radio	34	870	40	**275**
Animation	23	90	17	**53**
Post Production	20	378	26	**143**
Digital Special Effects	9	35	n/a	**n/a**
Studio and Equipment Hire	27	191	n/a	**n/a**
Web and Internet and Offline Multimedia	32	259	26	**142**
Computer Games	12	148	16	**97**
Commercials	17	140	16	**46**
Corporate Production	21	225	19	**95**
Transmission	31	96	n/a	**n/a**
Other Areas	28	385	31	**128**
Contract type				
Employees	30	3,274	30	**1,339**
Freelancers	23	3,531	21	**470**
All responses	**28**	**6,805**	**27**	**1,809**

NB: Base is all respondents (6,805 and 1,809).

As in 2003, responses to the 2005 survey show that the percentages of respondents who had received careers advice decrease as salary increases – a third of those earning less than £6,000 had received careers advice compared with around a fifth (21%) of those earning £75,000 or more saying this.

Table 4.9.2 Received Careers Advice by Income

	Received careers advice %	Base (n)
Less than £6,000	33	**364**
£6,000 - £11,999	23	**284**
£12,000 - £19,999	31	**1,057**
£20,000 - £29,999	26	**1,783**
£30,000 - £49,999	30	**2,351**
£50,000 - £74,999	26	**621**
£75,000 or more	21	**220**
All responses	**28**	**6,680**

NB: Base is all respondents (6,680).

Table 4.9.3 shows that respondents' receipt of careers advice varied slightly by personal characteristics. Slightly more women than men said they had received careers advice (30% compared with 27%). There is no difference between the experience of white and black or minority ethnic respondents, but just over a third (34%) of respondents with a disability said they had received careers advice compared with 28% of respondents without a disability.

Table 4.9.3 Received Careers Advice by Gender, Ethnic Origin and Disability

	Received careers advice %	Base (n)
Gender		
Men	27	**4,038**
Women	30	**2,715**
Ethnic Origin		
White	28	**6,235**
Black or minority ethnic	28	**454**
Disability		
Has disability	34	**320**
No disability	28	**6,403**
All responses	**28**	**6,805**

NB: Base is all respondents (6,753, 6,689, 6,703 and 6,805).

All respondents who reported having received structured careers advice or guidance during their career were asked to indicate its source. **Table 4.9.4** shows the advice received by just over a quarter of respondents was formal, with the remaining reporting other sources.

Around a tenth reported Skillset Careers (9%) demonstrating an increase since 2003, or another careers service or adviser (12%), and 6% reported a private careers service. Just over three fifths (62%) said they had received advice from their employer and just over a third (34%) said the advice had come from their work colleagues.

Table 4.9.4 Source of Careers Advice Received

	Received careers advice %
Formal advice	26
Skillset Careers	9
Careers service/adviser	12
Private careers service	6
Other advice	74
Employer	62
Training or education organisation	22
Friend or family member	8
Work colleagues	34
Other	3
Total	**100**

NB: Base is all respondents who reported they had received structured careers advice or guidance during their career (1,805). More than one response possible so column does not add to 100%.

Respondents who had not received any careers advice or guidance were asked if they would consider paying for it in order to help further their careers and more than two fifths (43%) reported that they would. **Table 4.9.5** shows the percentages of respondents who reported that they would within each income bracket. Responses decrease in the same way as reports of receipt of careers advice decreased in **Table 4.9.2**, from more than half (55%) of respondents earning less than £6,000 to just over a third of those earning £75,000 or more saying they would pay for careers advice.

Table 4.9.5 Would Pay for Careers Advice by Income Level

Gross annual income	Would pay %	Base (n)
Less than £6,000	55	**228**
£6,000-£11,999	35	**196**
£12,000-£19,999	43	**723**
£20,000-£29,999	46	**1,282**
£30,000-£49,999	42	**1,622**
£50,000-£74,999	41	**452**
£75,000 or more	35	**166**
All responses	**43**	**4,669**

NB: Base is all respondents who had not received careers advice and reported their income (4,669).

PART FIVE THE EMPLOYMENT EXPERIENCE OF FREELANCERS

5.1 INTRODUCTION

As reported in **Section Four**, slightly fewer than three quarters (71%) of the workforce in sectors in scope to the survey were employed on a permanent 'employee' basis (contract of 365 days or more). The remaining 29% were employed on a 'freelance' basis with just under a fifth (19%) working on contracts of less than 365 days, almost a tenth (8%) running their own company as a sole trader, 1% working on a voluntary basis and the same percentage employed in some other way. In this section, findings specific to and relevant to the employment experience of the 29% who were 'freelancer' are presented. As far as possible, comparisons are made with responses to the 2001 Skillset Freelance Survey. Please note the bases for each question (noted underneath each table) fluctuate depending on the number of freelance respondents who answered each question. This section covers the following areas:

- Length of Time Employed as a Freelancer
- Reasons for Becoming a Freelancer
- Length of Time Spent Working in the Audio Visual Industries
- Contracts, Holiday and Sick Leave Entitlement

5.2 LENGTH OF TIME EMPLOYED AS A FREELANCER

All respondents employed on a freelance basis at the time of the survey were asked whether, upon entering the audio visual industries, they had always been employed in this way. **Table 5.2.1** demonstrates that more than half (53%) had been employed in a different way at some point earlier on in their career, and just under half had always been freelance. This is almost identical to the picture in 2001.

Table 5.2.1 Whether Always Worked as a Freelancer

	2005 response %	2001 response %
Have always worked on freelance or short-term contract basis	47	46
Have not always done so	53	54
Total	**100**	**100**
Base (n)	**3,342**	**1,619**

NB: Base is all 'freelance' respondents (3,342 and 1,619).
Source: The 2001 data has been taken from the 2001 Skillset Freelance Survey.

As in previous surveys, younger freelancers were more likely to have always worked on a freelance basis during their career in the industry than older freelancers, with almost four fifths (78%) of those aged between 16 and 24 years reporting this compared with just over a third (35%) aged 50 years and over. This may be because older members of the workforce have had longer careers and greater opportunity to work in different ways.

Table 5.2.2 Have Always Worked As a Freelancer by Age

	%	Base (n)
16-24	78	159
25-34	53	904
35-49	46	1,349
50+	35	874
All responses	**57**	**3,342**

NB: Base is all 'freelance' respondents (3,342).

Table 5.2.3 shows little difference between men and women in whether they had always worked as a freelancer.

Table 5.2.3 Have Always Worked As a Freelancer by Gender

	%	Base (n)
Male	46	2,089
Female	50	1,225
Total	**47**	**3,342**

NB: Base is all 'freelance' respondents (3,342).

Table 5.2.4 shows that the proportion of freelancers reporting they had worked on a freelance basis only throughout their career in the industry has increased throughout the years from a third (34%) of those starting their career in the industry before 1990 compared with more than three fifths of those entering between 2004 and 2005.

Table 5.2.4 Have Always Worked as a Freelancer by Year Started Working as a Freelancer

	%	Base (n)
Pre 1990	34	**1,615**
1990-1994	55	**436**
1995-1999	52	**658**
2000-2003	69	**430**
2004-2005	63	**78**
All responses	**47**	**3,342**

NB: Base is all 'freelance' respondents (3,342).

5.3 REASONS FOR BECOMING FREELANCE

Freelance respondents who had not always been employed in this way were asked to say why they had changed to become freelance. **Table 5.3.1** shows that some reasons reported were to seek the benefits of freelancing; around two fifths (42%) of respondents said that it was to gain greater freedom, just over a quarter (27%) said they wanted to gain better quality work and valuable experience and just under a quarter (24%) changed to gain better earning power. Two fifths however said they had become freelance because they were made redundant or were expected to be from a previous job. Reasons related to the respondents' personal lives were reported by few freelancers with under a twentieth (3%) becoming freelance in order to care for dependents and for another domestic or personal reason (4%).

Over the years, as can be seen in **Table 5.3.1**, both the pull of greater freedom and the push from the threat of or actual redundancy have remained common reasons for the workforce becoming freelance. In 2001 and in this survey, gaining greater freedom was the most common reason reported. The percentage of respondents becoming freelance to gain better earning power has also remained stable over the years with around a quarter each year saying this (27% in 2001 and 24% in 2005).

There have however, evidently been changes over the years in terms of the extent to which respondents gave each reason for becoming freelance. Since 2001, the percentage of respondents reporting they had become freelance in order to gain better quality work and valuable experience has increased greatly, from 4% to 27%. Conversely fewer respondents in 2005 than in 2001 said they became freelance because it was the only work available.

Table 5.3.1 Reasons for Becoming Freelance

	2005 response %	2001 response %
Greater freedom	42	52
Made redundant/expected to be from previous job	40	32
Better quality work/valuable experience	27	4
Better earning power	24	27
Only work available	16	27
Promotion depended on becoming freelance	8	12
Other domestic/personal reasons	6	15
More convenient location	4	8
Other	4	11
To care for dependents	3	n/a
Retirement from permanent job	1	n/a
The job I do is mostly freelance	1	n/a
Base (n)	**1,639**	**874**

NB: Base is all 'freelance' respondents (1,639 and 874). More than one response possible so columns do not add to 100%.

The reasons given by respondents for becoming freelance varied by age. **Table 5.3.2** shows more respondents in the youngest age group of 16-24 years than in the oldest age group of 50 years and older became freelance because it was the only work available; 28% compared with 12%. Conversely more respondents aged 50 years and over than between 16 and 24 years said they became freelance because they were made redundant or were expected to be from a previous job; more than half (51%) compared with a fifth (22%). This could be related to the year that individuals entered the industry and the impact of events at various points, or it may reflect a greater fear of redundancy among older members of the workforce. Further analysis by the year in which freelance respondents became freelance has revealed that almost half (49%) the respondents who did so between 1990 and 1994 cited redundancy or fear of redundancy as the reason (or one of the reasons) they became freelance, compared with under two fifths of those who did so before or after this period. This suggests that redundancy was a particular issue in the early 1990s.

Table 5.3.2 Reasons for Becoming Freelance by Age

	16-24 %	25-34 %	35-49 %	50+ %	All responses
Greater freedom	30	46	45	37	**42**
Made redundant/expected to be from previous job	22	27	42	51	**40**
Better quality work/ valuable experience	26	33	28	19	**27**
Better earning power	21	35	23	16	**24**
Only work available	28	23	14	12	**16**
Promotion depended on becoming freelance	3	13	7	6	**8**
Other domestic/ personal reasons	0	5	8	3	**6**
More convenient location	4	9	3	3	**4**
Other	18	6	4	3	**4**
To care for dependents	0	4	3	4	**3**
Retirement from permanent job	0	0	0	3	**1**
The job I do is mostly freelance	0	0	0	1	**1**
Base (n)	**37**	**363**	**666**	**545**	**1,639**

NB: Base is all 'freelance' respondents (1,639). More than one response possible so columns do not add to 100%.

Reasons reported by respondents for becoming freelance varied slightly by gender with more male respondents than female respondents saying it was because they had been made redundant or were expected to be from their previous job; 44% compared with 33%. In addition, around one in ten (9%) female respondents said they became freelance in order to allow for flexibility whilst caring for dependents in comparison with no male respondents.

Table 5.3.3 Reasons for Becoming Freelance by Gender

	Male %	Female %	All responses %
Greater freedom	43	42	42
Made redundant/expected to be from previous job	44	33	40
Better quality work/valuable experience	26	27	27
Better earning power	27	20	24
Only work available	15	17	16
Promotion depended on becoming freelance	7	11	8
Other domestic/personal reasons	5	7	6
More convenient location	5	3	4
Other	3	6	4
To care for dependents	0	9	3
Retirement from permanent job	1	1	1
The job I do is mostly freelance	0	0	1
Base (n)	**1,049**	**577**	**1,639**

NB: Base is all 'freelance' respondents (1,639). More than one response possible so columns do not add to 100%.

5.4 LENGTH OF TIME SPENT WORKING IN THE AUDIO VISUAL INDUSTRIES

All freelance respondents were asked approximately how many days they had worked during the twelve months preceding the survey and the average number of days reported was 187. **Table 5.4.1** shows the most common range was between 151 and 200 days reported by a fifth (19%) of respondents, with more than two fifths (42%) having worked more than 200 days.

Table 5.4.1 Number of Days Worked During the Past Twelve Months

	%
1-50 days	10
51-100 days	13
101-150 days	15
151-200 days	19
201-250 days	16
251-300 days	15
More than 300 days	11
Total	**100**
Mean number of days	**187**

NB: Base is all respondents (3,223)

Table 5.4.2 shows the number of days worked varied by sector. On average, respondents working in commercials worked the least number of days (130 days) with those in post production working the most (238 days).

Table 5.4.2 Mean Number of Days Worked During the Past Twelve Months by Sector

	Mean number of days (n)	Base (n)
Broadcast TV	181	**1,203**
Cable and Satellite TV	175	**227**
Independent Production	196	**788**
Radio	186	**102**
Animation	185	**58**
Post Production	224	**155**
Digital Special Effects	205	**20**
Studio/Equipment Hire	165	**103**
Web and Internet and Offline Multimedia	211	**66**
Computer Games	215	**16**
Commercials	130	**121**
Corporate Production	162	**166**
Transmission	-	**-**
Other Areas	135	**195**
All responses	**187**	**3,223**

NB: Base is all 'freelance' respondents (3,223). The response from one sector is too low to report, and this is in part related to the low proportion of people employed within this area on a freelance basis as shown in Table 4.2.4.

Table 5.4.3 shows the average number of days worked by respondents within each occupational group during the twelve months preceding the survey. There is a considerable range from 134 in camera to 238 in interactive media.

Table 5.4.3 Mean Number of Days Worked During the Past Twelve Months by Occupation

	Mean number of days (n)	Base (n)
Producing	205	262
Production	198	855
Journalism and Sport	190	40
Radio Broadcasting	205	53
TV Broadcasting	156	92
Programme Distribution	-	-
Transmission	-	-
Broadcast Engineering	145	34
Studio Operations	196	33
Interactive Media	238	32
Animation	177	53
Art and Design	178	245
Camera	134	428
Costume and Wardrobe	188	81
Library and Archives	-	-
Lighting	159	84
Make Up and Hairdressing	152	105
Post Production	223	215
Sound	146	210
Special Physical Effects	185	33
Runner	140	29
All Other Occupational Groups	187	326
All responses	**187**	**3,223**

NB: Base is all 'freelance' respondents (3,223). The response from some occupations is too low to report, and this is related to the low proportion of people employed within these occupations on a freelance basis as shown in Table 4.2.4.

Freelance respondents were also asked to indicate how many hours they worked during an average week. On average, respondents worked 45 hours a week which compares with 34 hours on average across the entire UK economy (Annual Survey of Hours and Earnings 2005, Office for National Statistics). Table 5.4.4 shows a quarter of respondents worked between 31 and 40 hours and between 41 and 50 hours a week on average (24% and 25%). More than a tenth said they worked over 60 hours a week on average.

Table 5.4.4 Number of Hours Worked During an Average Week

	%
1-10 hours	4
11-20 hours	7
21-30 hours	10
31-40 hours	24
41-50 hours	25
51-60 hours	17
61-70 hours	6
71-80 hours	5
More than 80 hours	2
Total	**100**
Mean number of hours	**45**

NB: Base is all 'freelance' respondents (3,058).

On average respondents working in independent production and digital special effects worked the most number of hours per week of all sectors (50 and 54 hours a week on average). Almost half (47%) of those working in independent production reported working more than 50 hours during an average week and around two fifths working in studio and equipment hire (43%) and broadcast TV (38%). In addition, one in ten working in digital special effects (12%), studio and equipment hire (10%) and broadcast TV (9%) reported working more than 70 hours a week on average, more than double the average across the entire UK economy. At the other end of the spectrum, those working in radio and 'other' areas reported the shortest working week on average (37 and 38 hours) with a quarter or more in each sector (25% and 27%) reporting an average working week of 30 hours or less.

Table 5.4.5 Hours Worked During an Average Week by Sector

	Mean	1-10	11-20	21-30	31-40	41-50	51-60	61-70	71-80	80+	Total	Base
	(n)	%	%	%	%	%	%	%	%	%	%	(n)
Broadcast TV	47	5	5	8	15	29	20	9	7	2	**100**	**1,140**
Cable and Satellite TV	43	1	6	14	26	29	19	3	2	1	**100**	**213**
Independent Production	50	3	5	5	13	28	25	10	11	1	**100**	**748**
Radio	37	9	8	16	40	13	9	1	2	2	**100**	**100**
Animation	41	5	0	7	40	29	11	5	2	0	**100**	**58**
Post Production	45	4	5	6	16	45	19	6	1	0	**100**	**157**
Digital Special Effects	54	0	0	12	18	41	12	6	6	6	**100**	**17**
Studio and Equipment Hire	49	4	6	10	14	22	23	10	8	2	**100**	**99**
Web and Internet and Offline Multimedia	43	2	6	16	28	27	14	3	3	2	**100**	**64**
Computer Games	40	0	6	0	69	19	0	6	0	0	**100**	**16**
Commercials	42	2	18	8	20	21	20	3	7	1	**100**	**101**
Corporate Production	41	8	9	10	20	27	18	3	3	2	**100**	**151**
Transmission	-	-	-	-	-	-	-	-	-	-	**100**	**-**
Other Areas	38	14	13	13	13	14	16	8	7	2	**100**	**190**
All responses	**45**	**4**	**7**	**10**	**24**	**26**	**17**	**6**	**5**	**1**	**100**	**3,058**

NB: Base is all 'freelance' respondents (3,058). The response in transmission is too low to report, which relates to the low proportion of people employed within this sector on a freelance basis as shown in **Table 4.2.3.**

Table 5.4.6 shows that the length of the working week varied considerably by occupation. The shortest working week on average was reported by respondents employed in transmission and radio broadcasting roles (33 and 34 hours) and the longest on average was more than half as much again at 63 hours, reported by those working in costume and wardrobe occupations.

Table 5.4.6 Mean Number of Hours Worked During an Average Week by Occupation

	Mean number of hours (n)	Base (n)
Producing	48	**259**
Production (including Direction)	47	**829**
Journalism and Sport	38	**38**
Radio Broadcasting	34	**53**
TV Broadcasting	37	**87**
Programme Distribution	-	**-**
Transmission	-	**-**
Broadcast Engineering	33	**32**
Studio Operations	44	**35**
Interactive Media	39	**32**
Animation	42	**49**
Art and Design	50	**222**
Camera	42	**376**
Costume and Wardrobe	63	**81**
Library and Archives	41	**-**
Lighting	47	**80**
Make Up and Hairdressing	57	**102**
Post Production	44	**218**
Sound	45	**188**
Special Physical Effects	46	**30**
Runner	40	**27**
All Other Occupational Groups	46	**306**
All responses	**45**	**3,058**

NB: Base is all 'freelance' respondents (3,058). The response from some occupations is too low to report, and this is related to the low proportion of people employed within these occupations on a freelance basis as shown in **Table 4.2.4**.

5.5 CONTRACTS, HOLIDAY AND SICK LEAVE ENTITLEMENT

Freelance respondents to the survey were asked whether they had a written contract in their current or most recent employment. An employment contract is typically an agreement to the terms and conditions of employment, agreed by both the employer and the individual employed, outlining details such as start and finish date of employment, hours to be worked, termination of contract notice, redundancy, holiday entitlement and sickness entitlement. As can be seen in **Table 5.5.1** almost three fifths (57%) of freelance respondents said they had a written contract leaving more than two fifths (43%) who said they did not.

Table 5.5.1 Incidence of Written Contracts

	Response %
Yes	57
No	43
Total	**100**

NB: Base is all 'freelance' respondents (2,484).

Table 5.5.2 shows variation in whether respondents had a written contract in their current or most recent job, by freelance type. Less than a fifth (18%) working on a voluntary or unpaid basis had a written contract compared with almost half (58%) running their own company or sole traders, three fifths (61%) working as freelance or on a short-term contract of less than 365 days and four fifths working in another way.

Table 5.5.2 Incidence of Written Contracts by type of Freelance

	Had written contract %
Freelance or short-term contract of less than 365 days	61
Running own company, sole trader	48
Voluntary, unpaid basis	16
Other	82
Total	**100**

NB: Base is all 'freelance' respondents (2,484).

Table 5.5.3 shows considerable variation by sector with more than seven in ten of those in digital special effects (87%) and broadcast TV (72%) having contracts, but only half this proportion in commercials (33%) and corporate production (36%).

Table 5.5.3 Incidence of Written Contracts by Sector

	Had written contract %	Base (n)
Broadcast TV	72	939
Cable and Satellite TV	56	183
Independent Production	67	587
Radio	56	78
Animation	53	40
Post Production	55	124
Digital Special Effects	87	15
Studio and Equipment Hire	65	85
Web and Internet and Offline Multimedia	50	50
Computer Games	-	-
Commercials	33	96
Corporate Production	36	122
Transmission	-	-
Other Areas	54	154
All responses	**57**	**2,484**

NB: Base is all 'freelance' respondents (2,484). The response from some sectors is too low to report, and this is related to the low proportion of people employed within these sectors on a freelance basis as shown in Table 4.2.3.

Table 5.5.4 shows whether possession of a contract varied by gender, ethnic origin, disability or age. Around two thirds (66%) of female respondents had written contracts compared with around half (52%) of males. Fewer white respondents than black or minority ethnic respondents had written contracts; 55% compared with 66%. In addition more freelancers with a disability said they had a written contract than those without; 69% compared with 57%.

Incidence of written contracts varies marginally by age with fewer older freelance respondents aged 50 years and over saying they had a contract than any other age group (51% compared with 58%, 59% and 59%).

Table 5.5.4 Incidence of Written Contracts by Gender, Ethnic Origin, Disability and Age

	Had written contract %	Base (n)
Gender		
Male	52	**1,564**
Female	66	**896**
Ethnic Origin		
White	55	**2,294**
Black or minority ethnic	66	**154**
Disability		
Has disability	69	**107**
No disability	57	**2,339**
Age		
16-24	58	**81**
25-34	59	**592**
35-49	59	**1,026**
50+	51	**737**
All responses	**57**	**2,484**

NB: Base is all 'freelance' respondents (2,484).

Freelance respondents were asked whether they were entitled to holiday and sick leave in their written contract. Around two fifths (62%) said they had holiday leave and under a third that they were entitled to sick leave (31%). This varied by sector as follows:

- Around seven in ten respondents working in independent production (71%) and post production (72%) said they were entitled to holiday leave ranging down to under half of those working in corporate production (44%) and other areas (49%).

- More than half those working in web and internet and offline multimedia (56%) had sick leave entitlement compared with less than a fifth working in studio and equipment hire (15%).

Table 5.5.5 Incidence of Holiday and Sick Leave Entitlement by Sector

	Entitled to holiday leave %	Base (n)	Entitled to sick leave %	Base (n)
Broadcast TV	62	**657**	20	**639**
Cable and Satellite TV	63	**101**	35	**100**
Independent Production	71	**384**	21	**376**
Radio	50	**42**	31	**42**
Animation	50	**20**	30	**20**
Post Production	72	**67**	27	**64**
Digital Special Effects	39	**13**	25	**12**
Studio and Equipment Hire	66	**55**	15	**54**
Web and Internet and Offline Multimedia	64	**25**	56	**25**
Computer Games	-	**-**	-	**-**
Commercials	52	**29**	35	**31**
Corporate Production	44	**41**	27	**41**
Transmission	-	**-**	-	**-**
Other Areas	49	**80**	28	**79**
All responses	**62**	**1,520**	**31**	**1,489**

NB: Base is all 'freelance' respondents (1,520 and 1,489) with a written contract. The response from some sectors is too low to report, and this is in part related to the low proportion of people employed within these sectors on a freelance basis as shown in Table 4.2.3.

PART SIX QUALIFICATIONS AND TRAINING

6.1 INTRODUCTION

This section provides a detailed analysis of survey respondents' experience of training and education from school to further and higher education, as well as training experiences in employment. In particular, the following areas are covered:

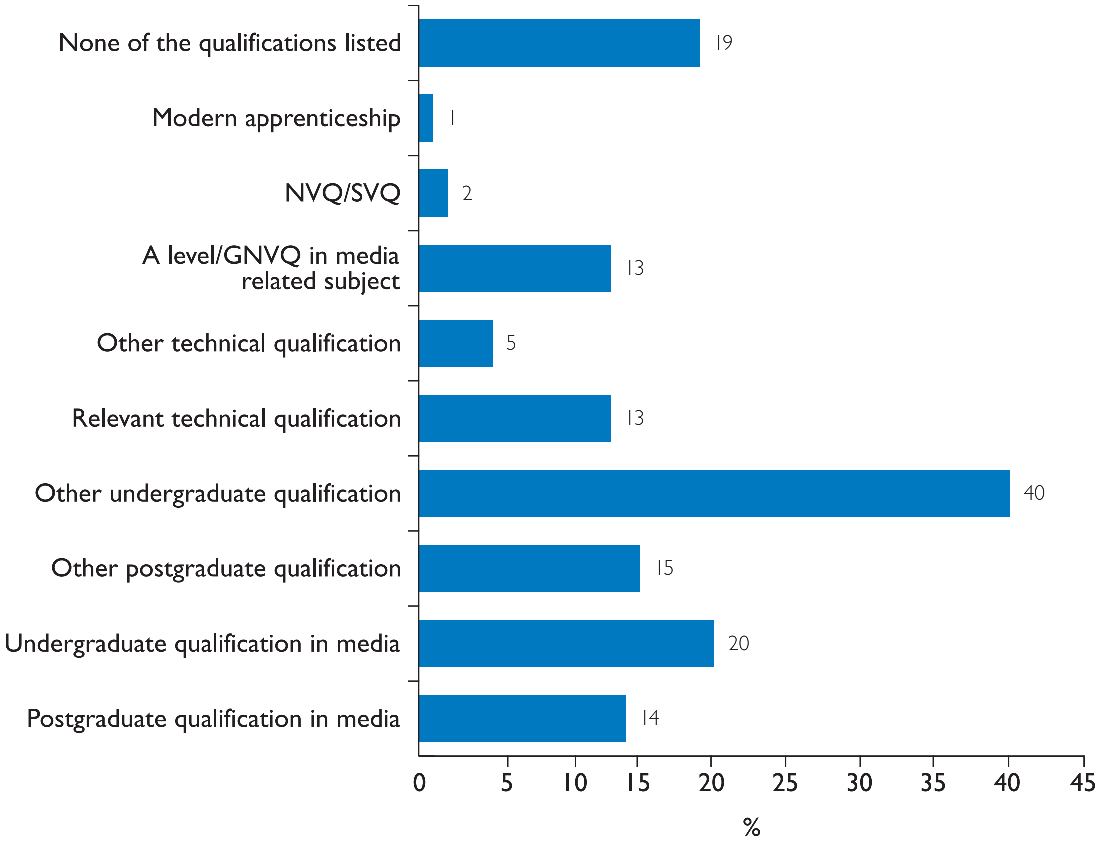
- Qualifications Obtained or Studied
- Current Training or Development Needs and Barriers to Training
- Training Received
- Training Delivery

6.2 QUALIFICATIONS OBTAINED OR STUDIED

All respondents were asked to indicate what qualifications they had obtained or were studying for at the time of the survey. **Figure 6.2.1** shows the total percentage of respondents indicating each of the qualifications listed.

The most common qualification obtained or studied for by respondents was an undergraduate degree. Two fifths held one in a non-media related subject and a fifth in a media related subject. Under a sixth of respondents had obtained or were studying for a postgraduate degree, either in media studies or a media-related subject (14%) or in an 'other' non-media related subject (15%). More than one in ten (13%) respondents had obtained or were studying for a technical qualification relevant to their work in the industry and 5% indicated a technical qualification in another subject. More than one in ten respondents (13%) had obtained or were studying for A-levels or General National Vocational Qualifications (GNVQs), 2% said National Vocational Qualifications (NVQs) or Scottish Vocational Qualifications (SVQs) and 1% had undertaken or were in the process of undertaking a modern apprenticeship. Just under a fifth (19%) of all respondents had not obtained any of the qualifications listed here.

Figure 6.2.1 Total Qualifications Obtained or Studied



NB: Base is all respondents (6,526). More than one response possible so percentages do not add to 100%.

Table 6.2.1 shows the highest qualification obtained or studied for, at the time of the survey, by sector. Just over two thirds (69%) of all respondents were graduates which compares with 16% of the population of working age across the whole UK economy (Labour Force Survey, August 2003). At least half of respondents were graduates in every sector ranging from just over half working in facilities (52%) and corporate production (55%), four fifths of respondents working in web and internet and offline multimedia (80%), and animation (78%). In addition, over a third (36% and 34%) of respondents working in these latter two sectors had undertaken or were studying for a postgraduate qualification at the time of the survey. Finally, sectors such as animation and digital special effects employing occupations with a high degree of specialism, have higher than average percentages of respondents who had completed or were studying for a degree qualification in a media related subject.

Table 6.2.1 Highest Qualification Obtained or Studied by Sector

	Graduate total	Postgraduate qualification in media	Undergraduate qualification in media	Other postgraduate qualification	Other undergraduate qualification	Relevant technical qualification	Other technical qualification	A level/GNVQ	NVQ/SVQ	Modern Apprenticeship	None of the qualifications listed	Total	Base
	%	%	%	%	%	%	%	%	%	%	%	%	(n)
Broadcast TV	65	13	13	12	27	8	3	3	1	0	20	**100**	**2,463**
Cable and Satellite TV	67	16	23	8	23	9	3	5	1	0	15	**100**	**414**
Independent Production	66	10	19	12	24	6	3	3	1	0	22	**100**	**944**
Radio	64	16	10	14	25	6	1	4	2	0	22	**100**	**840**
Animation	78	24	29	10	15	2	0	1	0	0	18	**100**	**87**
Post Production	63	12	22	7	23	8	3	4	0	0	21	**100**	**365**
Digital Special Effects	69	19	22	13	16	6	0	3	0	0	22	**100**	**32**
Studio and Equipment Hire	52	5	20	8	19	13	5	2	2	0	27	**100**	**176**
Web and Internet and Offline Multimedia	80	17	18	19	27	5	1	2	1	0	11	**100**	**254**
Computer Games	68	10	12	17	30	1	1	5	1	1	24	**100**	**146**
Commercials	57	11	18	5	23	8	2	5	0	1	27	**100**	**133**
Corporate Production	55	13	20	6	16	8	1	5	1	1	29	**100**	**215**
Transmission	57	7	13	5	32	21	4	2	0	0	15	**100**	**94**
Other Areas	64	11	18	15	21	11	3	2	1	0	19	**100**	**363**
All responses	**69**	**14**	**16**	**14**	**25**	**6**	**2**	**3**	**1**	**0**	**18**	**100**	**6,526**

NB: Base is all respondents (6,526).

Table 6.2.2 shows the percentage of respondents who are graduates in each sector in comparison with the 2003 survey. In 2003, post production, studio and equipment hire, and digital special effects sectors were merged into one over-arching heading 'facilities' and 2005 survey responses from these sectors have been merged here in order for comparison between the two surveys. In addition, responses from people working in the transmission sector in 2003 were not sufficient to carry out separate analysis and as such data from respondents in this sector is not available for comparison with 2005 responses.

Overall, the percentage of respondents who are graduates has increased slightly since 2003 from 66% to 69%. On the whole however, examination of responses by sector year on year demonstrates little change over time. For example, the percentage of respondents who are graduates working in broadcast TV, animation, computer games, commercials and corporate production has remained broadly the same since 2003. Slight differences can be seen in the remaining sectors, with an increase in the proportion of graduates in independent production, radio and post production and a decline in web and internet and offline multimedia.

Table 6.2.2 Percentage of Graduates by Sector in 2005 and 2003

	Graduate total 2005 %	Base (n)	Graduate total 2003 %	Base (n)
Broadcast TV	65	**2,463**	65	**608**
Cable and Satellite TV	67	**414**	70	**76**
Independent Production	66	**944**	58	**153**
Radio	64	**840**	7	**276**
Animation	78	**87**	78	**54**
Facilities (including post production, studio and equipment hire and digital special effects)	59	**573**	53	**144**
Web and Internet and Offline Multimedia	80	**254**	88	**68**
Computer Games	68	**146**	69	**75**
Commercials	57	**133**	58	**46**
Corporate Production	55	**215**	54	**95**
Transmission	57	**94**	n/a	**n/a**
Other Areas	64	**363**	63	**128**
All responses	**69**	**6,526**	**66**	**1,821**

NB: Base is all respondents (6,526 and 1,821).

Table 6.2.3 shows the highest qualification obtained or studied for by occupation. Runners, producing, interactive media and animation occupations had the highest predominance of graduates (84%, 81%, 80% and 80%), which corresponds with the pattern of responses by sector in Table 6.2.1. Almost four fifths of respondents employed in journalism and sport occupations were graduates, two fifths (39%) had obtained or were studying for a postgraduate qualification and three quarters of these had a postgraduate qualification in a media related subject. A fifth employed in animation occupations had a postgraduate qualification in a media related subject and more than two fifths of runners (44%) and special physical effects (41%) occupations had specialised in a media related subject for their undergraduate degree.

Table 6.2.3 Highest Qualification Obtained or Studied by Occupation

	Graduate total	Postgraduate qualification in media	Undergraduate qualification in media	Other postgraduate qualification	Other undergraduate qualification	Relevant technical qualification	Other technical qualification	A level/GNVQ	NVQ/SVQ	Modern Apprenticeship	None of the qualifications listed	Total	Base
	%	%	%	%	%	%	%	%	%	%	%	%	(n)
Producing	81	14	15	19	33	3	0	1	0	0	15	100	488
Production (including Direction)	75	17	17	14	28	1	0	4	1	1	18	100	1,234
Journalism and Sport	78	30	11	9	27	4	0	2	3	0	13	100	334
Radio Broadcasting	61	16	12	13	20	3	1	6	2	0	28	100	326
TV Broadcasting	67	13	17	15	23	8	2	4	1	0	19	100	426
Programme Distribution	77	1	3	49	23	9	0	3	0	0	12	100	15
Transmission	60	7	16	9	28	21	4	1	0	0	14	100	81
Broadcast Engineering	56	2	11	8	34	27	7	1	0	0	0	100	272
Studio Operations	62	5	18	13	26	10	1	3	0	0	24	100	128
Interactive Media	80	11	16	22	31	4	0	1	0	0	14	100	199
Animation	80	22	14	22	18	7	0	7	0	0	10	100	94
Art and Design	63	11	23	12	17	2	2	4	1	0	27	100	291
Camera	50	11	22	3	14	8	3	8	3	1	28	100	530
Costume and Wardrobe	73	5	28	9	31	9	4	3	2	0	9	100	93
Library and Archives	76	11	14	28	24	4	4	3	0	0	15	100	91
Lighting	61	5	15	0	14	29	5	2	0	4	26	100	97
Make Up and Hairdressing	68	2	12	8	16	27	4	6	2	3	21	100	112
Post Production	65	15	22	5	23	8	4	3	0	0	19	100	471
Sound	47	5	17	3	22	17	4	3	0	2	28	100	299
Special Physical Effects	54	0	41	1	12	10	5	0	0	5	30	100	32
Runner	84	11	44	14	15	2	2	8	0	0	4	100	57
Other	66	13	15	16	22	7	3	4	1	0	20	100	856
All responses	**69**	**14**	**16**	**14**	**25**	**6**	**2**	**3**	**1**	**0**	**18**	**100**	**6,526**

NB: Base is all respondents (6,526). Please note the response in some occupations is low.

Table 6.2.4 shows that the proportion of graduates increases with recency of entry to the industry, with around half of entrants pre-1990 holding a degree, compared with more than four fifths (83%) of those who entered between 2004 and 2005.

Table 6.2.4 Highest Qualification Obtained or Studied by Year of Entry

	Graduate total	*Postgraduate qualification in media*	*Undergraduate qualification in media*	*Other postgraduate qualification*	*Other undergraduate qualification*	*Relevant technical qualification*	Other technical qualification	A level/GNVQ	NVQ/SVQ	Modern Apprenticeship	None of the qualifications listed	Total	Base
	%	%	%	%	%	%	%	%	%	%	%	%	(n)
Pre-1990	52	*8*	*8*	*10*	*26*	*10*	3	4	2	0	28	**100**	**2,718**
1990-1994	71	*16*	*18*	*11*	*26*	*6*	1	3	1	1	18	**100**	**873**
1995-1999	75	*15*	*22*	*13*	*25*	*6*	1	4	1	0	13	**100**	**1,392**
2000-2003	82	*18*	*20*	*20*	*25*	*6*	1	2	0	0	12	**100**	**1,070**
2004-2005	83	*22*	*22*	*16*	*23*	*2*	1	1	1	0	12	**100**	**220**
All responses	**69**	***14***	***16***	***14***	***25***	***6***	**2**	**3**	**1**	**0**	**18**	**100**	**6,526**

NB: Base is all respondents (6,526).

Looking at the highest qualification obtained or studied for by salary in **Table 6.2.5** shows little variation, with between two thirds and three quarters of respondents in each band holding a degree.

Table 6.2.5 Highest Qualification Obtained or Studied by Salary

	Graduate total	*Postgraduate qualification in media*	*Undergraduate qualification in media*	*Other postgraduate qualification*	*Other undergraduate qualification*	*Relevant technical qualification*	Other technical qualification	A level/GNVQ	NVQ/SVQ	Modern Apprenticeship	None of the qualifications listed	Total	Base
	%	%	%	%	%	%	%	%	%	%	%	%	(n)
Less than £6,000	66	*15*	*19*	*18*	*14*	*7*	3	5	2	1	18	**100**	**351**
£6,000 - £11,999	62	*18*	*18*	*12*	*15*	*10*	3	2	1	0	21	**100**	**272**
£12,000 - £19,999	74	*16*	*23*	*12*	*23*	*3*	2	3	1	1	16	**100**	**1,020**
£20,000 - £29,999	70	*15*	*17*	*14*	*25*	*5*	1	4	1	0	18	**100**	**1,713**
£30,000 - £49,999	68	*14*	*13*	*13*	*28*	*9*	2	2	1	0	18	**100**	**2,279**
£50,000 - £74,999	65	*6*	*9*	*21*	*29*	*8*	2	3	0	0	22	**100**	**591**
£75,000 or more	75	*14*	*13*	*23*	*25*	*2*	0	3	0	0	20	**100**	**207**
All responses	**69**	***14***	***16***	***14***	***26***	***6***	**2**	**3**	**1**	**0**	**18**	**100**	**6,526**

NB: Base is all respondents (6,526).

Table 6.2.6 shows the highest qualification obtained or studied varied by personal characteristics as follows:

- More respondents from younger age groups were graduates than those from older age groups; four fifths of 16-24 year olds compared with under half (45%) of those aged 50 years and over. This may be related to younger members of the workforce having entered the industry more recently as shown in **Section Four** and more recent entrants shown already to be more likely to be graduates in **Table 6.2.4**.

- Fewer male than female respondents are graduates (63% compared with 78%). This may reflect the prevalence of men and women in different occupations. For example more than four fifths (82%) of interactive media occupations are made up of men and four fifths of interactive media respondents hold degrees.

- Just over two thirds (68%) of white respondents are graduates compared with just over four fifths (82%) of black or minority ethnic respondents. In addition, a fifth (19%) of white respondents had none of the qualifications listed compared with only 7% of black or minority ethnic respondents.

Table 6.2.6 Highest Qualification Obtained or Studied by Age, Gender, Ethnic Origin and Disability

	Graduate total	*Postgraduate qualification in media*	*Undergraduate qualification in media*	*Other postgraduate qualification*	*Other undergraduate qualification*	*Relevant technical qualification*	Other technical qualification	A level/GNVQ	NVQ/SVQ	Modern Apprenticeship	None of the qualifications listed	Total	Base
	%	%	%	%	%	%	%	%	%	%	%	%	(n)
Age													
16 – 24	80	*15*	*34*	*12*	*19*	*3*	1	5	0	0	11	**100**	**408**
25 – 34	80	*17*	*22*	*14*	*27*	*4*	1	3	1	0	11	**100**	**2,068**
35 – 49	65	*14*	*11*	*15*	*25*	*8*	2	3	1	0	21	**100**	**2,661**
50+	45	*4*	*5*	*12*	*23*	*11*	4	3	1	0	36	**100**	**1,295**
Gender													
Male	63	*12*	*15*	*12*	*24*	*9*	2	3	1	1	21	**100**	**3,854**
Female	78	*17*	*18*	*16*	*26*	*3*	1	3	1	0	15	**100**	**2,627**
Ethnic Origin													
White	68	*14*	*15*	*14*	*25*	*7*	2	3	1	0	19	**100**	**5,988**
Black or minority ethnic	82	*15*	*28*	*12*	*28*	*5*	1	4	1	0	7	**100**	**440**
Disability													
Has disability	64	*18*	*12*	*10*	*24*	*10*	3	3	1	0	19	**100**	**305**
No disability	69	*14*	*16*	*14*	*25*	*6*	2	3	1	0	18	**100**	**6,151**
All responses	**69**	***14***	***16***	***14***	**25**	**6**	**2**	**3**	**1**	**0**	**18**	**100**	**6,526**

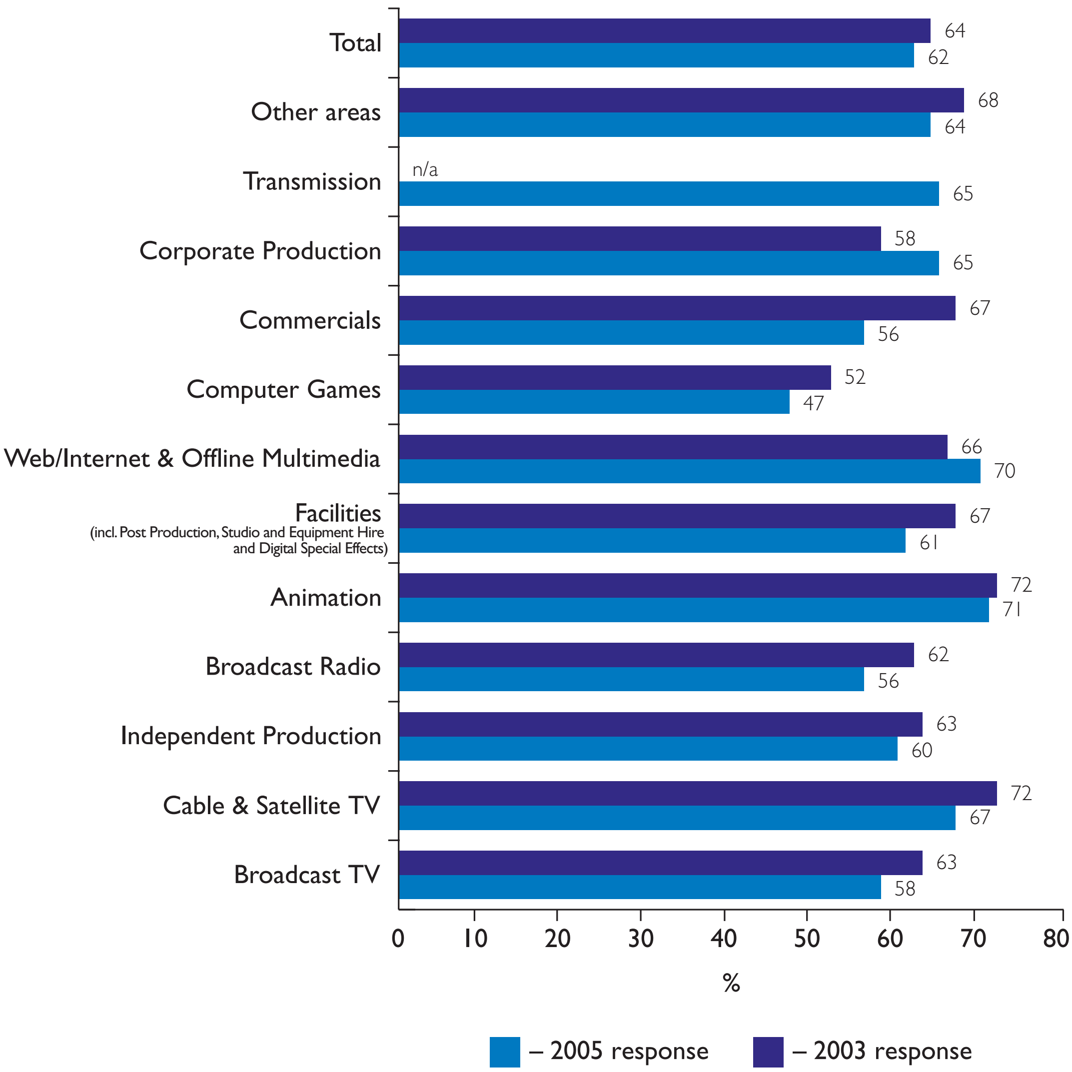
NB: Base is all respondents (6,432, 6,481, 6,428, 6,456 and 6,526).

6.3 CURRENT TRAINING OR DEVELOPMENT NEEDS AND BARRIERS TO TRAINING

All respondents were asked whether they had a training or development need at the time of the survey. At the time of the 2005 survey, more than three fifths (62%) had a training need compared with 64% in 2003. **Figure 6.3.1** compares the picture by sector in 2005 with 2003. As before, responses to the 2005 survey from individuals working in the post production, studio and equipment hire, and digital special effects sectors have been merged into one group under the heading 'facilities' to allow for comparison between the two years and 2003 data from transmission respondents is not available for comparison.

The greatest increase is among respondents working within the web and internet and offline multimedia sector, 70% of whom reported a training or development need in 2005 in comparison with two thirds of respondents employed in this sector in 2003. In addition, the percentage of respondents employed in corporate production with a training or development need has increased from just under two fifths (58%) in 2003 to almost two thirds (65%) of respondents in 2005.

Figure 6.3.1 Respondents Reporting Training or Development Needs by Sector in 2005 and 2003



NB: Base is all respondents (6,779, 1,815).

Table 6.3.1 shows slightly higher proportions of employees than freelancers reported a training or development need (63% compared with 59%) at the time of this survey. Further analysis has revealed that this is likely to be related to the age profile of freelance respondents compared with the age profile of employee respondents. Fewer respondents aged 50 years and over had training needs, and more freelancers are aged 50 years and over than employees.

In some sectors, a greater percentage of freelancers than employees reported a need for training in the independent production (61% compared with 60%), computer games (62% compared with 45%) and commercials sectors (58% compared with 46%).

Table 6.3.1 Respondents Currently with Training or Development Needs by Sector and Contract Type

	Employees		Freelancers		All responses	
	With training needs %	Base (n)	With training needs %	Base (n)	With training needs %	Base (n)
Broadcast TV	60	**1,265**	58	**1,296**	58	**2,561**
Cable and Satellite TV	70	**188**	60	**239**	67	**427**
Independent Production	60	**146**	61	**843**	60	**989**
Radio	58	**743**	52	**129**	56	**872**
Animation	81	**26**	69	**64**	71	**90**
Post Production	69	**195**	69	**174**	68	**369**
Digital Special Effects	67	**12**	59	**22**	61	**34**
Studio and Equipment Hire	53	**68**	53	**120**	53	**188**
Web and Internet and Offline Multimedia	71	**174**	62	**82**	70	**256**
Computer Games	45	**128**	62	**21**	47	**149**
Commercials	46	**13**	58	**129**	56	**142**
Corporate Production	72	**47**	64	**178**	65	**225**
Transmission	64	**89**	-	**-**	65	**95**
Other Areas	67	**138**	58	**244**	64	**382**
Total	**63**	**3,232**	**59**	**3,547**	**62**	**6,779**

NB: Base is all respondents (6,779). The response from one sector is too low to report, and this is in part related to the low proportion of people employed within this sector in this way as shown in Table 4.2.3.

Table 6.3.2 shows incidence of training or development need reported, by occupation and contract type of respondents:

- The highest incidence of training or development need was reported by respondents employed within broadcast engineering (74%), make up and hairdressing (75%) and special physical effects (76%) occupations which include highly skilled specialist roles. In addition, three quarters (74%) of runners reported a training need most of whom are likely to be relatively new entrants.

- Incidence of training or development need at the time of the survey was lowest in programme distribution (35%) and sound (53%) occupations.

- The difference between employees and freelancers is more noticeable in some occupational groups than others. Seven in ten producing (70%), production (78%) and art and design (71%) employee respondents said they had training or development needs at the time of the survey compared with three fifths or fewer freelance respondents employed within these occupations (62%, 63% and 51%).

- However, in some occupations more freelancers than employees had training needs for example more than four fifths (83%) of freelancers in animation compared with just over half (55%) of employees.

Table 6.3.2 Respondents Currently with Training or Development Needs by Occupation and Contract Type

	Employees		Freelancers		All responses	
	With training needs %	Base (n)	With training needs %	Base (n)	With training needs %	Base (n)
Producing	70	**217**	62	**282**	67	**499**
Production (including Direction)	68	**357**	63	**920**	65	**1,277**
Journalism and Sport	59	**302**	45	**44**	58	**346**
Radio Broadcasting	59	**269**	51	**70**	55	**339**
TV Broadcasting	62	**341**	49	**98**	60	**439**
Programme Distribution	34	**14**	-	**-**	35	**18**
Transmission	63	**75**	-	**-**	63	**80**
Broadcast Engineering	75	**238**	78	**40**	74	**278**
Studio Operations	57	**96**	47	**38**	55	**134**
Interactive Media	64	**155**	55	**46**	63	**201**
Animation	55	**36**	83	**57**	69	**93**
Art and Design	71	**55**	51	**261**	62	**316**
Camera	63	**108**	57	**455**	58	**563**
Costume and Wardrobe	-	**-**	55	**90**	54	**97**
Library and Archives	55	**81**	49	**11**	54	**92**
Lighting	63	**20**	59	**88**	58	**108**
Make Up and Hairdressing	-	**-**	74	**119**	75	**123**
Post Production	66	**241**	68	**239**	66	**480**
Sound	53	**83**	55	**225**	53	**308**
Special Physical Effects	-	**-**	76	**33**	76	**34**
Runner	88	**14**	62	**45**	74	**59**
Other	61	**518**	59	**377**	60	**895**
Total	**63**	**3,232**	**59**	**3,547**	**62**	**6,779**

NB: Base is all respondents (6,779). The response from some occupations is too low to report, and this is in part related to the low proportion of people employed within these occupations in this way as shown in Table 4.2.4.

Table 6.3.3 illustrates the reasons for the training need indicated by respondents by contract type. The most common reason given for needing training by all respondents was to keep up to date or to improve current work reported by three fifths. More employees than freelancers however reported they need training or development to develop IT skills (31% compared with 25%) and move on in their career (45% compared with 40%), and more freelancers than employees that they need to develop technical skills (54% compared with 47%).

Table 6.3.3 Reason for Training or Development Need by Type of Contract

	Employees %	Freelancers %	All responses %
Keep up to date or improve current work	60	62	**60**
Change career direction in the industry	25	24	**25**
Develop IT skills	31	25	**29**
Move on in career	45	40	**43**
Develop management, financial or business skills	32	28	**31**
Develop new technical skills	47	54	**49**
Develop or learn new language skills	12	16	**13**
Other reason	4	5	**4**
Base (n)	**1,961**	**2,086**	**4,047**

NB: Base is all respondents (4,047) who reported a training or development need at the time of the survey. More than one response possible so columns do not add to 100%.

Respondents with a training or development need were asked to indicate in which area they felt they needed it. The topics indicated by employees and freelancers across all sectors and occupations, have been grouped into areas specific to the audio visual industries and more generic areas, and are shown in **Table 6.3.4(i)** and **(ii)**.

More respondents said they needed training in an industry specific area than a generic area (73% compared with 60%). The most common area of industry specific training indicated was editing, cited by 16%, closely followed by online, web design, interactive media or computer games reported by 14% of respondents. Around one in ten said they needed camera training (12%), training in new or digital technology (11%), and production (9%).

Looking at the generic areas of training, more respondents said they needed training in IT (21%) and management and leadership (18%) than any other area. Around one in ten cited careers advice and development (11%), accountancy (8%), languages (8%) and business skills (8%).

The area of training reported varied by contract type. More employees for example indicated needing camera training than any other area (21%), whereas under a tenth (8%) of freelancers cited this area. Conversely 16% of freelancers said they needed training in online, web design, interactive media or computer games, double the percentage of employees (8%). Such differences by contract type however to some extent might reflect the training areas required by sector and the ratio of employees and freelancers employed in each (see **Appendices 3** and **4** for more information).

Table 6.3.4(i) Industry Specific Training Area in which Training was Needed by Contract Type

	Employees %	Freelancers %	All responses %
Any industry specific area	**51**	**84**	**73**
Editing	19	14	**16**
Online, web design, interactive media or computer games	8	16	**14**
Camera	21	8	**12**
New or digital technology	9	11	**11**
Production	10	9	**9**
Art and design	8	5	**6**
Directing	6	4	**5**
Specific software applications	5	4	**5**
Journalism or presenting	2	5	**4**
Other (industry specific)	4	4	**4**
Sound	3	4	**3**
Post production	4	3	**3**
Writing or script writing	3	3	**3**
TV broadcasting	2	3	**3**
Animation	6	2	**3**
Radio broadcasting	1	2	**2**
Producing	3	1	**2**
Lighting	4	1	**2**
Industry trends or issues	1	1	**1**
Engineering	1	1	**1**
Studio operations	1	1	**1**
Make up and hairdressing	3	0	**1**
Special effects	1	0	**1**
Acting, drama or voiceovers	1	0	**0**
Library and archives	0	0	**0**
Costume and wardrobe	0	0	**0**
Base (n)	**1,773**	**1,536**	**3,309**

NB: Base is all respondents reporting a training or development need at the time of the survey (1,773, 1,536 and 3,309). More than one response possible so columns do not add to 100%.

Table 6.3.4(ii) Generic Area in which Training was Needed by Contract Type

	Employees %	Freelancers %	All responses %
Any generic training area	**62**	**53**	**60**
IT	15	23	**21**
Management and leadership	9	21	**18**
Careers advice and development	12	10	**11**
Accountancy or finance	10	8	**8**
Languages	11	7	**8**
Business skills	7	8	**8**
Other (generic)	4	4	**4**
Health and safety	4	2	**2**
Legal	2	2	**2**
Sales and marketing	3	2	**2**
Working as freelance	1	1	**1**
Communications skills	1	1	**1**
Human Resource Management (HRM) and personnel	0	1	**1**
Sector change	1	1	**1**
Multi-skilling	0	1	**1**
Base (n)	**1,773**	**1,536**	**3,309**

NB: Base is all respondents reporting a training or development need at the time of the survey (1,773, 1,536 and 3,309). More than one response possible so columns do not add to 100%.

Respondents with a training or development need at the time of the survey were asked whether they had tried to obtain training or training materials in the areas of training they had cited, to meet the need. **Table 6.3.5** shows overall around two thirds (66%) had tried to obtain training or training materials.

Looking at incidence by sector shows at least seven in ten respondents with a training need working in digital special effects (74%), transmission (72%), broadcast TV (71%), animation (71%) and cable and satellite TV (70%) had tried to obtain training or training materials. The percentage was lowest in corporate production and computer games at less than three fifths (58% and 57%).

Whether respondents tried to meet the self-reported training or development need varied by contract type with more employees than freelancers doing so (66% compared with 63%). The difference is greatest in broadcast TV (74% compared with 59%), cable and satellite TV (74% compared with 56%) and post production (66% compared with 50%). However, the percentage of freelancers who had tried to obtain training or training materials is greater than the percentage of employees in the following sectors: animation (74% compared with 67%), web and internet and offline multimedia (75% compared with 63%) and other areas (74% compared with 67%).

Table 6.3.5 Respondents who had tried to Obtain Training or Training Materials by Sector and Contract Type

	Employees		Freelancers		All responses	
	Have tried to obtain training %	Base (n)	Have tried to obtain training %	Base (n)	Have tried to obtain training %	Base (n)
Broadcast TV	74	**741**	59	**723**	71	**1,464**
Cable and Satellite TV	74	**130**	56	**141**	70	**271**
Independent Production	61	**88**	62	**503**	62	**591**
Radio	66	**410**	59	**64**	64	**474**
Animation	67	**21**	74	**42**	71	**63**
Post Production	66	**133**	50	**113**	63	**246**
Digital Special Effects	-	**-**	64	**11**	74	**19**
Studio and Equipment Hire	71	**35**	60	**62**	68	**97**
Web and Internet and Offline Multimedia	63	**124**	75	**48**	65	**172**
Computer Games	58	**57**	50	**12**	57	**69**
Commercials	-	**-**	63	**72**	62	**78**
Corporate Production	58	**33**	59	**111**	58	**144**
Transmission	74	**57**	-	**-**	72	**61**
Other Areas	67	**91**	74	**135**	69	**226**
Total	**66**	**1,934**	**63**	**2,041**	**66**	**3,975**

NB: Base is all respondents who reported a training or development need at the time of the survey (3,975). The response from some sectors is too low to report, and this is in part related to the low proportion of people employed within these sectors on each contract type, as shown in Table 4.2.3.

Table 6.3.6 shows the percentage of respondents employed on an employee and freelance basis in each occupation who had tried to obtain training or training materials. Around four fifths of those with a training or development need employed in broadcast engineering (80%) and special physical effects (78%) roles had tried to obtain training compared with around half employed in journalism and sport (51%), and library and archives (52%) occupations.

Considerably more employees than freelancers in the following occupational groups said they had tried to meet their training need: broadcast engineering (82% compared with 60%), studio operations (65% compared with 32%) and sound (80% compared with 55%). In fewer occupations more freelancers had tried to obtain training than employees: animation (73% compared with 53%) and runner (79% compared with 55%).

Table 6.3.6 Respondents who had tried to Obtain Training or Training Materials by Occupation and Contract Type

	Employees		Freelancers		All responses	
	Have tried to obtain training %	Base (n)	Have tried to obtain training %	Base (n)	Have tried to obtain training %	Base (n)
Producing	68	**136**	66	**181**	67	**317**
Production (including Direction)	62	**227**	61	**549**	61	**776**
Journalism and Sport	50	**162**	53	**25**	51	**187**
Radio Broadcasting	66	**150**	51	**33**	62	**183**
TV Broadcasting	72	**198**	71	**52**	72	**250**
Programme Distribution	-	**-**	-	**-**	60	**10**
Transmission	68	**47**	-	**-**	67	**51**
Broadcast Engineering	82	**174**	60	**22**	80	**196**
Studio Operations	65	**50**	32	**17**	62	**67**
Interactive Media	74	**95**	61	**26**	72	**121**
Animation	53	**20**	73	**47**	65	**67**
Art and Design	49	**30**	70	**138**	56	**168**
Camera	69	**64**	68	**256**	69	**320**
Costume and Wardrobe	-	**-**	60	**42**	59	**45**
Library and Archives	50	**36**	-	**-**	52	**40**
Lighting	65	**13**	62	**50**	63	**63**
Make Up and Hairdressing	-	**-**	75	**75**	76	**79**
Post Production	68	**159**	53	**159**	65	**318**
Sound	80	**41**	55	**115**	68	**156**
Special Physical Effects	-	**-**	77	**17**	78	**18**
Runner	55	**12**	79	**28**	65	**40**
Other	66	**304**	68	**199**	67	**503**
Total	**66**	**1,934**	**63**	**2,041**	**65**	**3,975**

NB: Base is all respondents who reported a training or development need at the time of the survey (3,975). The response from some occupations is too low to report, and this is in part related to the low proportion of people employed within these occupations in this way as shown in Table 4.2.4.

All respondents who had tried to obtain training or training materials were asked if they had experienced any barriers to receiving it. **Table 6.3.7** shows 86% of those respondents had experienced barriers; a marginal decrease overall from 89% in 2003. The most common obstacle cited was that the fees were too high reported by two fifths (42%), closely followed by finding it difficult to access the quality of courses and employers not willing to pay for training reported by a third (34% and 33%).

Since 2003, there has been an increase in the proportion of respondents reporting employers not willing to give time off or pay for training (24% compared with 15% and 33% compared with 15%). There also appears to have been a decrease in the percentage of respondents citing lack of suitable courses or training in the UK as a barrier to training (21% compared with 35%), however this closed answer category has been split into two answer categories in the 2005 survey, the other being lack of suitable courses or training in the respondents' nation or English region reported by a fifth (19%) of respondents in 2005.

Table 6.3.7 Barriers to Training Reported in 2005 and 2003

	2005 survey response %	2003 survey response %
Any barriers or obstacles	86	89
Lack of suitable courses or training in the UK	21	35
Lack of suitable courses or training in the nation or English region	19	n/a
Training is in inconvenient places	17	17
Training is at inconvenient times	24	17
Lack of information about available training	17	19
Difficult to assess the quality of the courses	34	28
Possible loss of earnings	18	13
Fees are too high	42	39
Fear of losing work through committing time in advance	15	10
Domestic or personal arrangements	11	7
I don't have enough time	2	n/a
Lack of employer support	1	n/a
Employers not willing to give time off for training	24	15
Employers not willing to pay for training	33	15
Other	7	3
Base (n)	**2,577**	**695**

NB: Base is all respondents reporting a training need who had tried to obtain training or training materials (2,577 and 695). More than one response possible so columns do not add to 100%.

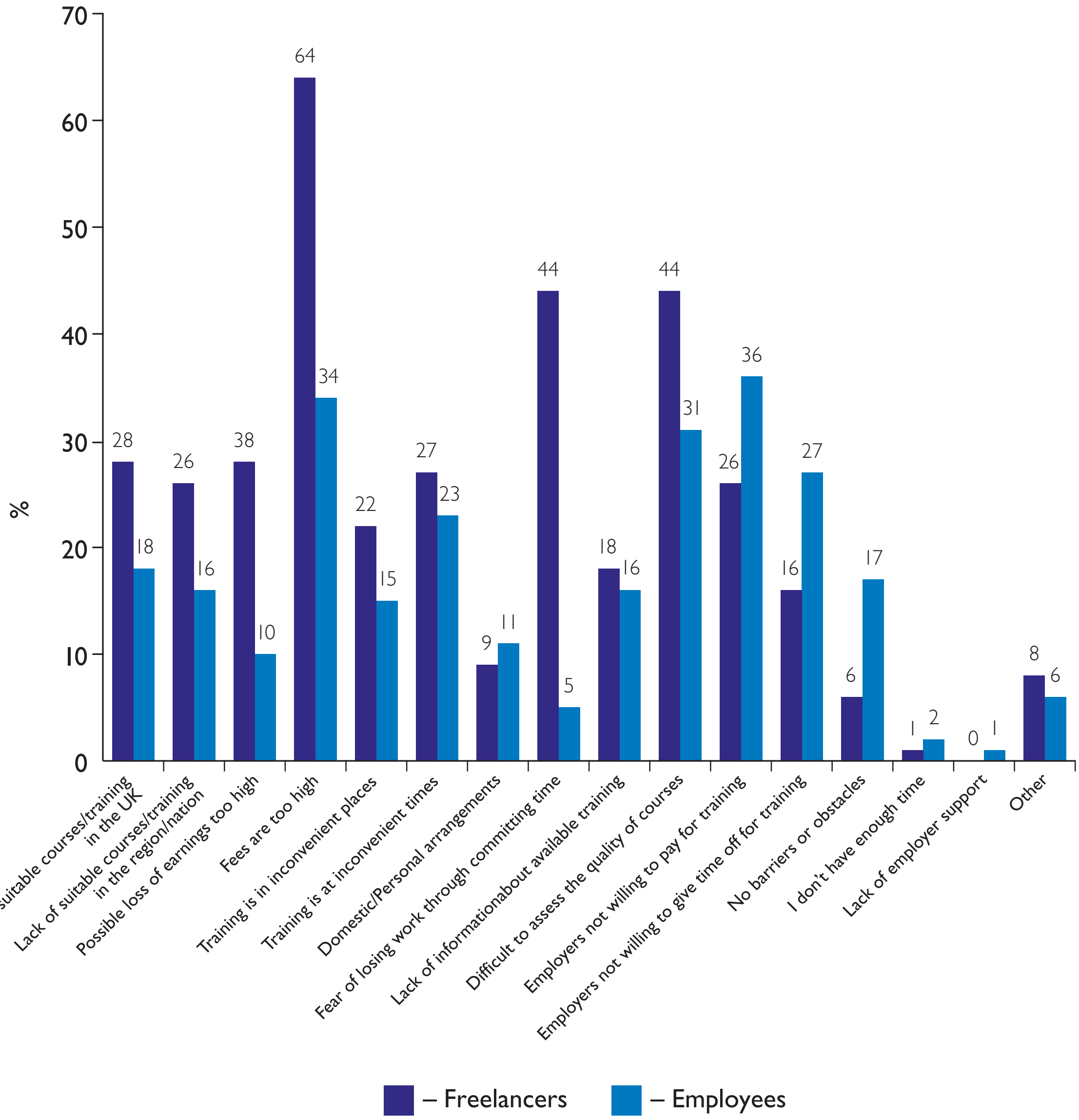
Analysis of the data by contract type shows considerable differences in the experience of barriers to training. In the first instance, the percentage of freelancers reporting barriers is significantly higher – 94% compared with 83% of employees.

Far greater proportions of freelancers than employees cited the vast majority of barriers. For example:

- 64% reported fees being too high compared with 34% of employees.
- 44% reported fear of losing work through committing time in advance compared with 5% of employees.
- 44% had found it difficult to assess the quality of courses compared with 31% of employees.
- Possible loss of earnings was cited by one in ten employees compared with nearly four in ten (38%) freelancers.

A small number of barriers were more commonly reported by employees than freelancers. For example, employers not willing to give time off or pay for training (27% compared with 16% and 36% compared with 26%).

Figure 6.3.2 Barriers to Training by Contract Type



NB: Base is all respondents reporting a training need who had tried to obtain training or training materials (1,302 and 1,275). More than one response possible so values in columns do not add to 100%.

Appendix 7 shows the percentage of employee and freelance respondents within each sector who reported experiencing each barrier to training. More respondents working in animation and commercials had come up against barriers than any other sector (95% and 96%). In most sectors, higher proportions of freelancers than employees reported barriers. For example:

- In animation, four fifths of freelancers said fees were too high compared with just over two fifths of employees (43%).
- Half (48%) of freelancers working in commercials found it difficult to assess the quality of courses compared with a third (33%) of employees.

- More than two fifths (43%) of freelancers said this compared with 14% of employees in animation.

Appendix 8 shows the percentage of respondents in each occupational group by contract type who reported experiences of each barrier to training. More respondents working as runners had experienced barriers than any other occupation (96%). In particular, around seven in ten cited difficulty in assessing the quality of courses (72%) and the possible loss of earning being too high (71%), and more than nine in ten (92%) said the fees are too high.

All respondents were asked to indicate where they normally look for information on training and **Table 6.3.8** shows the sources cited by respondents employed on each type of contract. The most common source of information reported by both employees and freelancers was the internet, with half of all respondents reporting this. There are major differences between employees and freelancers with several of the other sources. For example, more than three fifths (61%) of employees said they obtained information via their employer compared with a fifth (22%) of freelancers. More freelancers than employees said they obtained information via colleagues (35% compared with 31%), from trade associations or membership organisations (22% compared with 11%), from trade press (37% compared with 20%) and from the Skillset/BFI database (17% compared with 5%).

Table 6.3.8 Source of Information on Training

	Employees %	Freelancers %	All responses %
Trade press	20	37	**25**
Trade associations or membership organisations	11	22	**14**
Employer(s)	61	22	**51**
National or local press	7	9	**8**
Colleagues	31	35	**32**
Internet	49	54	**50**
Intranet	1	1	**1**
Public educational institutions	11	10	**11**
Trade unions	10	15	**11**
Email circulars	16	16	**16**
Skillset/BFI database	5	17	**8**
Regional screen/media agency	3	11	**5**
Other	2	4	**2**
Don't look for information	1	2	**1**
Base (n)	**3,135**	**3,122**	**6,257**

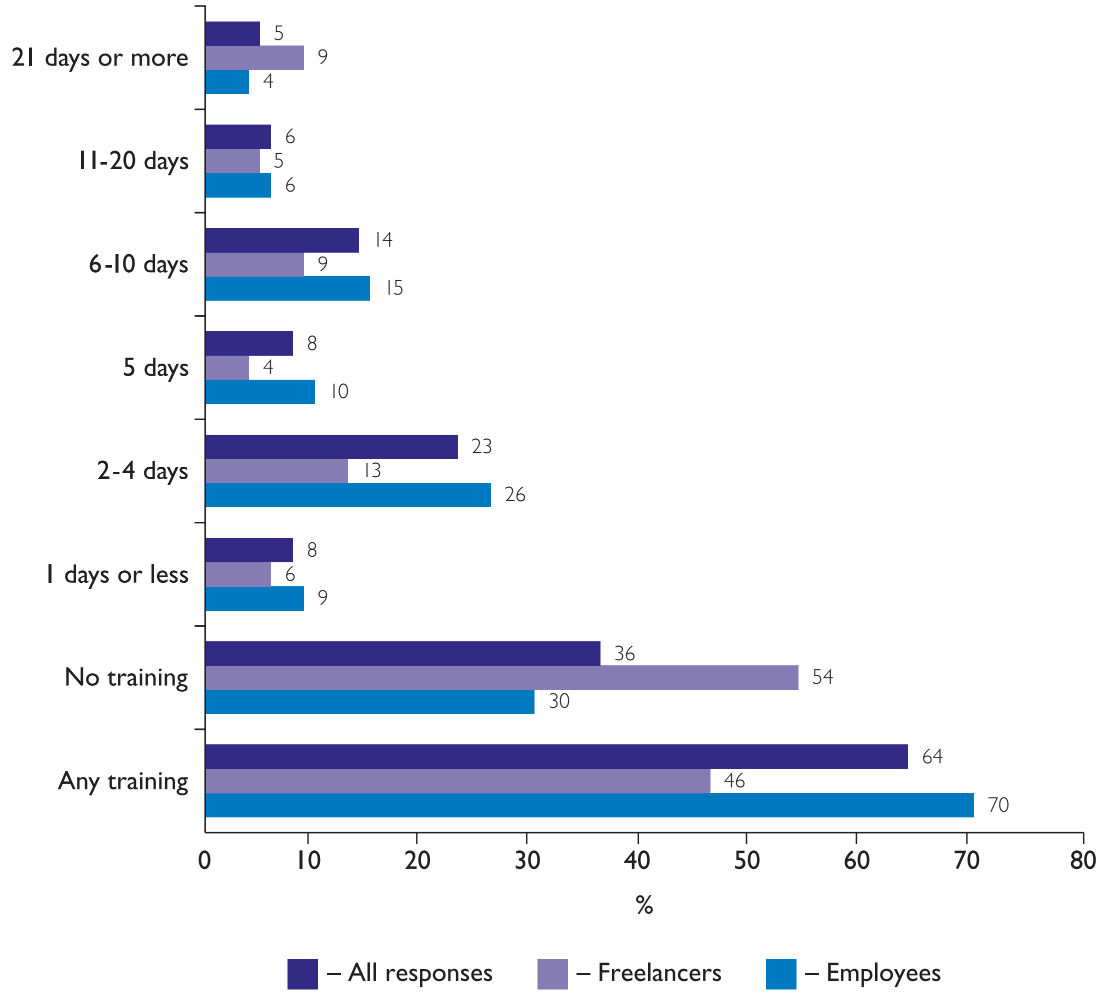
NB: Base is all respondents (3,135, 3,122 and 6,257). More than one response possible so columns do not add to 100%.

6.4 TRAINING RECEIVED

All respondents were asked about their experience of training during the twelve months preceding the survey.

Figure 6.4.1 shows 64% of the workforce overall had received training in the past year and an average of 7.4 days training had been received. Looking at the response by contract type shows significant differences between employees and freelancers. Less than half (46%) of all freelancers had undertaken some training compared with 70% of all employees. This is a slight increase in the number of freelancers and employees since 2003 when 44% and 60% reported they had received training. On average however, freelancers had trained for more days than employees (mean of 8.4 days compared with 7.1 days). The reason for the difference between the mean number of training days received can be seen in **Figure 6.4.1** which shows that more employees than freelancers reported 20 days or fewer training whereas more freelancers than employees said they had received 21 days or more.

Figure 6.4.1 Number of Days Training Received During the Twelve Months Preceding the Survey by Contract Type



NB: Base is all respondents (2,844, 2,734 and 5,578).

Looking at the distribution of responses in **Table 6.4.1** shows considerable variation in the number of days training received by respondents in each sector ranging from an average of 4 days in commercials to 10 or more days in animation, computer games, studio and equipment hire and 'other' areas.

More than half the respondents working in independent production (54%), post production (51%) and corporate production (56%) companies had received no training during the twelve months preceding the survey and almost three quarters (71%) of those in commercials. At the other end of the spectrum, this applied to only a quarter (26%) of those working in animation.

Table 6.4.1 Number of Days Training Received During the Twelve Months Preceding the Survey by Sector

	Average number of days received	Any	No training	1 day or less	2-4 days	5 days	6-10 days	11-20 days	21 days or more	Total	Base
	(n)	%	%	%	%	%	%	%	%	%	(n)
Broadcast TV	4.9	64	36	7	25	9	14	6	3	**100**	**2,211**
Cable and Satellite TV	6.0	55	45	7	26	5	6	7	4	**100**	**322**
Independent Production	5.6	46	54	10	17	5	7	5	4	**100**	**741**
Radio	6.7	74	26	10	31	9	14	6	4	**100**	**793**
Animation	24.1	60	40	2	12	3	15	8	20	**100**	**60**
Post Production	5.8	49	51	3	22	6	8	6	4	**100**	**300**
Digital Special Effects	-	-	-	-	-	-	-	-	-	**-**	**-**
Studio and Equipment Hire	11.6	63	37	11	18	10	9	4	11	**100**	**142**
Web and Internet and Offline Multimedia	8.2	70	30	8	24	10	17	6	6	**100**	**227**
Computer Games	12.4	67	33	12	17	8	18	3	10	**100**	**78**
Commercials	4.0	29	71	5	4	5	7	4	4	**100**	**119**
Corporate Production	6.8	44	56	5	17	4	10	2	7	**100**	**169**
Transmission	5.3	67	33	12	22	11	14	4	5	**100**	**83**
Other Areas	10.7	62	38	5	19	9	12	8	9	**100**	**304**
Total	**7.4**	**64**	**36**	**8**	**23**	**8**	**14**	**6**	**5**	100	**5,578**

NB: Base is all respondents (5,578). The response from one sector is too low to report.

Table 6.4.2 shows the amount of training received by respondents within each occupational group. The average number or days training received ranges from 4.4 days reported by respondents working in transmission to more than 10 days received by those working in interactive media and animation. Receipt of any training during the previous year ranges from eight in ten (81%) respondents working in animation, to around a quarter (26%) working in programme distribution roles.

Table 6.4.2 Number of Days Training Received During the Twelve Months Preceding the Survey by Occupational Group

	Average number of days received	Any	No training	1 day or less	2-4 days	5 days	6-10 days	11-20 days	21 days or more	Total	Base
	(n)	%	%	%	%	%	%	%	%	%	(n)
Producing	7.2	70	30	6	30	9	19	5	2	**100**	**356**
Production (including Direction)	5.2	56	44	9	23	6	7	6	4	**100**	**962**
Journalism and Sport	5.3	77	23	11	40	7	14	3	2	**100**	**329**
Radio Broadcasting	6.3	74	26	10	32	10	12	8	2	**100**	**304**
TV Broadcasting	5.9	65	35	8	20	9	13	8	7	**100**	**393**
Programme Distribution	-	-	-	-	-	-	-	-	-	**-**	**-**
Transmission	4.4	59	41	12	17	11	10	4	5	**100**	**70**
Broadcast Engineering	8.9	70	30	4	18	11	16	14	7	**100**	**247**
Studio Operations	4.9	70	30	6	28	8	14	14	1	**100**	**115**
Interactive Media	13.4	71	29	8	20	12	19	3	10	**100**	**164**
Animation	19.5	57	43	3	8	4	20	4	19	**100**	**67**
Art and Design	4.8	48	52	10	11	4	12	5	6	**100**	**269**
Camera	6.5	46	54	12	12	7	6	4	5	**100**	**476**
Costume and Wardrobe	6.5	32	68	5	5	3	13	1	6	**100**	**80**
Library and Archives	6.7	81	19	9	41	3	16	5	6	**100**	**82**
Lighting	9.8	45	55	4	19	3	3	7	9	**100**	**83**
Make Up and Hairdressing	8.1	43	57	1	15	2	8	7	10	**100**	**108**
Post Production	6.5	51	49	3	19	8	10	6	4	**100**	**391**
Sound	5.2	47	53	8	21	2	8	3	5	**100**	**247**
Special Physical Effects	-	-	-	-	-	-	-	-	-	**-**	**-**
Runner	-	-	-	-	-	-	-	-	-	**-**	**-**
Other	5.5	65	35	9	21	10	16	6	4	**100**	**753**
Total	**7.4**	**64**	**36**	**8**	**23**	**8**	**14**	**6**	**5**	**100**	**5,578**

NB: Base is all respondents (5,578). The response from some occupations is too low to report.

Table 6.4.3 shows more women then men said they had received some training during the twelve months preceding the survey (71% compared with 58%) with an average of 8.5 days training compared with 6.6 days.

Slightly more white respondents had received some training than black or minority ethnic respondents during the previous year (64% compared with 62%) however, black or minority ethnic respondents had received 18 days training on average during the previous year compared with 6.4 days received by white respondents.

Respondents with a disability reported receiving 8.8 days training on average compared with 7.3 days reported by those without a disability. In addition, more people with disabilities had received some training than those without (69% compared with 64%).

Table 6.4.3 Training Received by Gender, Ethnic Origin and Disability

	Average number of days received	Any	No training	1 day or less	2-4 days	5 days	6-10 days	11-20 days	21 days or more	Total	Base
	(n)	%	%	%	%	%	%	%	%	%	(n)
Gender											
Male	6.6	58	42	7	20	9	12	6	6	**100**	**3,321**
Female	8.5	71	29	10	27	8	17	5	5	**100**	**2,216**
Ethnic Origin											
White	6.4	64	36	8	24	8	14	6	5	**100**	**5,125**
Black or minority ethnic	18.0	62	38	7	16	7	13	8	12	**100**	**371**
Disability											
Has a disability	8.8	69	31	6	18	5	25	7	7	**100**	**274**
No disability	7.3	64	36	8	23	9	13	6	5	**100**	**5,235**
Total	**7.4**	**64**	**36**	**8**	**23**	**8**	**14**	**6**	**5**	**100**	**5,578**

NB: Base is all respondents (5,578).

Tables 6.4.4(i) and **(ii)** shows the areas in which training has been received, by contract type, broken down into industry specific and generic types.

As with the most common area of training needed by respondents, the most common area of training received by respondents during the year preceding the survey was editing, received by a fifth (19%) of respondents, closely followed by interactive media (including online, web design and computer games) received by 15% of respondents. More than one in ten respondents had received IT, and management and leadership training (both 13%).

Table 6.4.4 (i) and (ii) also shows the type of training received by employees varied with the type received by freelancers:

- A fifth (19%) of employees had received editing training compared with 15% of freelancers.

- More than one in ten (12%) employees had undertaken training in journalism and presenting compared with just over a twentieth (6%) of freelancers.

- 16% of employees said they had undertaken management and leadership training compared to 4% of freelancers.

- More freelancers than employees said they had received camera training (11% compared with 5%).

- Almost a tenth (9%) of employees said they had received business skills whereas this was the case for a twentieth of freelancers (5%).

The variation in experience by contract type may in part be related to the occupations in which respondents are employed and the extent of freelance usage within each (continue reading below table for more information).

Table 6.4.4(i) Industry Specific Area of Training Received by Contract Type

	Employees %	Freelancers %	All responses %
Editing	20	15	**19**
On-line, web design, interactive media, computer games	15	15	**15**
Journalism and presenting	12	6	**11**
Specific software applications	9	11	**10**
Production	6	11	**7**
New or digital technology	8	5	**7**
Camera	5	11	**6**
Art and design	5	6	**5**
Sound	5	3	**4**
Other (industry specific)	4	7	**4**
TV broadcasting	4	2	**4**
Radio broadcasting	3	4	**3**
Post production	3	3	**3**
Animation	1	5	**2**
Lighting	1	3	**1**
Studio operations	1	2	**1**
Directing	1	2	**1**
Industry trends and issues	1	1	**1**
Engineering	1	1	**1**
Make up and hairdressing	0	2	**1**
Library and archives	0	0	**0**
Special effects	0	1	**0**
Producing	0	0	**0**
Automation	0	0	**0**
Writing and script writing	0	0	**0**
Costume and wardrobe	0	0	**0**
Acting, drama and voiceover	0	0	**0**
Base (n)	**1,906**	**1,050**	**2,956**

NB: Base is all respondents who had received training and who indicated the area of training received (1,906, 1,050 and 2,956). More than one response possible so columns do not add up to 100%.

Table 6.4.4(ii) Generic Area of Training Received by Contract Type

	Employees %	Freelancers %	All responses %
IT	14	10	**13**
Management/Leadership	16	4	**14**
Health and Safety	9	8	**9**
Business Skills	10	5	**9**
Other (generic)	6	7	**6**
Sales and Marketing	7	4	**6**
Legal	7	5	**6**
Accounting/Finance	4	6	**4**
Careers Advice/development	3	1	**3**
Training the trainer	2	1	**2**
HRM/Personnel	2	0	**2**
Writing (generic)	1	4	**2**
Induction	2	2	**2**
Diversity awareness	1	1	**1**
Working as freelance	1	3	**1**
Communication skills	1	1	**1**
Languages	0	0	**0**
Base (n)	**1,906**	**1,050**	**2,956**

NB: Base is all respondents who had received training and who indicated the area of training received (1,906, 1,050 and 2,956). More than one response possible so columns do not add up to 100%.

Appendix 5 provides a breakdown of the area of training received by sector. The table shows:

- Common areas of training reported by respondents working in the broadcast sector (terrestrial, cable and satellite TV and radio) were editing and journalism and presenting; reported by 26% and 12% working in broadcast TV, 14% and 13% working in cable and satellite TV and 23% and 21% working in radio.

- More than a third (34%) of those working in the post production sector had received editing training. More than a tenth had undertaken training in specific software applications (15%), sound (13%) and post production (12%).

- The most common area of training received by respondents working in studio and equipment hire was camera, reported by almost a fifth (18%).

- As might be expected, a considerable percentage of those working in web and internet and offline multimedia companies had undertaken interactive media training (including online, web design and computer games), reported by almost a third (32%) and a fifth (20%) had received editing training.

- Many of the industry specific areas in which respondents had received training correspond directly with their occupation. For example more than two fifths (44%) of respondents employed in post production roles said they had received editing training.

Appendix 6 shows the areas in which respondents had received training by each occupation.

Respondents were asked to indicate whether the training they had received was beneficial or not. **Table 6.4.5** shows the percentage of training experiences that were considered to be beneficial by respondents by the area of training cited. Overall, the vast majority were considered beneficial by respondents (94%) and for some training areas all in receipt indicated this.

Table 6.4.5(i) Industry Specific Area of Training Considered by Respondents as Beneficial

	Was beneficial %	Number of training experiences (n)
Editing	93	637
On-line, web design, interactive media, computer games	93	214
Journalism and presenting	83	304
Specific software applications	96	308
Production	95	246
New or digital technology	97	216
Camera	98	317
Art and design	99	151
Sound	98	162
Other (industry specific)	97	140
TV broadcasting	95	128
Radio broadcasting	98	76
Post production	100	104
Animation	94	31
Lighting	98	87
Studio operations	94	51
Directing	98	52
Industry trends and issues	97	37
Engineering	100	16
Make up and hairdressing	100	50
Library and archives	100	17
Special effects	100	11
Producing	-	-
Automation (including process control and auto conforming)	-	-
Writing and script writing	-	-
Costume and wardrobe	-	-
Acting, drama and voiceover	-	-
Total	**94**	**5,983**

NB: Base is all training experiences (5,983). The number of training experiences in some areas is too low to report.

Table 6.4.5(ii) Generic Area of Training Considered by Respondents as Beneficial

	Was beneficial %	Number of training experiences (n)
IT	95	362
Management/leadership	95	373
Health and safety	94	435
Business skills	91	200
Other (generic)	97	216
Sales and marketing	89	239
Legal	94	188
Accounting/finance	94	120
Careers advice/development	87	73
Training the trainer	99	67
HRM/personnel	95	57
Writing (generic)	98	64
Induction	88	51
Diversity awareness	94	52
Working as freelance	96	54
Communication skills	95	43
Languages	-	-
Total	**94**	**5,983**

NB: Base is all training experiences (5,983). The number of training experiences in some areas is too low to report.

6.5 TRAINING DELIVERY

All respondents who had received training during the twelve months preceding the survey were asked to indicate how it was delivered and by whom it was provided and funded.

Table 6.5.1 shows the vast majority (71%) of training was delivered in the classroom. A third (33%) of respondents reported on the job training and around a quarter said their training had been delivered using a combination of classroom and technology (24%), using books and other printed material (24%) and using technology (23%). Responses varied by contract type as follows:

- More employees than freelancers said their training was delivered in the classroom (73% compared with 61%).
- More freelancers said they used books and other materials than employees (30% compared with 23%).

[12] Some of the organisations listed mostly aim to attract employers to their membership rather than individuals. In scope to this survey were individuals and not employers, which may explain the relatively low 1% respondents who indicated membership.

Table 6.5.1 Method of Training Delivery by Contract Type

	Employees %	Freelancers %	All responses %
Courses delivered in classroom	73	61	71
Courses delivered using technology	24	22	23
Courses delivered combining classroom and technology	25	19	24
On the job	32	34	33
Online support reference material	15	15	15
Books and other printed material	23	30	24
Other	7	13	9
Base (n)	**1,906**	**1,050**	**2,956**

NB: Base is all respondents who had received training during the twelve months preceding the survey (2,956). More than one response possible so columns do not add to 100%.

Table 6.5.2 shows the source of provision by contract type. In the first instance, the most common source of provision reported was the respondent's employer (62%) followed by a private company, which was cited by three in ten (30%) respondents. Looking at responses by contract type however shows considerably fewer freelance than employee respondents (33% compared with 68%) said their employer had provided their training. Around the same proportion of freelancers and employees cited a private company (30% and 29%).

Table 6.5.2 Source of Provision by Contract Type

	Employees %	Freelancers %	All responses %
Public education body	4	11	**5**
An employer	68	33	**62**
A private company	30	29	**30**
A trade association or member	6	12	**7**
Yourself	14	25	**16**
Other	3	10	**4**
Base (n)	**1,906**	**1,050**	**2,956**

NB: Base is all respondents who had received training during the twelve months preceding the survey (2,956). More than one response possible so columns do not add to 100%.

Table 6.5.3 shows overall the most common source of training fees payment reported was the respondent's employer (65%). Looking at the response by contract type however shows this was more prevalent for employees than freelancers (73% compared with 30%), while the most common response from freelancers was that there were no fees, reported by two fifths (41%).

[12] Some of the organisations listed mostly aim to attract employers to their membership rather than individuals. In scope to this survey were individuals and not employers, which may explain the relatively low 1% respondents who indicated membership.
[13] Ibid

Table 6.5.3 Training Fees

	Employees %	Freelancers %	All responses %
You/your family	2	15	5
Your employer	73	30	65
Grant from body/trust	4	13	5
No fees	29	41	31
Other	1	4	1
Base (n)	**1,906**	**1,050**	**2,956**

NB: Base is all respondents who had received training during the twelve months preceding the survey (2,956). More than one response possible so columns do not add to 100%.

[13] Ibid
[14] Ibid

PART SEVEN LINKS WITH INDUSTRY ORGANISATIONS

All survey participants were asked to indicate whether they had links with the following types of industry organisations:

- Trade unions, guilds or professional associations
- Online and offline communities
- Industry directories
- Trade press

7.1 MEMBERSHIP OF TRADE UNIONS, GUILDS OR PROFESSIONAL ASSOCIATIONS

Three fifths (61%) of all survey participants said they were a member of a trade union, guild or professional association. A third were members of BECTU (Broadcast, Entertainment, Cinematograph and Theatre Union) and 15% were members of the NUJ (National Union of Journalists).

Table 7.1.1 Membership of Industry Organisations[12]

	%
Member of any industry organisation below	**61**
Association of Motion Picture Sound (AMPS)	1
BKSTS – The Moving Image Society	1
British Academy of Film and TV Arts (BAFTA)	4
British Interactive Media Association (BIMA)	1
Broadcast Entertainment Cinematograph and Theatre Union (BECTU)	33
Directors Guild of Great Britain	1
Equity	1
Guild of British Camera Technicians	1
Guild of TV Cameramen	1
Institute of Broadcast Sound	1
Musicians Union (MU)	1
National Union of Journalists (NUJ)	15
PACT – Producers Alliance for Cinema and TV	2
Royal TV Society	1
The Radio Academy	1
Women in Film and TV	2
Writers Guild of Great Britain	1
Other guild, union or association	6

NB: Base is all respondents (6,885). More than one response possible so column does not add to 100%.

[12] Some of the organisations listed mostly aim to attract employers to their membership rather than individuals. In scope to this survey were individuals and not employers, which may explain the relatively low 1% respondents who indicated membership.

Table 7.1.2 shows the percentage of survey participants who indicated they were members of industry organisations by gender, ethnic origin, disability and age:

- Membership did not vary by gender.

- The percentage of white respondents who indicated membership is lower however than the percentage of black or minority ethnic respondents reporting this (61% compared with 70%) and three quarters of people with disabilities said they were members compared with three fifths of people without.

- Membership appears to increase markedly with age from under a quarter (24%) of 16 to 24 year olds to more than four fifths (82%) of respondents aged 50 years and over.

Table 7.1.2 Membership of Industry Organisations by Gender, Ethnic Origin, Disability and Age[13]

	Member of industry organisation %	Base (n)
Gender		
Male	62	**4,079**
Female	60	**2,735**
Ethnic Origin		
White	61	**6,289**
Black or minority ethnic	70	**462**
Disability		
Has disability	75	**321**
No disability	60	**6,461**
Age		
16 – 24	24	**417**
25 – 34	49	**2,126**
35 – 49	72	**2,805**
50+	82	**1,404**
All responses	**61**	**6,885**

NB: Base is all respondents (6,885).

Table 7.1.3 shows whether survey participants indicated they were members of any of the industry organisations listed above in Table 7.1.1 by sector and contract type. At least half of the workforce in each sector belongs to at least one organisation, except in computer games, in which 16% reported doing so.

[13] Ibid

Table 7.1.3 Membership of Industry Organisations by Sector and Contract Type[14]

	Member of industry organisation %	Base (n)
Sector		
Broadcast TV	76	**2,586**
Cable and Satellite TV	60	**435**
Independent Production	61	**1,002**
Radio	64	**880**
Animation	52	**92**
Post Production	53	**381**
Digital Special Effects	51	**35**
Studio and Equipment Hire	60	**192**
Web and Internet and Offline Multimedia	61	**261**
Computer Games	16	**151**
Commercials Production	66	**143**
Corporate Production	68	**231**
Transmission	86	**96**
Other Areas	76	**400**
Contract type		
Employees	60	**3,568**
Freelancers	64	**3,317**
All responses	**61**	**6,885**

NB: Base is all respondents (6,885).

Appendix 9 shows of which industry organisations respondents in each sector were members. In particular:

- More than four fifths working in transmission said they were members of BECTU (82%), and around half or more employed in other areas (55%), broadcast TV (53%), commercials (52%) and corporate production (49%).
- Around a quarter working in radio (25%) and web and internet and offline multimedia (26%) said they were members of the NUJ.
- Around one in ten respondents working in independent production (9%), animation (11%) and digital special effects (9%) were members of BAFTA.

[14] Ibid

Looking at membership of industry organisations by occupational group in Table 7.1.4 shows around half or more respondents in each occupation reported they were a member of an industry organisation apart from programme distribution, animation, and art and design.

Table 7.1.4 Membership of Industry Organisations by Occupational Group[15]

	Member of industry organisation %	Base (n)
Producing	59	**509**
Production (including Direction)	56	**1,294**
Journalism and Sport	93	**350**
Radio Broadcasting	63	**341**
TV Broadcasting	65	**442**
Programme Distribution	24	**18**
Transmission	80	**82**
Broadcast Engineering	78	**280**
Studio Operations	70	**135**
Interactive Media	50	**203**
Animation	34	**95**
Art and Design	44	**320**
Camera	83	**572**
Costume and Wardrobe	65	**97**
Library and Archives	51	**93**
Lighting	80	**108**
Make Up and Hairdressing	80	**123**
Post Production	52	**490**
Sound	79	**314**
Special Physical Effects	67	**36**
Runner	13	**59**
Other	54	**925**
Total	**61**	**6,885**

NB: Base is all respondents (6,885).

Appendix 10 shows the membership of respondents by occupation is as would be expected for example:

- Just over four fifths (84%) working in journalism and sport were members of the NUJ.
- More than one in ten working in camera were members of the Guild of British Camera Technicians (14%) or the Guild of TV Cameramen (15%) and 2% or less were members from other occupations.

[15] Ibid

- Almost a quarter of respondents working in sound occupations said they were members of the Institute of Broadcast Sound.

7.2 REGISTRATION WITH ONLINE AND OFFLINE COMMUNITIES

Almost a quarter (23%) of survey participants indicated they were registered with any of the online or offline communities listed below in **Table 7.2.1.** Around one in ten were registered with mandy.com (which provides resources and information for TV and film production) and Productionbase (online recruitment and networking resource for TV and film), and more than one in twenty (7%) were registered with Shooting People (UK Filmmakers' Network).

Table 7.2.1 Online and Offline Communities

	%
Registered with any online or offline community listed below	**23**
Animation World Network (AWN)	2
Brighton New Media	1
e-consultancy.com	1
Festivus	1
freelancers.net	2
mandy.com	10
Productionbase	9
Shooting People	7
Talent Circle	4
TV Freelancers	2
Other	4

NB: Base is all respondents (6,885). More than one response possible so column does not add to 100%.

Table 7.2.2 shows that the percentage of respondents indicating they were members of the online and offline communities did not vary significantly by gender, ethnic origin and disability. The percentage registered however appears to decrease with age, with more than a third (35%) of 16-24 year olds registered compared with under a fifth (17%) of those aged 50 years and older.

Table 7.2.2 Online and Offline Communities by Gender, Ethnic Origin, Disability and Age

	Registered with online/ offline community %	Base (n)
Gender		
Male	21	**4,079**
Female	25	**2,735**
Ethnic Origin		
White	22	**6,289**
Black or minority ethnic	27	**462**
Disability		
Has disability	29	**321**
No disability	23	**6,461**
Age		
16 – 24	35	**417**
25 – 34	27	**2,126**
35 – 49	19	**2,805**
50+	17	**1,404**
All responses	**23**	**6,885**

NB: Base is all respondents (6,885).

Table 7.2.3 shows the percentage of survey participants who said they were registered with any of the online and offline communities listed above in **Table 7.2.1** by sector and contract type. As with membership of industry organisations, fewer respondents working in computer games companies (7%) said they were members of the online or offline communities listed than any other sector compared with more than three fifths (64%) of respondents working in animation at the other end of the range.

Whether respondents were registered varied significantly by contract type, with almost two fifths of freelance respondents registered compared with under a fifth (17%) of employees.

Table 7.2.3 Online and Offline Communities by Sector and Contract Type

	Registered with online/ offline community %	Base (n)
Sector		
Broadcast TV	16	**2,586**
Cable and Satellite TV	34	**435**
Independent Production	45	**1,002**
Radio	8	**880**
Animation	64	**92**
Post Production	34	**381**
Digital Special Effects	40	**35**
Studio and Equipment Hire	27	**192**
Web and Internet and Offline Multimedia	22	**261**
Computer Games	7	**151**
Commercials Production	36	**143**
Corporate Production	41	**231**
Transmission	10	**96**
Other Areas	26	**400**
Contract type		
Employees	17	**3,568**
Freelancers	39	**3,317**
All responses	**23**	**6,885**

NB: Base is all respondents (6,885).

Appendix 11 shows with which online and offline communities respondents in each sector were registered. As might be expected the community with which respondents were registered to some extent reflects the sector within which they were working, for example almost two fifths working in animation (37%) were registered with the Animation World Network (AWN) and more than a quarter were registered with Festivus.

Whether respondents were registered with online and offline communities also varied by occupational group. **Table 7.2.4** shows a range from around one in ten in journalism and sport (9%) and TV broadcasting (9%) to seven in ten runners (71%).

Table 7.2.4 Online and Offline Communities by Occupational Group

	Registered with online/ offline community %	Base (n)
Producing	30	**509**
Production (including Direction)	41	**1,294**
Journalism and Sport	9	**350**
Radio Broadcasting	11	**341**
TV Broadcasting	9	**442**
Programme Distribution	15	**18**
Transmission	17	**82**
Broadcast Engineering	11	**280**
Studio Operations	11	**135**
Interactive Media	16	**203**
Animation	42	**95**
Art and Design	26	**320**
Camera	34	**572**
Costume and Wardrobe	33	**97**
Library and Archives	15	**93**
Lighting	18	**108**
Make Up and Hairdressing	34	**123**
Post Production	38	**490**
Sound	25	**314**
Special Physical Effects	41	**36**
Runner	71	**59**
Other	18	**925**
Total	**23**	**6,885**

NB: Base is all respondents (6,885).

Appendix 12 shows which online and offline communities respondents were registered with by occupation. Again, as to be expected, which organisations respondents were registered with is related to their occupation. For example:

- More respondents working in production related roles said they were registered with mandy.com – more than half of runners (53%) and quarter of costume and wardrobe (29%).
- Half of all runners said they were registered with Productionbase and just under a quarter working in production (including direction) roles also said this.

- Only respondents working in interactive media roles said they were registered with e-consultancy.com.

7.3 LISTED IN INDUSTRY DIRECTORIES

Table 7.3.1 shows that a fifth (19%) of respondents were listed in a directory. 16% said they were listed in The Knowledge and around a tenth cited Kays (11%), The Production Guide (9%) and 'other' printed or internet directories (8%).

Table 7.3.1 Listed in Industry Directories

	%
Listed in any directory	**19**
Kays	11
The Knowledge	16
The Production Guide	9
Film Bang	1
Regional or national Screen commission/agency databases	4
Guild directories	3
Kemps	1
IMDB	1
Other printed or internet directories	8

NB: Base is all respondents (6,885). More than one response possible so column does not add to 100%.

Table 7.3.2 shows the percentage of respondents indicating they were listed in industry directories by gender, ethnic origin, disability and age. The tendency to be listed increases with age, ranging from 8% of those aged under 25, to 32% of those 50 years and over.

Table 7.3.2 Listed in Industry Directories by Gender, Ethnic Origin, Disability and Age

	Listed in industry directories %	Base (n)
Gender		
Male	21	**4,079**
Female	17	**2,735**
Ethnic Origin		
White	19	**6,289**
Black or minority ethnic	13	**462**
Disability		
Has disability	23	**321**
No disability	19	**6,461**
Age		
16 – 24	8	**417**
25 – 34	13	**2,126**
35 – 49	22	**2,805**
50+	32	**1,404**
All responses	**19**	**6,885**

NB: Base is all respondents (6,885).

Table 7.3.3 shows the percentage of survey participants who said they were listed in any of the directories listed above in **Table 7.3.1**. Almost half of all freelance respondents were listed compared with one in ten (9%) of employee respondents. This could be explained by the nature of freelancing and a strong reliance on self-promotion in order to gain contracts. In addition, respondents working in sectors with high freelance representation were more likely to be listed. For example, around half of those working in the cable and satellite TV (50%) and independent production for TV (48%) sectors and more than three quarters (76%) of those working in commercials production.

Table 7.3.3 Listed in Industry Directories by Sector and Contract Type

	Listed in industry directories %	Base (n)
Sector		
Broadcast TV	18	**2,586**
Cable and Satellite TV	50	**435**
Independent Production	48	**1,002**
Radio	6	**880**
Animation	41	**92**
Post Production	26	**381**
Digital Special Effects	31	**35**
Studio and Equipment Hire	38	**192**
Web and Internet and Offline Multimedia	10	**261**
Computer Games	6	**151**
Commercials Production	76	**143**
Corporate Production	46	**231**
Transmission	2	**96**
Other Areas	20	**400**
Contract type		
Employees	9	**3,568**
Freelancers	47	**3,317**
All responses	**19**	**6,885**

NB: Base is all respondents (6,885).

Appendix 13 shows in which industry directories respondents are listed by sector.

Table 7.3.4 shows whether respondents were listed in an industry directory. This varies by occupation from more than seven in ten (71%) of respondents working in make up and hairdressing occupations to just 1% in journalism and sport and transmission occupations.

Table 7.3.4 Listed in Industry Directories by Occupational Group

	Listed in industry directories %	Base (n)
Producing	23	**509**
Production (including Direction)	34	**1,294**
Journalism and Sport	1	**350**
Radio Broadcasting	6	**341**
TV Broadcasting	9	**442**
Programme Distribution	15	**18**
Transmission	1	**82**
Broadcast Engineering	5	**280**
Studio Operations	12	**135**
Interactive Media	8	**203**
Animation	21	**95**
Art and Design	34	**320**
Camera	54	**572**
Costume and Wardrobe	60	**97**
Library and Archives	5	**93**
Lighting	45	**108**
Make Up and Hairdressing	71	**123**
Post Production	23	**490**
Sound	37	**314**
Special Physical Effects	53	**36**
Runner	35	**59**
Other	17	**925**
Total	**19**	**6,885**

NB: Base is all respondents (6,885).

Appendix 14 shows the percentage of respondents in each occupation who are listed in each industry directory listed above.

7.4 READERSHIP OF TRADE PRESS AND JOURNALS

All respondents were asked what, if any, trade press or journals they read. Over three quarters (77%) indicated that they read at least one. Table 7.4.1 shows the most commonly reported was Broadcast magazine (41%) closely followed by The Media Guardian (37%).

Table 7.4.1 Readership of Trade Press and Journals

	%
Any trade press of journals listed below	**77**
American Cinematographer	1
Ariel (in-house BBC Magazine)	1
Audio Media Magazine	1
Broadcast	41
Broadcast Engineering	1
Campaign	1
Creative Review	1
Develop Magazine	4
Digit	5
Film Log	1
Gamesindustry.biz	4
Guild magazines	4
Line Up, the journal of the Institute of Broadcast Sound	1
MCV Magazine	6
New Media Age	7
PCR - Production and Casting Report	1
Radio Magazine	2
Regional and national newsletters	7
Screen Digest	1
Screen Finance	1
Screen International	8
Stage, Screen and Radio (BECTU Magazine)	3
Televisual	9
The Journalist (NUJ Publication)	12
The Media Guardian	37
The Stage	5
TVB Europe Magazine	2
UK Press Gazette	1
Variety	1
Other journals/trade press	12

NB: Base is all respondents (6,885). More than one response possible so column does not add to 100%.

Table 7.4.2 shows there is little variation in the percentage of respondents who reported reading trade press or journals by gender, disability and age. Fewer respondents from a black or minority ethnic origin than white however reported this (68% compared with 78%).

Table 7.4.2 Readership of Trade Press and Journals by Gender, Ethnic Origin, Disability and Age

	Read Trade Press and Journals %	Base (n)
Gender		
Male	77	**4,079**
Female	78	**2,735**
Ethnic Origin		
White	78	**6,289**
Black or minority ethnic	68	**462**
Disability		
Has disability	77	**321**
No disability	77	**6,461**
Age		
16 – 24	75	**417**
25 – 34	78	**2,126**
35 – 49	77	**2,805**
50+	76	**1,404**
All responses	**77**	**6,885**

NB: Base is all respondents (6,885).

More than two thirds of respondents in each sector said they read trade press or journals and this was the case for almost nine in ten respondents (86%) working in the cable and satellite TV sector.

Table 7.4.3 Readership of Trade Press and Journals by Sector and Contract Type

	Read Trade Press and Journals %	Base (n)
Sector		
Broadcast TV	80	**2,586**
Cable and Satellite TV	86	**435**
Independent Production	83	**1,002**
Radio	72	**880**
Animation	78	**92**
Post Production	82	**381**
Digital Special Effects	71	**35**
Studio and Equipment Hire	69	**192**
Web and Internet and Offline Multimedia	75	**261**
Computer Games	85	**151**
Commercials Production	73	**143**
Corporate Production	74	**231**
Transmission	71	**96**
Other Areas	69	**400**
Contract type		
Employees	77	**3,568**
Freelancers	78	**3,317**
All responses	**77**	**6,885**

NB: Base is all respondents (6,885).

Looking at responses by occupational group however shows readership of trade journals and press varied by occupational group with responses ranging from half of those working in programme distribution (51%) to nine tenths of those employed in producing roles (91%).

Table 7.4.4 Readership of Trade Press and Journals by Occupational Group

	Read Trade Press and Journals %	Base (n)
Producing	91	**509**
Production (including Direction)	85	**1,294**
Journalism and Sport	80	**350**
Radio Broadcasting	74	**341**
TV Broadcasting	84	**442**
Programme Distribution	51	**18**
Transmission	69	**82**
Broadcast Engineering	73	**280**
Studio Operations	71	**135**
Interactive Media	74	**203**
Animation	77	**95**
Art and Design	70	**320**
Camera	76	**572**
Costume and Wardrobe	73	**97**
Library and Archives	69	**93**
Lighting	66	**108**
Make Up and Hairdressing	77	**123**
Post Production	81	**490**
Sound	72	**314**
Special Physical Effects	71	**36**
Runner	78	**59**
Other	71	**925**
All responses	**77**	**6,885**

NB: Base is all respondents (6,885).

Appendices 15 and 16 show the proportion of respondents in each sector and occupational group who reported reading each of the trade press or journals listed. Publications such as Broadcast and the Media Guardian were read by at least some people in each sector and occupation. Specialist magazines were cited mostly by respondents employed within the corresponding specialist area. For example almost half the respondents employed within the computer games sector reported reading Develop magazine compared with under a twentieth in each of the remaining sectors. In addition, a fifth (21%) of those employed in interactive media occupations said they read New Media Age compared with less than one in ten in all other occupations.

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Appendix 1 Cross Sector Working during the Twelve Months preceding the Survey

	Broadcast TV	Cable and Satellite TV	Independent Production	Radio	Animation	Post Production	Digital Special Effects	Studio and Equipment Hire	Web and Internet and Offline Multimedia	Computer Games	Commercials	Corporate Production	Transmission	Teaching/Lecturing in Higher Education	Teaching/Lecturing in Further Education	Teaching/Lecturing pre-16 year olds	Employed in non -audio visual industry	Not Working by choice	Unemployed and seeking work in AV industry	Unemployed and seeking work in non-AV industry	Other	Base
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	(n)
Broadcast TV	0	35	36	20	1	16	3	17	8	0	5	9	8	5	2	1	1	2	6	0	3	**979**
Cable and Satellite TV	69	0	30	9	2	13	3	12	11	1	4	13	5	3	2	1	2	1	4	0	5	**263**
Independent Production	56	31	0	8	6	15	3	18	11	1	16	20	2	6	5	1	3	2	8	1	5	**549**
Radio	35	11	9	0	1	3	1	25	23	1	6	7	5	9	4	3	6	0	4	0	5	**175**
Animation	22	8	20	0	0	14	6	18	6	4	20	0	0	14	6	6	10	0	14	2	6	**50**
Post Production	57	27	34	6	8	0	9	16	20	1	6	12	9	2	3	1	2	1	7	3	3	**167**
Digital Special Effects	24	29	24	0	29	65	0	18	24	6	24	18	0	0	0	0	0	0	12	0	6	**17**
Studio and Equipment Hire	58	19	32	6	2	11	1	0	7	0	10	19	3	5	4	0	1	1	9	1	5	**111**
Web and Internet and Offline Multimedia	42	19	16	26	17	15	2	14	0	8	9	17	4	9	8	4	4	1	4	3	3	**93**
Computer Games	4	0	4	0	21	13	13	4	29	0	13	4	0	8	4	0	17	4	8	8	8	**24**
Commercials	44	13	51	2	7	3	2	17	5	0	0	41	1	3	5	1	2	2	7	0	5	**92**
Corporate Production	38	17	35	4	8	13	2	11	32	2	16	0	1	5	5	5	6	3	7	1	5	**152**
Transmission	69	46	9	31	3	11	3	17	14	3	0	9	0	0	3	6	0	0	0	0	0	**35**

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Teaching/Lecturing in Higher Education	46	10	16	12	0	14	0	14	12	0	12	48	10	0	0	2	0	2	2	0	0	**18**
Teaching/Lecturing in Further Education	31	3	16	3	0	0	0	3	3	0	0	59	0	19	0	6	9	0	6	0	0	**16**
Teaching/Lecturing pre-16 year olds	71	0	14	0	0	0	0	0	0	0	0	14	71	29	29	0	14	0	0	0	0	**3**
Employed in non-AV industry	45	3	26	32	0	3	0	7	23	0	3	3	19	0	0	0	0	0	3	0	0	**11**
Not working by choice	23	9	32	0	0	32	0	27	27	0	14	5	0	5	0	23	0	0	23	5	0	**14**
Unemployed – seeking work in AV industry	12	17	29	9	9	28	0	2	0	0	7	10	0	5	2	2	17	5	0	2	0	**34**
Unemployed – seeking work in non-AV industry	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	**-**
Other	23	13	15	20	0	8	0	3	12	0	0	7	0	9	11	7	7	11	11	0	0	**27**

NB: Base is all respondents who indicated working across more than one sector (2,833). In some sectors the response is too low to report.

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Appendix 2 Cross Occupation Working during the Twelve Months preceding the Survey

	Producing	Production (including direction)	Journalism and Sport	Radio Broadcasting	TV Broadcasting	Programme Distribution	Transmission	Broadcast Engineering	Studio Operations	Interactive Media	Animation	Art and Design	Camera	Costume and Wardrobe	Library and Archives	Lighting	Make Up and Hairdressing	Post Production	Sound	Special Physical effects	Runner	Other	Base
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	(n)
Producing	0	42	13	15	14	3	1	2	4	29	7	3	10	0	1	2	0	11	4	0	1	8	**170**
Production (including Direction)	38	0	14	4	16	1	1	1	6	22	9	8	24	1	5	3	0	21	10	1	4	6	**339**
Journalism and Sport	33	16	0	35	38	0	2	1	15	54	0	0	15	0	0	0	0	2	16	0	0	2	**80**
Radio Broadcasting	42	25	34	0	25	1	5	4	23	15	0	0	1	0	2	0	0	7	9	0	2	10	**99**
TV Broadcasting	8	14	13	13	0	6	26	15	12	3	7	17	14	0	5	13	1	14	15	1	1	8	**117**
Programme Distribution	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	**-**
Transmission	0	9	5	16	32	9	0	43	31	0	0	9	5	0	5	11	0	24	11	0	0	2	**23**
Broadcast Engineering	11	6	1	22	23	4	20	0	52	7	4	0	16	0	0	15	0	14	27	0	0	3	**80**
Studio Operations	5	5	1	19	9	0	4	24	0	7	7	4	15	0	4	31	0	17	26	5	5	1	**52**
Interactive Media	41	16	20	6	11	0	0	0	0	0	30	36	0	0	0	0	0	2	3	0	0	8	**40**
Animation	11	4	1	0	3	0	0	0	0	29	0	57	16	0	0	14	0	18	0	0	14	3	**33**
Art and Design	2	27	2	0	1	0	0	0	11	59	32	0	11	4	0	5	2	4	6	2	1	5	**52**
Camera	14	32	11	0	13	0	4	11	18	6	4	1	0	0	0	43	0	27	23	0	2	4	**158**
Costume and Wardrobe	0	3	0	0	0	0	0	0	0	0	25	23	0	0	0	37	9	0	0	0	0	28	**13**

Library and Archives	0	7	0	6	8	0	4	0	10	52	0	0	0	0	0	0	0	14	0	0	0	8	**12**
Lighting	2	4	0	0	3	0	9	3	31	0	7	23	38	0	4	0	0	17	24	3	0	3	**37**
Make Up and Hairdressing	5	0	0	0	0	0	14	0	0	0	0	24	0	39	0	5	0	0	0	14	0	13	**11**
Post Production	12	28	3	1	29	0	2	5	10	9	17	14	24	0	1	10	0	0	31	1	11	5	**113**
Sound	9	7	0	19	20	0	7	15	38	3	0	1	10	0	0	6	0	37	0	0	1	12	**81**
Special Physical Effects	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	**-**
Runner	13	51	0	0	3	0	0	0	4	0	3	7	22	0	0	4	2	24	13	0	0	30	**24**
Other	29	23	15	16	21	3	4	7	7	33	12	12	17	2	6	11	2	16	13	2	4	0	**373**

NB: Base is all respondents who reported working in more than one occupation during the twelve months preceding the survey (1,920). In some occupations the response is too low to report.

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Appendix 3(i) Industry Specific Area in which Training is Needed by Sector

Industry specific training area	Broadcast TV	Cable and Satellite TV	Independent Production	Radio	Animation	Post Production	Digital Special Effects	Studio and Equipment Hire	Web and Internet and Offline Multimedia	Computer Games	Commercials	Corporate Production	Transmission	Teaching or Lecturing	Not Working By Choice	Unemployed - seeking work in AV industry	Other	All responses
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	**%**
Editing	21	17	14	17	7	38	25	14	13	0	8	21	9	25	-	30	17	**16**
On-line, web design, interactive media or computer games	4	2	3	8	9	2	8	0	31	17	6	2	2	13	-	5	5	**14**
Camera	19	18	23	4	4	8	0	26	7	0	22	26	6	12	-	20	8	**12**
New or digital technology	15	11	11	14	2	18	8	24	5	10	11	11	26	7	-	3	12	**11**
Production	7	10	15	11	11	7	8	10	9	5	6	8	4	3	-	2	5	**9**
Art and design	3	7	9	2	17	4	33	3	7	10	10	7	2	0	-	0	8	**6**
Directing	8	12	10	1	2	2	8	7	3	2	5	7	4	3	-	37	3	**5**
Specific software applications	4	3	5	4	15	4	8	2	5	5	6	4	9	0	-	12	7	**5**
Journalism or presenting	3	3	0	9	0	1	0	2	5	5	0	2	0	0	-	2	2	**4**
Other (industry specific)	3	1	3	5	2	3	8	8	6	0	3	2	0	6	-	2	5	**4**
Sound	4	1	4	6	2	6	0	4	3	2	0	6	2	6	-	2	4	**3**
Post production	4	2	6	3	2	9	0	3	2	0	6	8	4	7	-	5	2	**3**
Writing or script writing	3	3	5	4	2	1	0	1	3	3	2	5	2	2	-	10	4	**3**
TV broadcasting	3	2	2	9	0	2	0	1	2	0	3	0	19	1	-	2	3	**3**

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Animation	1	2	2	0	46	1	8	3	2	12	0	1	0	1	-	0	2	**3**
Radio broadcasting	0	0	0	5	0	0	0	0	3	0	0	1	4	0	-	0	2	**2**
Producing	2	2	4	1	6	2	0	3	0	0	3	4	0	6	-	0	1	**2**
Lighting	3	4	2	0	0	0	0	3	1	0	13	6	0	11	-	0	1	**2**
Industry trends or issues	2	3	3	3	0	1	0	0	0	0	0	3	0	2	-	2	4	**1**
Engineering	2	1	1	2	0	2	0	3	0	0	0	4	4	0	-	2	4	**1**
Studio operations	2	3	0	2	0	1	0	5	0	0	0	0	6	0	-	0	1	**1**
Make up and hairdressing	1	1	2	0	0	0	8	2	0	0	6	2	2	2	-	2	1	**1**
Special effects	0	0	1	0	0	2	0	0	0	0	0	0	2	1	-	0	2	**1**
Acting, drama or voiceovers	1	1	1	1	0	0	0	0	0	0	2	0	0	0	-	0	1	**0**
Library and archives	1	0	0	0	0	0	0	0	0	0	0	1	0	0	-	0	3	**0**
Costume and wardrobe	0	0	0	0	0	0	0	0	0	0	0	0	0	0	-	0	0	**0**
Base (n)	**1,204**	**232**	**522**	**367**	**54**	**204**	**12**	**90**	**138**	**59**	**63**	**124**	**47**	**38**	**-**	**36**	**111**	**3,271**

Table continued on the next page…

NB: Base is all respondents who indicated an area in which training was needed at the time of the survey (3,271). More than one response possible so columns do not add to 100%. The response from some sectors is too low to report.

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Appendix 3(ii) Generic Area in which Training is Needed by Sector

Generic training area	Broadcast TV	Cable and Satellite TV	Independent Production	Radio	Animation	Post Production	Digital Special Effects	Studio and Equipment Hire	Web and Internet and Offline Multimedia	Computer Games	Commercials	Corporate Production	Transmission	Teaching or Lecturing	Not Working By Choice	Unemployed - seeking work in AV industry	Other	All responses
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	**%**
IT	18	11	18	19	20	22	50	24	22	32	14	11	47	30	-	18	22	**21**
Management and leadership	12	16	9	19	6	11	25	6	24	36	3	9	11	28	-	0	11	**18**
Careers advice and development	10	16	12	15	2	8	25	8	8	15	10	11	4	3	-	8	11	**11**
Accountancy or finance	5	6	13	6	13	3	8	6	10	14	16	7	2	13	-	5	5	**8**
Languages	6	10	10	7	7	5	0	13	8	14	10	11	4	15	-	20	3	**8**
Business skills	4	6	7	4	6	5	0	7	11	20	5	8	2	5	-	10	5	**8**
Other (generic)	5	5	3	9	2	2	0	4	3	5	5	4	4	7	-	12	5	**4**
Health and safety	2	1	6	0	2	1	0	10	1	0	6	4	2	0	-	0	3	**2**
Legal	2	3	4	3	2	0	0	1	1	3	5	0	2	5	-	0	2	**2**
Sales and marketing	1	4	1	2	2	3	0	2	2	2	3	6	0	1	-	2	2	**2**
Working as freelance	2	2	2	1	0	1	0	1	1	0	2	1	0	7	-	2	3	**1**
Communications skills	0	3	1	1	0	0	0	1	2	0	2	1	0	0	-	0	2	**1**
HRM and personnel	1	0	0	0	0	0	0	0	2	2	0	1	2	0	-	0	0	**1**
Sector change	1	4	1	1	0	1	0	1	0	0	3	1	0	0	-	8	0	**1**
Multi-skilling	1	0	0	0	0	1	0	2	1	0	0	1	0	0	-	0	0	**1**
Base (n)	**1,204**	**232**	**522**	**367**	**54**	**204**	**12**	**90**	**138**	**59**	**63**	**124**	**47**	**38**	**-**	**36**	**111**	**3,271**

NB: Base is all respondents who indicated an area in which training was needed at the time of the survey (3,271). More than one response possible so columns do not add to 100%. The response from some sectors is too low to report.

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Appendix 4(i) Industry Specific Area in which Training is Needed by Occupation

Industry specific training area	Producing	Production (including direction)	Journalism and Sport	Radio Broadcasting	TV Broadcasting	Programme Distribution	Transmission	Broadcast Engineering	Studio Operations	Interactive Media	Animation	Art and Design	Camera	Costume and Wardrobe	Library and Archives	Lighting	Make Up and Hairdressing	Post Production	Sound	Special Physical Effects	Runner	Other	All responses
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	**%**
Editing	11	20	20	23	12	-	15	8	30	7	4	4	20	0	46	8	0	42	12	0	26	13	**16**
On-line, web design, interactive media or computer games	13	12	17	5	11	-	5	3	8	35	7	21	2	0	0	5	0	3	7	0	0	13	**14**
Camera	13	20	8	4	14	-	8	13	7	3	15	3	51	1	6	10	5	14	5	0	40	7	**12**
New or digital technology	12	7	7	13	15	-	19	28	14	5	6	2	17	1	18	13	13	21	29	0	1	8	**11**
Production	7	17	10	15	8	-	5	4	1	6	7	16	8	15	3	6	3	5	4	0	51	7	**9**
Art and design	7	4	12	2	2	-	6	2	2	3	20	32	2	14	1	9	5	6	0	9	2	5	**6**
Directing	7	13	0	7	4	-	4	1	3	1	2	2	6	2	29	0	0	2	1	0	10	4	**5**
Specific software applications	1	4	0	4	5	-	12	5	3	4	18	13	2	0	2	0	0	9	2	7	0	5	**5**
Journalism or presenting	6	1	14	8	11	-	5	1	2	4	3	0	0	0	2	0	0	1	0	0	1	2	**4**
Other (industry specific)	5	2	5	12	2	-	0	2	2	4	2	1	9	3	4	5	3	3	3	12	1	4	**4**
Sound	2	2	1	7	1	-	0	4	8	4	0	7	1	0	3	2	0	4	32	0	15	2	**3**
Post Production	3	3	1	3	2	-	3	4	4	2	0	0	3	0	0	2	2	16	13	0	2	2	**3**
Writing or script writing	10	8	3	3	1	-	3	0	0	3	0	3	0	0	0	0	0	2	0	0	0	2	**3**
TV broadcasting	3	2	5	7	4	-	14	11	6	2	0	0	0	0	3	0	0	1	4	0	3	1	**3**
Base (n)	**247**	**670**	**148**	**143**	**193**	**-**	**36**	**167**	**58**	**96**	**56**	**152**	**280**	**37**	**33**	**55**	**74**	**276**	**139**	**15**	**38**	**383**	**3,309**

Table continued on the next page…

NB: Base is all respondents who indicated an area in which training was needed at the time of the survey (3,309). More than one response possible so columns do not add to 100%. The response from some occupations is too low to report.

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Appendix 4(ii) Industry and Generic Area in which Training is Needed by Occupation

	Producing	Production (including direction)	Journalism and Sport	Radio Broadcasting	TV Broadcasting	Programme Distribution	Transmission	Broadcast Engineering	Studio Operations	Interactive Media	Animation	Art and Design	Camera	Costume and Wardrobe	Library and Archives	Lighting	Make Up and Hairdressing	Post Production	Sound	Special Physical Effects	Runner	Other	All responses
Industry specific training area	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	**%**
Animation	1	2	0	0	0	-	3	0	0	3	51	11	0	0	0	0	1	0	0	0	4	1	**3**
Radio broadcasting	2	0	12	4	0	-	0	1	2	2	0	0	0	0	3	0	0	0	1	0	0	1	**2**
Producing	4	5	0	2	1	-	0	0	0	0	2	0	2	8	0	2	1	1	1	0	1	1	**2**
Lighting	1	1	0	0	0	-	0	4	5	0	0	1	13	0	0	39	0	0	1	0	0	2	**2**
Industry trends or issues	1	2	2	2	2	-	0	3	2	0	2	0	0	1	2	2	1	1	2	7	0	1	**1**
Engineering	0	0	0	1	1	-	0	9	4	0	0	0	0	0	2	6	0	1	4	18	0	1	**1**
Studio operations	1	2	1	2	3	-	3	3	7	0	0	0	1	1	0	3	0	1	3	0	0	1	**1**
Make up and hairdressing	0	0	0	0	0	-	0	0	0	0	0	1	0	4	0	0	73	0	0	0	1	0	**1**
Special effects	0	1	0	0	1	-	0	1	0	0	0	0	0	0	0	2	3	2	0	33	0	0	**1**
Acting, drama or voiceover	0	0	2	0	1	-	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	**0**
Library and archives	0	0	0	0	0	-	0	0	0	0	0	0	0	0	16	0	2	0	1	0	0	0	**0**
Costume and wardrobe	0	0	0	0	0	-	0	0	0	0	0	0	0	16	0	0	0	0	0	0	0	0	**0**
Base (n)	**247**	**670**	**148**	**143**	**193**	**-**	**36**	**167**	**58**	**96**	**56**	**152**	**280**	**37**	**33**	**55**	**74**	**276**	**139**	**15**	**38**	**383**	**3,309**

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Generic training area																							
IT	18	14	14	17	30	-	28	47	24	28	16	19	9	22	48	8	25	16	16	35	23	21	**21**
Management and leadership	27	14	5	18	16	-	9	17	8	35	8	23	5	22	33	6	1	6	5	23	1	19	**18**
Careers advice or development	14	13	4	19	14	-	5	7	7	11	7	9	7	27	4	4	16	7	9	3	22	11	**11**
Accountancy or finance	13	15	1	4	3	-	3	4	4	10	7	2	10	9	3	13	0	2	3	0	30	13	**8**
Languages	10	8	11	8	11	-	2	6	3	7	7	6	8	15	1	4	9	6	4	0	26	10	**8**
Business skills	12	9	1	2	4	-	0	5	5	13	10	3	14	7	5	5	8	4	2	0	3	10	**8**
Other (generic)	2	3	5	6	4	-	0	7	11	3	2	1	3	1	4	3	9	3	3	7	1	9	**4**
Health and Safety	2	4	0	0	2	-	0	1	4	2	0	5	2	1	0	10	1	1	3	3	0	2	**2**
Legal	4	4	3	2	2	-	3	1	0	2	0	0	0	0	2	1	0	0	0	0	0	2	**2**
Sales and marketing	2	3	1	3	2	-	0	1	0	1	0	0	1	1	0	0	0	1	1	0	0	5	**2**
Working as freelance	2	1	1	1	1	-	0	1	0	0	0	1	9	2	4	14	1	1	0	0	0	0	**1**
Communications skills	0	3	0	1	2	-	0	1	0	2	0	0	1	7	0	0	0	0	1	0	1	0	**1**
HRM or personnel	0	0	4	0	2	-	0	1	0	3	0	0	0	0	0	0	0	0	0	0	0	1	**1**
Sector change	1	1	1	1	1	-	0	1	0	0	0	0	1	4	0	1	2	0	3	0	2	1	**1**
Multi-skilling	4	0	0	1	1	-	0	0	0	0	0	0	2	0	0	0	0	1	0	0	0	0	**1**
Base (n)	**247**	**670**	**148**	**143**	**193**	**-**	**36**	**167**	**58**	**96**	**56**	**152**	**280**	**37**	**33**	**55**	**74**	**276**	**139**	**15**	**38**	**388**	**3,309**

NB: Base is all respondents who indicated an area in which training was needed at the time of the survey (3,309). More than one response possible so columns do not add to 100%. The response from some occupations is too low to report.

Appendix 5(i) Industry Specific Area of Training Received by Sector

Industry specific training area	Broadcast TV	Cable and Satellite TV	Independent Production	Radio	Animation	Post Production	Digital Special Effects	Studio and Equipment Hire	Web and Internet and Offline Multimedia	Computer Games	Commercials	Corporate Production	Transmission	Teaching/Lecturing	Not working by Choice	Unemployed – Seeking Work in the AV Industry	Other	All responses
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	**%**
Editing	26	14	11	23	3	34	6	9	20	0	9	20	9	36	-	0	6	**19**
On-line, web design, interactive media and computer games	3	4	3	6	11	8	0	3	32	16	9	9	9	16	-	22	7	**15**
Journalism and presenting	12	13	2	21	0	0	0	3	12	2	0	0	2	0	-	0	6	**11**
Specific software applications	9	9	10	7	22	15	13	7	10	14	6	11	11	23	-	11	17	**10**
Production	5	7	14	10	11	2	6	7	6	6	26	4	0	4	-	11	9	**7**
New or digital technology	7	7	4	8	3	9	19	6	8	2	9	9	20	6	-	4	6	**7**
Camera	10	12	12	1	6	7	6	18	5	0	20	13	6	1	-	7	4	**6**
Art and design	3	6	4	1	3	4	25	6	9	4	6	13	6	5	-	0	2	**5**
Sound	4	4	4	5	3	13	0	10	4	0	3	13	4	6	-	7	2	**4**
Other (industry specific)	4	1	3	5	14	8	19	4	4	4	3	4	6	6	-	19	8	**4**
TV broadcasting	6	2	3	7	0	1	0	3	2	2	0	1	15	0	-	7	0	**4**
Radio broadcasting	1	0	0	10	0	1	0	0	3	0	0	0	7	1	-	4	2	**3**
Post production	3	2	6	1	0	12	6	4	2	2	3	4	2	10	-	19	4	**3**
Animation	1	1	0	0	33	0	0	0	2	6	0	1	0	0	-	0	2	**2**
Lighting	3	3	4	0	0	0	0	8	0	0	6	3	7	6	-	26	1	**1**

Studio operations	1	1	1	3	0	2	0	11	0	0	0	1	4	0	-	4	1	**1**
Directing	2	6	4	0	3	0	0	0	1	0	0	0	0	1	-	7	3	**1**
Industry trends and issues	1	1	2	2	0	0	0	0	1	0	0	0	0	6	-	0	5	**1**
Engineering	0	1	0	0	3	1	0	1	1	0	3	1	0	0	-	0	0	**1**
Automation	0	0	0	0	0	1	0	0	0	0	0	1	0	0	-	19	0	**0**
Make up and hairdressing	1	2	2	0	0	0	6	0	0	0	11	1	0	1	-	4	1	**1**
Library and archives	1	1	0	0	0	0	0	0	0	0	0	0	0	0	-	0	2	**0**
Special effects	0	0	0	0	3	1	13	2	0	0	0	0	0	0	-	0	2	**0**
Producing	0	0	0	0	0	0	0	0	0	0	0	0	0	0	-	0	0	**0**
Writing and script writing	0	1	0	0	0	0	0	0	0	0	0	0	0	1	-	0	0	**0**
Costume and wardrobe	0	0	0	0	0	0	0	2	0	0	0	0	0	0	-	0	0	**0**
Acting, drama and voiceover	0	0	1	0	0	0	0	0	0	0	0	0	0	0	-	0	0	**0**
Base (n)	**1,163**	**156**	**285**	**586**	**36**	**121**	**16**	**74**	**152**	**49**	**35**	**70**	**55**	**36**	**-**	**19**	**96**	**2,956**

Table continued on the next page…

NB: Base is all respondents who had received training and who indicated the area of training received (2,956). More than one response possible so columns do not add to 100%. The response from some sectors is too low to report.

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Appendix 5(ii) Generic Area in which Training is Needed by Sector

Generic training area	Broadcast TV	Cable and Satellite TV	Independent Production	Radio	Animation	Post Production	Digital Special Effects	Studio and Equipment Hire	Web and Internet and Offline Multimedia	Computer Games	Commercials	Corporate Production	Transmission	Teaching/Lecturing	Not Working by Choice	Unemployed – Seeking Work in the AV Industry	Other	All responses
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Languages	0	1	1	0	0	0	0	0	0	0	0	0	0	0	-	0	0	**0**
IT	12	11	8	13	8	20	19	14	15	14	11	6	15	5	-	4	16	**13**
Health and safety	14	13	16	13	0	6	0	14	4	2	6	9	22	21	-	0	9	**9**
Business skills	5	7	5	8	8	4	6	2	13	16	0	1	11	6	-	4	15	**9**
Other – generic	6	8	5	7	6	3	6	5	5	16	11	9	7	1	-	15	11	**6**
Sales and marketing	8	5	8	9	0	8	0	7	5	4	9	10	6	1	-	0	5	**7**
Legal	6	8	8	10	3	1	0	0	6	8	6	1	2	0	-	0	3	**7**
Accounting/finance	3	0	8	3	11	1	0	0	6	2	11	6	2	6	-	4	12	**5**
Careers advice/development	3	1	3	2	6	0	0	5	3	4	3	3	0	6	-	7	4	**3**
Training the trainer	1	1	2	4	3	1	0	2	2	2	3	1	0	11	-	0	4	**2**
HRM/personnel	3	0	0	4	0	1	0	0	2	0	0	0	2	0	-	0	4	**2**
Writing – generic	1	3	4	2	6	0	0	0	2	2	0	6	0	0	-	7	2	**2**
Induction	1	1	2	3	3	2	0	0	2	2	0	0	4	0	-	0	0	**2**
Diversity awareness	3	0	1	1	0	1	0	3	1	2	0	1	0	6	-	0	2	**1**
Working as freelance	1	1	4	2	3	0	0	2	1	2	3	1	0	0	-	0	0	**2**
Communication skills	2	2	4	1	0	1	0	0	0	2	0	0	2	0	-	0	0	**1**
Base (n)	**1,163**	**156**	**285**	**586**	**36**	**121**	**16**	**74**	**152**	**49**	**35**	**70**	**55**	**36**	**-**	**19**	**96**	**2,956**

NB: Base is all respondents who had received training and who indicated the area of training received (2,956). More than one response possible so columns do not add to 100%. The response from some sectors is too low to report.

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Appendix 6(i) Industry Specific Area of Training Received by Occupation

Industry specific training area	Producing	Production (including direction)	Journalism and Sport	Radio Broadcasting	TV Broadcasting	Programme Distribution	Transmission	Broadcast Engineering	Studio Operations	Interactive Media	Animation	Art and Design	Camera	Costume and Wardrobe	Library and Archives	Lighting	Make Up and Hairdressing	Post Production	Sound	Special Physical Effects	Runner	Other	All responses
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	**%**
Editing	23	18	42	30	17	-	13	21	9	11	0	3	10	0	5	9	3	39	11	0	20	15	**19**
On-line, web design, interactive media and computer games	26	8	10	5	6	-	6	6	7	41	8	22	5	0	6	5	0	10	2	0	0	10	**15**
Journalism and presenting	12	5	38	22	9	-	5	4	3	5	0	0	4	0	2	0	0	2	5	0	0	8	**11**
Specific software applications	9	8	6	6	17	-	11	11	7	9	42	18	3	9	10	2	2	22	12	50	22	7	**10**
Production	16	14	8	10	5	-	0	2	9	5	5	10	5	0	7	0	3	3	2	0	4	6	**7**
New or digital technology	6	1	6	7	7	-	19	25	13	11	0	5	5	0	12	16	0	11	4	5	8	2	**7**
Camera	9	12	4	0	7	-	2	3	2	3	2	3	44	4	4	1	3	6	3	7	18	5	**6**
Art and design	2	2	3	1	8	-	5	3	2	7	22	41	2	0	0	1	14	4	1	0	21	4	**5**
Sound	2	4	10	5	2	-	5	4	6	0	0	0	5	0	4	6	0	9	34	0	0	3	**4**
Other (industry specific)	2	1	1	6	4	-	3	6	7	4	12	4	4	0	25	15	0	6	9	10	8	5	**4**
TV broadcasting	1	2	5	5	7	-	6	16	13	1	0	1	0	0	1	3	3	1	3	0	0	3	**4**
Radio broadcasting	2	1	6	11	1	-	10	5	9	3	0	0	0	0	2	0	0	0	2	0	0	2	**3**
Post production	3	3	0	0	3	-	3	4	7	2	5	10	1	0	3	0	4	17	10	0	1	1	**3**
Animation	1	1	0	0	0	-	0	0	0	2	42	5	0	0	0	0	0	0	0	50	0	1	**2**
Lighting	1	1	0	0	0	-	6	2	5	0	0	0	17	13	0	38	3	1	1	0	1	1	**1**
Base (n)	**209**	**477**	**263**	**230**	**242**	**-**	**42**	**160**	**76**	**110**	**38**	**98**	**178**	**20**	**61**	**31**	**44**	**162**	**86**	**11**	**17**	**394**	**2,956**

Table continued on the next page…

NB: Base is all respondents who had received training and who indicated the area of training received (2,956). More than one response possible so columns do not add to 100%. The response from some occupations is too low to report.

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Appendix 6(ii) Industry and Generic Area of Training Received by Occupation

	Producing	Production (including direction)	Journalism and Sport	Radio Broadcasting	TV Broadcasting	Programme Distribution	Transmission	Broadcast Engineering	Studio Operations	Interactive Media	Animation	Art and Design	Camera	Costume and Wardrobe	Library and Archives	Lighting	Make Up and Hairdressing	Post Production	Sound	Special Physical Effects	Runner	Other	Total
Industry specific training area	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	**%**
Studio operations	1	1	1	3	2	-	8	5	5	0	0	0	1	0	0	11	0	0	8	0	8	1	**1**
Directing	1	4	0	0	3	-	0	1	1	1	0	0	1	0	5	0	0	0	0	0	27	1	**1**
Industry trends and issues	1	1	2	2	2	-	0	1	1	0	0	0	0	6	0	2	0	1	0	0	4	3	**1**
Engineering	0	1	0	0	0	-	0	3	0	2	0	0	0	0	0	4	0	1	2	0	0	0	**1**
Make up and hairdressing	0	0	0	0	0	-	0	0	0	0	0	1	0	0	0	0	75	0	0	0	4	0	**1**
Library and archives	0	0	0	0	1	-	0	0	0	0	0	0	0	0	11	0	0	1	0	0	0	0	**0**
Special effects	0	0	0	1	0	-	0	0	3	0	4	0	0	0	0	0	0	1	0	10	0	0	**0**
Producing	1	0	0	1	0	-	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	**0**
Automation (including process control and auto conforming)	0	0	0	0	0	-	0	1	0	0	0	0	0	0	2	0	0	0	0	0	0	0	**0**
Writing and script writing	0	0	0	0	0	-	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	**0**
Costume and Wardrobe	0	0	0	0	0	-	0	0	0	0	0	0	0	40	0	0	0	0	0	0	0	0	**0**
Acting, drama and voiceover	0	1	0	0	0	-	2	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	**0**

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Generic training area																							
IT	12	5	10	8	16	-	16	22	19	15	19	8	5	29	19	7	15	11	12	0	6	19	**13**
Management and leadership	19	14	9	20	18	-	5	8	13	22	5	2	2	0	9	28	0	9	10	0	0	13	**14**
Health and safety	12	15	7	11	11	-	17	15	22	3	0	8	22	0	10	20	1	2	19	11	6	6	**9**
Business skills	5	5	5	6	9	-	6	9	7	15	0	15	1	8	9	4	2	2	2	21	2	15	**9**
Other – generic	8	5	2	7	9	-	7	10	1	7	7	8	14	6	13	10	4	5	7	2	2	6	**6**
Sales and marketing	5	8	4	7	6	-	9	9	6	0	0	4	6	4	2	3	0	7	1	0	0	17	**6**
Legal	6	6	25	8	7	-	0	0	11	1	0	2	1	0	4	0	0	1	0	0	0	5	**6**
Accounting and finance	5	11	0	5	2	-	3	1	0	5	2	0	8	1	2	0	0	3	0	0	0	8	**4**
Careers advice and development	2	2	3	2	3	-	2	1	0	4	0	2	0	3	2	11	0	1	4	0	0	4	**3**
Training the trainer	6	1	1	3	2	-	2	2	0	1	2	0	1	30	0	0	1	2	3	0	0	5	**2**
HRM and personnel	1	1	1	3	2	-	3	1	3	0	0	1	1	0	4	0	0	1	0	0	0	6	**2**
Writing – generic	3	5	1	1	1	-	0	1	0	2	2	1	4	0	0	0	0	1	0	0	2	2	**2**
Induction	0	4	1	5	1	-	6	1	0	3	7	0	0	0	0	4	0	1	0	0	6	1	**2**
Diversity awareness	1	3	0	1	2	-	0	1	3	1	0	0	1	6	3	11	0	1	0	0	0	3	**1**
Working as freelance	2	3	3	2	0	-	4	1	0	1	0	5	0	9	0	3	7	0	0	0	2	1	**1**
Communication skills	1	2	0	2	2	-	3	1	0	1	0	0	0	0	4	0	0	1	2	0	0	2	**1**
Languages	0	0	0	0	1	-	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	**0**
Base (n)	**209**	**477**	**263**	**230**	**242**	**-**	**42**	**160**	**76**	**110**	**38**	**98**	**178**	**20**	**61**	**31**	**44**	**162**	**86**	**11**	**17**	**394**	**2,956**

NB: Base is all respondents who had received training and who indicated the area of training received (2,956). More than one response possible so columns do not add to 100%. The response from some occupations is too low to report.

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Appendix 7(i) Barriers to Training by Sector and Contract Type

	Any barriers or obstacles	Lack of suitable courses or training in the UK	Lack of suitable courses or training in the nation or English region	Training is in inconvenient places	Training is at inconvenient times	Lack of information about available training	Difficult to assess the quality of the courses	Possible loss of earnings too high	Fees are too high	Fear of losing work through committing time in advance	Domestic or personal arrangements	I don't have enough time	Lack of employer support	Employers not willing to give time off for training	Employers not willing to pay for training	Other	Base
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	(n)
Broadcast TV	85	19	19	13	25	19	23	12	27	13	10	1	1	26	37	6	**979**
Employees	84	19	18	12	24	20	19	7	22	5	10	1	1	27	39	6	**536**
Freelancers	93	22	20	21	29	18	40	38	57	50	8	0	0	18	28	4	**443**
Cable and Satellite TV	91	20	16	21	34	20	33	26	48	15	11	1	0	29	44	4	**174**
Employees	89	19	14	21	36	21	32	24	45	8	11	1	0	32	49	4	**92**
Freelancers	99	24	27	22	27	16	43	38	66	51	9	0	1	18	22	3	**82**
Independent Production	93	25	22	20	28	15	37	29	63	35	11	1	0	18	31	8	**370**
Employees	91	23	19	19	28	11	38	19	64	13	13	0	0	21	40	4	**53**
Freelancers	94	26	24	20	27	17	36	35	62	50	9	1	0	16	26	10	**317**
Radio	85	12	15	15	23	14	23	16	38	9	14	2	1	26	40	9	**300**
Employees	82	9	13	13	22	14	20	12	32	5	17	2	1	28	39	8	**261**
Freelancers	95	21	23	23	26	15	33	33	59	26	3	0	0	18	44	13	**39**
Animation	95	23	21	14	23	18	39	34	68	32	2	2	0	9	23	5	**44**
Employees	93	29	7	7	14	14	36	14	43	14	0	0	0	14	14	0	**14**
Freelancers	97	20	27	17	27	20	40	43	80	40	3	3	0	7	27	5	**30**

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Post Production	89	26	21	15	24	28	26	20	48	15	10	1	1	26	38	2	**143**
Employees	88	27	19	13	24	32	25	15	42	7	10	1	1	27	42	2	**85**
Freelancers	95	21	29	26	28	12	35	40	74	52	5	0	0	19	19	3	**58**
Digital Special Effects	93	14	7	29	36	21	43	7	64	29	0	7	0	43	36	7	**14**
Employees	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	**-**
Freelancers	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	**-**
Studio and Equipment Hire	84	21	15	11	22	12	29	25	40	29	6	3	0	27	35	3	**66**
Employees	81	15	15	8	19	8	27	15	35	15	4	4	0	31	39	4	**26**
Freelancers	92	35	15	18	30	23	35	48	52	62	13	0	0	18	27	0	**40**
Web and Internet and Offline Multimedia	84	23	18	18	21	15	43	16	38	10	11	3	1	24	28	7	**110**
Employees	81	20	13	16	19	15	39	8	31	1	11	4	1	26	30	7	**74**
Freelancers	97	36	36	28	28	17	61	50	69	47	14	0	0	17	22	7	**36**
Computer Games	72	13	26	18	33	8	44	8	46	13	8	0	0	26	36	8	**39**
Employees	73	12	30	18	36	9	46	6	42	12	9	0	0	24	36	6	**33**
Freelancers	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	**-**

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Appendix 7(ii) Barriers to Training by Sector and Contract Type

	Any barriers or obstacles	Lack of suitable courses or training in the UK	Lack of suitable courses or training in the nation or English region	Training is in inconvenient places	Training is at inconvenient times	Lack of information about available training	Difficult to assess the quality of the courses	Possible loss of earnings too high	Fees are too high	Fear of losing work through committing time in advance	Domestic or personal arrangements	I don't have enough time	Lack of employer support	Employers not willing to give time off for training	Employers not willing to pay for training	Other	Base
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	(n)
Commercials	96	44	23	19	23	31	48	27	50	48	4	0	0	4	17	8	**48**
Employees	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	**-**
Freelancers	98	44	22	18	24	33	49	29	51	50	4	0	0	4	18	6	**45**
Corporate Production	88	25	39	21	25	24	39	18	55	29	11	0	0	9	17	4	**85**
Employees	89	37	42	21	32	16	26	5	26	5	5	0	0	32	37	0	**19**
Freelancers	88	21	38	21	23	26	42	21	63	36	12	0	0	3	11	4	**66**
Transmission	98	21	14	12	24	24	24	17	45	0	7	2	5	33	43	5	**42**
Employees	97	20	15	13	23	23	23	15	45	0	8	3	5	35	45	5	**40**
Freelancers	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	**-**
Other Areas	84	19	25	15	21	19	35	17	51	17	17	2	0	27	35	4	**163**
Employees	81	15	22	9	16	19	32	14	44	10	17	2	0	29	41	2	**59**
Freelancers	93	30	35	32	31	21	41	28	71	38	16	1	0	20	19	8	**104**
All responses	**86**	**21**	**19**	**17**	**24**	**17**	**34**	**18**	**41**	**15**	**11**	**2**	**1**	**24**	**33**	**7**	**2,577**

NB: Base is all respondents (2,577) who had tried to obtain training or training materials. The response from some sectors is too low to report, and this is related to the low proportion of people employed within these sectors on a freelance basis as shown in **Table 4.2.4.**

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Appendix 8(i) Barriers to Training by Occupation and Contract Type

	Any barriers or obstacles	Lack of suitable courses or training in the UK	Lack of suitable courses or training in the nation or English region	Training is in inconvenient places	Training is at inconvenient times	Lack of information about available training	Difficult to assess the quality of courses	Possible loss of earnings too high	Fees are too high	Fear of losing work through committing time in advance	Domestic or personal arrangements	I don't have enough time	Lack of employers support	Employer not willing to give time off for training	Employer not willing to pay for training	Other	Base
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	(n)
Producing	86	24	14	23	28	21	49	22	48	15	13	1	0	23	35	5	**195**
Employees	83	23	14	25	26	25	53	13	40	7	13	1	0	27	39	3	**79**
Freelancers	95	26	15	18	31	12	41	42	67	34	11	2	0	12	26	9	**116**
Production (including direction)	89	29	18	20	29	18	41	24	50	26	9	0	0	20	34	8	**473**
Employees	86	31	11	10	29	19	37	14	38	11	6	0	0	22	41	4	**158**
Freelancers	93	27	26	32	29	16	47	37	66	45	13	0	0	17	26	12	**315**
Journalism and Sport	80	7	11	6	19	14	12	12	15	5	14	7	1	28	36	12	**115**
Employees	79	3	10	6	17	13	11	10	13	3	15	7	1	27	35	11	**100**
Freelancers	98	73	24	2	58	29	34	57	42	41	6	2	3	55	56	24	**15**
Radio Broadcasting	89	8	20	21	24	15	20	16	31	9	16	2	1	25	35	15	**127**
Employees	86	7	17	14	22	15	17	12	26	5	18	3	1	28	32	16	**97**
Freelancers	100	12	30	42	29	12	30	29	48	25	6	0	0	18	46	12	**20**
TV Broadcasting	89	19	15	12	27	18	30	17	28	6	13	1	1	27	33	70	**173**
Employees	88	18	15	11	28	18	29	16	27	4	13	1	1	29	35	6	**141**
Freelancers	98	20	22	16	23	16	37	30	39	31	9	0	0	2	11	14	**32**

Table continued on the next page…

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Appendix 8(ii) Barriers to Training by Occupation and Contract Type

	Any barriers or obstacles	Lack of suitable courses or training in the UK	Lack of suitable courses or training in the nation or English region	Training is in inconvenient places	Training is at inconvenient times	Lack of information about available training	Difficult to assess the quality of courses	Possible loss of earnings too high	Fees are too high	Fear of losing work through committing time in advance	Domestic or personal arrangements	I don't have enough time	Lack of employers support	Employer not willing to give time off for training	Employer not willing to pay for training	Other	Base
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	(n)
Programme Distribution	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	**-**
Employees	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	**-**
Freelancers	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	**-**
Transmission	92	12	12	11	19	13	25	17	42	4	2	0	3	29	49	3	**35**
Employees	92	13	13	11	20	14	23	15	41	5	2	0	3	29	51	3	**33**
Freelancers	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	**-**
Broadcast Engineering	85	15	14	12	16	20	29	8	28	4	9	1	1	26	45	6	**152**
Employees	84	15	15	12	16	17	27	7	24	3	9	1	1	27	46	6	**137**
Freelancers	97	18	4	6	21	59	62	22	81	19	16	0	0	12	37	18	**15**
Studio Operations	92	12	23	20	25	22	39	8	33	3	13	3	0	41	29	4	**46**
Employees	91	11	22	20	26	23	40	7	31	0	13	3	0	42	29	5	**36**
Freelancers	100	30	36	14	22	19	30	18	61	42	16	0	0	25	30	0	**10**
Interactive Media	80	22	16	21	25	14	45	9	42	4	9	2	2	25	25	5	**81**
Employees	79	20	14	22	26	15	44	7	39	2	10	3	3	26	27	6	**65**
Freelancers	86	39	33	14	14	8	55	25	61	17	8	0	0	14	14	0	**16**

Animation	95	26	30	7	22	12	36	34	65	30	0	4	0	15	35	9	**43**
Employees	87	25	16	8	26	7	32	8	59	0	0	0	0	23	39	0	**13**
Freelancers	100	26	37	6	20	15	39	47	68	46	0	6	0	12	32	13	**30**
Art and Design	93	19	24	18	18	11	31	19	56	26	12	0	1	24	36	1	**107**
Employees	94	10	25	17	17	6	28	6	54	5	12	0	1	29	45	0	**20**
Freelancers	92	30	22	20	19	17	36	35	58	55	12	0	0	18	25	1	**87**
Camera	89	27	26	19	27	16	39	30	51	37	7	0	1	23	28	4	**214**
Employees	77	21	29	13	22	14	19	16	26	7	9	0	2	54	53	2	**43**
Freelancers	97	31	25	23	31	17	52	38	66	57	5	0	0	3	12	6	**171**
Costume and Wardrobe	4	23	34	17	35	23	25	32	61	58	2	0	0	19	43	4	**30**
Employees	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	**-**
Freelancers	92	22	37	23	47	31	33	43	56	78	3	0	0	26	32	6	**28**
Library and Archives	77	14	29	15	21	14	16	6	29	0	17	4	0	12	22	11	**29**
Employees	80	15	31	16	23	15	16	4	31	0	18	4	0	12	23	12	**25**
Freelancers	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	**-**

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Appendix 8(iii) Barriers to Training by Occupation and Contract Type

	Any barriers or obstacles	Lack of suitable courses or training in the UK	Lack of suitable courses or training in the nation or English region	Training is in inconvenient places	Training is at inconvenient times	Lack of information about available training	Difficult to assess the quality of courses	Possible loss of earnings too high	Fees are too high	Fear of losing work through committing time in advance	Domestic or personal arrangements	I don't have enough time	Lack of employers support	Employer not willing to give time off for training	Employer not willing to pay for training	Other	Base
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	(n)
Lighting	94	43	33	23	27	17	38	30	49	55	16	0	0	25	38	14	**40**
Employees	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	**-**
Freelancers	96	48	46	19	26	23	35	43	60	64	8	0	0	13	29	6	**32**
Make Up and Hairdressing	90	25	23	30	50	18	31	39	57	55	13	0	0	9	12	1	**59**
Employees	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	**-**
Freelancers	92	23	20	25	48	20	35	38	61	53	15	0	0	10	13	1	**56**
Post Production	91	24	17	15	22	26	28	22	47	18	8	1	1	27	44	2	**196**
Employees	89	26	15	13	17	30	21	14	43	5	9	2	1	29	46	2	**104**
Freelancers	96	18	27	24	39	12	52	51	63	61	4	0	0	20	36	2	**92**
Sound	89	33	17	8	28	20	27	17	39	28	6	0	0	21	23	6	**105**
Employees	84	31	20	0	32	18	26	5	29	11	3	0	0	28	29	4	**34**
Freelancers	96	36	13	21	23	23	30	35	55	54	11	0	0	8	14	8	**71**
Special Physical Effects	100	60	47	53	26	83	29	67	75	60	0	0	0	53	62	0	**12**
Employees	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	**-**
Freelancers	100	57	51	57	20	81	31	73	81	64	0	0	0	57	67	0	**11**

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Runner	96	9	36	41	62	9	72	71	92	55	38	0	0	49	62	3	**30**
Employees	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	**-**
Freelancers	92	17	60	60	62	16	79	68	85	65	42	0	0	58	63	6	**23**
All Other Occupational Groups	82	20	23	13	19	15	28	15	42	14	11	4	1	20	31	6	**319**
Employees	79	18	22	13	20	12	25	9	34	5	14	5	1	21	33	5	**191**
Freelancers	92	25	25	13	18	25	38	32	68	43	3	0	0	16	24	10	**128**
All responses	**89**	**22**	**21**	**18**	**26**	**18**	**32**	**23**	**47**	**27**	**10**	**1**	**1**	**22**	**32**	**6**	**2,577**

NB: Base is all respondents (2,577) who had tried to obtain training or training materials. The response from some occupations is too low to report, and this is related to the low proportion of people employed within these occupations on this basis as shown in **Table 4.2.4.**

Appendix 9 Membership of Industry Organisations by Sector[16]

	Broadcast TV	Cable and Satellite TV	Independent Production	Radio	Animation	Post Production	Digital Special Effects	Studio and Equipment Hire	Web and Internet and Offline Multimedia	Computer Games	Commercials	Corporate Production	Transmission	Other	**All responses**
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	**%**
Association of Motion Picture Sound (AMPS)	0	0	2	0	0	3	0	0	0	0	1	0	0	1	**0**
BKSTS – The Moving Image Society	0	1	1	0	1	2	9	6	1	0	1	2	0	1	**1**
British Academy of Film and TV Arts (BAFTA)	4	2	9	0	11	6	9	3	2	5	6	2	0	3	**3**
British Interactive Media Association (BIMA)	0	0	0	0	0	0	0	0	5	0	0	0	0	0	**1**
Broadcast Entertainment Cinematograph and Theatre Union (BECTU)	53	39	38	30	31	41	43	44	21	1	52	49	82	55	**33**
Directors Guild of Great Britain	1	1	2	0	1	0	3	0	1	0	3	5	0	2	**1**
Equity	2	1	2	3	0	0	0	1	0	0	1	2	0	3	**1**
Guild of British Camera Technicians	1	0	2	0	0	0	3	3	0	0	9	2	0	1	**1**
Guild of TV Cameramen	3	2	1	0	0	0	0	1	0	0	2	4	0	2	**1**
Institute of Broadcast Sound	2	0	1	1	0	2	0	3	0	0	1	2	1	1	**1**
Musicians Union (MU)	0	0	0	1	0	1	0	1	0	1	0	0	0	1	**0**
National Union of Journalists (NUJ)	14	13	2	25	2	0	0	0	26	1	1	0	1	6	**15**
PACT – Producers Alliance for Cinema and TV	1	1	8	0	8	0	0	1	1	0	2	3	0	0	**2**
Royal TV Society	2	1	1	0	2	0	0	1	2	0	1	2	0	1	**1**

[16] Some of the organisations listed mostly aim to attract employers to their membership rather than individuals. In scope to this survey were individuals and not employers, which may explain the relatively low percentage of respondents who indicated membership.

The Radio Academy	0	0	0	7	0	0	0	0	0	0	0	0	0	1	**1**
Women in Film and TV	2	1	5	0	1	2	6	0	1	1	1	0	0	4	**2**
Writers Guild of Great Britain	0	0	1	1	2	0	0	1	0	0	1	2	0	2	**1**
Other guild, union or association	5	4	5	4	12	4	3	10	8	6	8	6	11	11	**6**
Base (n)	**2,586**	**435**	**1,002**	**880**	**92**	**381**	**35**	**192**	**261**	**151**	**143**	**231**	**96**	**400**	**6,885**

NB: Base is all respondents (6,885).

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Appendix 10 Membership of Industry Organisations by Occupational Group[17]

	Producing	Production (including direction)	Journalism and Sport	Radio Broadcasting	TV Broadcasting	Programme Distribution	Transmission	Broadcast Engineering	Studio Operations	Interactive Media	Animation	Art and Design	Camera	Costume and Wardrobe	Library and Archives	Lighting	Make Up and Hairdressing	Post Production	Sound	Special Physical effects	Runner	Other
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Association of Motion Picture Sound (AMPS)	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	1	10	0	0	1
BKSTS – The Moving Image Society	1	0	0	0	0	0	0	2	2	1	0	0	5	0	0	1	0	2	3	0	0	1
British Academy of Film and TV Arts (BAFTA)	8	7	2	0	4	0	0	0	2	2	5	4	2	9	0	3	7	3	4	0	0	4
British Interactive Media Association (BIMA)	0	0	0	0	0	0	0	0	1	8	3	0	1	0	0	0	0	0	0	0	0	1
Broadcast Entertainment Cinematograph and Theatre Union (BECTU)	27	30	7	25	47	15	73	71	65	19	18	37	73	57	43	63	79	44	65	56	11	28
Directors Guild of Great Britain	1	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
Equity	1	2	0	5	1	0	0	0	1	0	0	0	0	1	0	1	1	0	0	0	0	2
Guild of British Camera Technicians	0	0	0	0	0	0	0	0	0	0	0	0	14	0	0	1	0	0	0	0	0	0
Guild of TV Cameramen	0	0	0	0	1	0	0	0	1	0	0	1	15	1	0	2	0	0	0	0	0	1
Institute of Broadcast Sound	0	0	0	1	1	5	1	2	4	0	0	0	0	0	0	0	0	0	23	0	0	0

[17] Some of the organisations listed mostly aim to attract employers to their membership rather than individuals. In scope to this survey were individuals and not employers, which may explain the relatively low percentage of respondents who indicated membership.

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Musicians Union (MU)	0	0	0	1	0	0	0	0	0	1	0	0	0	0	0	0	0	1	2	0	0	0
National Union of Journalists (NUJ)	17	5	84	28	12	0	0	0	1	13	6	0	0	0	1	0	0	0	0	0	0	8
PACT – Producers Alliance for Cinema and TV	6	4	0	0	0	3	0	0	2	2	1	1	0	0	0	0	0	0	0	0	0	3
Royal TV Society	1	1	0	0	4	0	2	2	1	1	1	1	1	0	0	0	1	0	1	9	0	2
The Radio Academy	2	1	1	9	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	1	1
Women in Film and TV	3	3	0	0	1	4	0	0	0	1	0	1	0	1	0	0	1	2	0	0	0	3
Writers Guild of Great Britain	1	2	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0
Other guild, union or association	3	7	2	3	3	3	11	7	5	10	9	5	3	6	11	16	2	3	3	11	0	9
Base (n)	**509**	**1,294**	**350**	**341**	**442**	**18**	**82**	**280**	**135**	**206**	**95**	**320**	**572**	**97**	**93**	**108**	**123**	**490**	**314**	**36**	**59**	**925**

NB: Base is all respondents (6,885).

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Appendix 11 Registration with Online and Offline Communities by Sector

	Broadcast TV	Cable and Satellite TV	Independent Production	Radio	Animation	Post Production	Digital Special Effects	Studio and Equipment Hire	Web and Internet and Offline Multimedia	Computer Games	Commercials	Corporate Production	Transmission	Other
	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Animation World Network (AWN)	0	1	1	0	37	1	14	1	1	1	1	0	0	1
Brighton New Media	0	0	0	0	0	1	0	0	2	1	0	0	0	0
e-consultancy.com	0	0	0	0	0	0	0	0	2	0	0	0	0	0
Festivus	0	0	0	0	20	1	0	0	0	1	0	0	0	0
freelancers.net	1	2	3	0	4	1	3	3	2	0	0	4	0	2
mandy.com	8	23	21	3	22	21	17	15	5	1	29	23	5	15
Productionbase	8	19	28	2	9	14	11	16	4	0	13	17	0	9
Shooting People	3	9	17	2	20	12	3	11	6	1	18	16	3	10
Talent Circle	3	6	9	2	11	8	6	5	2	1	15	12	2	7
TV Freelancers	3	6	9	0	3	4	3	3	0	0	2	7	0	2
Other	2	3	5	2	3	3	9	2	8	4	4	5	4	7
Base (n)	**2,586**	**435**	**1,002**	**880**	**92**	**381**	**35**	**192**	**261**	**151**	**143**	**231**	**96**	**400**

NB: Base is all respondents (6,885).

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Appendix 12 Registration with Online and Offline Communities by Occupational Group

	Producing	Production (including direction)	Journalism and Sport	Radio Broadcasting	TV Broadcasting	Programme Distribution	Transmission	Broadcast Engineering	Studio Operations	Interactive Media	Animation	Art and Design	Camera	Costume and Wardrobe	Library and Archives	Lighting	Make Up and Hairdressing	Post Production	Sound	Special Physical effects	Runner	Other
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Animation World Network (AWN)	4	1	0	0	0	5	0	0	0	0	25	2	1	0	0	0	0	1	1	24	0	2
Brighton New Media	1	1	0	0	0	0	0	0	0	1	0	2	0	0	0	0	0	0	0	0	0	1
e-consultancy.com	0	0	0	0	0	0	0	0	0	4	0	0	0	0	0	0	0	0	0	0	0	1
Festivus	1	0	0	0	0	0	0	0	0	0	13	2	0	0	0	0	0	0	0	0	0	0
freelancers.net	2	2	0	1	0	0	0	0	0	1	4	5	4	1	0	0	1	1	1	0	1	2
mandy.com	10	22	3	5	5	4	9	4	9	1	8	6	23	29	4	11	25	25	15	12	53	5
Productionbase	12	24	3	3	5	0	3	1	6	3	8	9	11	10	6	9	16	16	8	5	50	4
Shooting People	12	14	3	3	3	3	6	1	4	1	11	7	16	16	5	7	19	11	7	5	34	5
Talent Circle	7	9	0	3	1	3	4	1	1	0	3	3	11	10	1	7	12	9	3	1	36	2
TV Freelancers	4	8	1	0	1	0	1	1	1	0	0	2	5	5	0	3	1	6	6	1	2	1
Other	5	5	2	3	2	5	4	6	1	8	4	2	2	3	2	2	8	4	6	2	0	5
Base (n)	**509**	**1,294**	**350**	**341**	**442**	**18**	**82**	**280**	**135**	**206**	**95**	**320**	**572**	**97**	**93**	**108**	**123**	**490**	**314**	**36**	**59**	**925**

NB: Base is all respondents (6,885).

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Appendix 13 Listed in Industry Directories by Sector

	Broadcast TV	Cable and Satellite TV	Independent Production	Radio	Animation	Post Production	Digital Special Effects	Studio and Equipment Hire	Web and Internet and Offline Multimedia	Computer Games	Commercials	Corporate Production	Transmission	Other
	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Kays	7	3	24	1	13	11	9	18	3	0	33	20	1	7
The Knowledge	8	7	32	0	15	14	20	23	4	2	71	24	1	9
The Production Guide	5	5	15	1	15	9	11	14	4	1	25	16	0	5
Film Bang	1	0	3	0	2	1	0	2	1	0	2	3	0	1
Regional or National Screen Commission/Agency databases	2	3	6	0	4	3	0	2	1	1	10	7	0	3
Guild Directories	2	1	6	1	2	1	3	5	1	0	12	4	0	3
Kemps	0	0	1	0	2	1	0	1	0	0	1	1	0	0
IMDB	0	0	1	0	0	1	3	1	0	0	1	0	0	1
Other printed or internet directories	4	3	8	4	16	6	3	6	4	5	7	8	1	7
Base (n)	**2,586**	**435**	**1,002**	**880**	**92**	**381**	**35**	**192**	**261**	**151**	**143**	**231**	**96**	**400**

NB: Base is all respondents (6,885).

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Appendix 14 Listed in Industry Directories by Occupational Group

	Producing	Production (including direction)	Journalism and Sport	Radio Broadcasting	TV Broadcasting	Programme Distribution	Transmission	Broadcast Engineering	Studio Operations	Interactive Media	Animation	Art and Design	Camera	Costume and Wardrobe	Library and Archives	Lighting	Make Up and Hairdressing	Post Production	Sound	Special Physical Effects	Runner	Other
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Kays	10	12	0	0	2	7	1	0	7	0	5	20	29	35	1	22	40	10	16	31	7	6
The Knowledge	16	21	0	1	3	0	0	0	5	2	5	22	40	46	0	23	51	13	20	30	26	7
The Production Guide	10	12	0	0	2	7	1	0	7	0	5	20	29	35	1	22	40	10	16	31	7	6
Film Bang	0	2	0	0	1	0	0	0	2	0	0	3	4	2	0	0	3	1	2	9	0	1
Regional or National Screen Commission/Agency databases	4	4	0	1	1	0	0	0	3	0	6	3	9	6	0	4	11	3	6	0	0	2
Guild Directories	2	5	0	1	1	0	0	0	1	1	0	1	16	1	0	3	0	1	3	10	0	2
Kemps	0	1	0	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	2	0	1
IMDB	1	0	0	0	0	0	0	0	0	0	0	1	1	1	0	1	1	1	1	1	0	0
Other printed or internet directories	8	6	1	3	6	5	1	4	4	5	6	5	4	7	5	13	9	4	9	1	5	5
Base (n)	**509**	**1,294**	**350**	**341**	**442**	**18**	**82**	**280**	**135**	**206**	**95**	**320**	**572**	**97**	**93**	**108**	**123**	**490**	**314**	**36**	**59**	**925**

NB: Base is all respondents (6,885).

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Appendix 15 Readership of Trade Press and Journals by Sector

	Broadcast TV	Cable and Satellite TV	Independent Production	Radio	Animation	Post Production	Digital Special Effects	Studio and Equipment Hire	Web and Internet and Offline Multimedia	Computer Games	Commercials	Corporate Production	Transmission	Other
	%	%	%	%	%	%	%	%	%	%	%	%	%	%
American Cinematographer	0	0	1	0	2	0	0	2	0	0	6	0	0	1
Ariel (in-house BBC Magazine)	2	1	0	3	0	0	0	0	0	0	0	0	3	1
Audio Media Magazine	0	0	0	2	1	2	0	1	0	0	0	1	0	1
Broadcast	59	71	61	32	43	70	37	43	28	5	40	41	54	40
Broadcast Engineering	0	1	0	0	0	0	0	0	1	1	0	0	0	0
Campaign	1	0	0	0	3	1	0	0	0	1	13	1	0	0
Creative Review	0	0	0	0	3	1	0	0	3	0	2	1	0	0
Develop Magazine	0	0	0	0	2	0	0	0	3	48	0	1	0	0
Digit	1	1	2	0	5	4	14	1	12	1	1	6	0	2
Film Log	0	1	2	0	1	2	3	3	0	0	1	0	1	0
Gamesindustry.biz	0	1	0	0	3	0	0	0	2	52	0	0	0	0
Guild magazines	5	3	8	1	5	3	3	11	2	0	18	11	4	6
Line Up, the journal of the Institute of Broadcasting	1	0	0	2	0	0	0	1	0	0	1	1	2	1
MCV Magazine	0	1	1	0	1	1	0	0	3	66	0	0	0	0

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New Media Age	1	2	1	1	0	0	0	0	20	3	1	1	1	1
PCR – Production and Casting Report	1	0	2	0	1	2	6	6	0	0	2	0	1	1
Radio Magazine	0	0	0	9	0	0	0	0	0	0	0	0	2	0
Regional and national newsletters	7	6	6	9	9	5	0	7	8	1	4	10	11	7
Screen Digest	1	0	2	0	3	1	0	2	2	5	0	1	0	1
Screen Finance	0	0	3	0	3	1	0	1	0	1	0	1	0	2
Screen International	6	7	21	1	21	15	31	16	4	2	22	7	4	12
Stage, Screen and Radio (BECTU Magazine)	4	3	4	2	1	3	3	5	1	0	6	2	6	5
Televisual	9	10	20	1	26	31	17	17	6	0	11	27	3	11
The Journalist (NUJ Publication)	3	2	0	7	0	0	0	0	2	0	0	0	0	2
The Media Guardian	37	42	34	43	38	27	20	18	47	10	18	25	17	32
The Stage	6	7	7	7	4	5	3	8	3	1	5	9	6	13
TVB Europe Magazine	3	3	1	0	0	3	0	6	1	0	1	2	7	2
UK Press Gazette	1	0	0	1	0	0	0	0	1	0	0	0	0	0
Variety	0	0	2	0	0	1	3	2	1	0	0	0	0	0
Other journals/trade press	8	8	12	11	15	7	14	13	17	13	6	17	8	12
Base (n)	**2,586**	**435**	**1,002**	**880**	**92**	**381**	**35**	**192**	**261**	**151**	**143**	**231**	**96**	**400**

NB: Base is all respondents (6,885).

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Appendix 16 Readership of Trade Press and Journals by Occupational Group

	Producing	Production (including direction)	Journalism and Sport	Radio Broadcasting	TV Broadcasting	Programme Distribution	Transmission	Broadcast Engineering	Studio Operations	Interactive Media	Animation	Art and Design	Camera	Costume and Wardrobe	Library and Archives	Lighting	Make Up and Hairdressing	Post Production	Sound	Special Physical Effects	Runner	Other
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
American Cinematographer	0	0	0	0	0	0	0	0	0	0	1	1	7	0	0	3	0	0	0	0	0	1
Ariel (in-house BBC Magazine)	3	1	2	1	1	0	5	1	1	0	0	0	1	0	5	1	2	0	0	0	0	1
Audio Media Magazine	0	0	0	2	0	0	0	2	2	0	0	0	0	0	0	0	0	2	9	0	0	0
Broadcast	54	60	25	29	68	44	54	57	45	19	31	20	42	20	53	35	42	69	41	23	72	37
Broadcast Engineering	0	0	0	0	0	0	0	6	0	1	0	0	0	0	0	0	0	0	0	0	0	0
Campaign	3	1	0	0	1	0	0	0	0	0	1	0	1	0	0	0	2	1	0	3	0	1
Creative Review	0	0	0	0	0	0	0	0	0	5	5	0	0	0	0	0	0	0	0	3	0	1
Develop Magazine	6	4	0	0	0	0	0	0	4	11	10	13	0	0	0	5	0	1	1	9	0	4
Digit	1	3	0	0	0	0	0	1	1	16	11	14	2	0	1	0	0	5	0	0	5	3
Film Log	0	1	0	0	0	0	0	0	0	0	0	1	2	8	0	0	7	1	1	10	2	1
Gamesindustry.biz	5	3	0	0	0	0	0	0	0	12	9	14	0	0	0	5	0	2	0	24	0	3
Guild magazines	3	6	2	1	4	0	1	3	1	0	2	2	26	3	1	12	6	3	7	0	2	3
Line Up, the journal of the Institute of Broadcasting	0	0	0	1	1	5	1	3	2	0	0	0	0	0	0	0	0	0	7	0	0	0
MCV Magazine	9	4	0	0	0	0	0	0	4	16	13	14	0	0	1	5	0	2	0	0	0	6

New Media Age	6	3	4	1	2	0	0	0	0	21	3	2	0	0	1	0	0	1	0	0	0	14
PCR – Production and Casting Report	0	2	0	0	0	0	0	0	0	0	0	1	3	14	0	3	10	2	2	2	1	1
Radio Magazine	0	0	2	14	0	0	3	2	1	0	0	0	0	0	0	0	0	0	1	0	0	2
Regional and national newsletters	9	7	13	8	12	0	6	6	5	7	11	4	7	5	9	2	6	5	6	0	3	4
Screen Digest	1	1	0	0	1	3	0	1	7	3	1	0	1	0	0	1	1	1	0	10	0	2
Screen Finance	3	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	2
Screen International	18	12	2	2	4	2	6	0	3	2	6	11	14	26	1	7	11	12	7	22	28	9
Stage, Screen and Radio (BECTU Magazine)	2	3	1	2	6	0	5	5	5	1	0	3	6	3	2	10	4	3	4	1	0	2
Televisual	13	13	1	1	10	7	6	18	9	5	20	3	10	2	2	10	1	28	8	1	10	9
The Journalist (NUJ Publication)	4	1	12	6	2	0	0	0	0	0	6	0	0	0	0	0	0	0	0	0	0	1
The Media Guardian	52	39	71	44	43	20	24	19	15	39	38	17	20	30	34	8	11	26	21	2	49	31
The Stage	3	7	5	7	5	1	4	3	8	1	0	7	5	31	9	9	24	4	5	11	23	6
TVB Europe Magazine	0	0	0	0	5	3	4	10	4	1	0	0	2	3	0	0	0	2	5	0	0	1
UK Press Gazette	0	0	3	1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1
Variety	2	1	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
Other journals/trade press	13	12	8	11	5	13	5	12	13	21	15	11	11	6	9	18	21	7	15	10	0	13
Base (n)	**509**	**1,294**	**350**	**341**	**442**	**18**	**82**	**280**	**135**	**206**	**95**	**320**	**572**	**97**	**93**	**108**	**123**	**490**	**314**	**36**	**59**	**925**

NB: Base is all respondents (6,885).

The Sector Skills Council for the Audio Visual Industries

skillset

Tell us what it's really like to work in the Audio Visual Industries!

IMPORTANT – PLEASE READ

This is an important survey of employees and freelancers across the TV, Radio, Video and Interactive Media industries. The information collected will have far reaching effects on the future of training in the industry and you have an opportunity to influence that future – please use it by taking a few minutes to complete this form.

skills FOR BUSINESS

We are asking for your help in completing this vital survey and returning it FREEPOST in the attached pre-paid envelope, as soon as possible and no later than **Thursday 5th May 2005.**

The survey is being distributed via more than one channel; if you receive more than one copy, please complete only one for yourself.

It should not take long to complete the survey as not all questions will be relevant to you. Most questions request only that you (x) appropriate boxes, though in some cases you are asked to provide further information.

All information provided will be treated in strictest confidence and used only for the purpose of compiling aggregate statistics about the training needs of the workforce.

Thank you for taking part in the survey. Its value to the industry will be immense and summary information will be available to all participants.

If you have any queries about any part of the survey or require further information, please contact Catherine Godward at Skillset on 020 7520 5776 or by visiting the website at www.skillset.org where you can also complete the survey online.

Over the past decade, Skillset has carried out several major surveys of the workforce in the audio visual industries. This work has been vital to the health and competitiveness of the industry in several ways:

- Giving us the information to work with employers, training providers and people planning higher/further education, to ensure that the necessary training and development opportunities exist to maintain the throughput of skills that the industry needs.

- Helping us to work with other industry bodies by monitoring the representation of minorities in the workforce and work towards a more culturally diverse industry.

- Assisting us to plan for the future by plotting migration between sectors, and scrutinising working patterns in general and changing demographics of the workforce.

- Identifying and publicising any particular issues about the working conditions experienced by employees and freelancers.

In order for us to continue to do this effectively we need regular and current information about who is working in the industry, what you do and what you need from us to do your job effectively. Please help us and the industry as a whole by completing this short survey.

Your Employment

1. **In which of the following sectors do you currently work or in which did you most recently work if not currently employed? (Please ☒ one sector only). Please also indicate any other sectors you have worked in over the past 12 months by marking a ☑ by those sectors.**

- ☐ Terrestrial Television
- ☐ Cable and Satellite Television
- ☐ Independent Production (Television)
- ☐ RSL Television
- ☐ Commercial Radio
- ☐ BBC Radio
- ☐ Independent Production (Radio)
- ☐ Community Radio
- ☐ Studio Production
- ☐ Other Production, please specify below
- ☐ Distribution (Television)
- ☐ Distribution (Film)
- ☐ Distribution (Other), please specify below
- ☐ Animation
- ☐ Post Production for TV
- ☐ Post Production for Film
- ☐ Digital Special Effects for TV
- ☐ Digital Special Effects for Film
- ☐ Studio and Equipment Hire for TV
- ☐ Studio and Equipment Hire for Film
- ☐ Web and Internet
- ☐ Interactive Television
- ☐ Electronic Games
- ☐ Offline Multimedia (e.g. CD Rom Production)
- ☐ Commercials Production
- ☐ Corporate Production
- ☐ Transmission
- ☐ Teaching/lecturing in media or film in higher education
- ☐ Teaching/lecturing in media or film in further education
- ☐ Teaching/lecturing in media or film to pre- 16 year olds
- ☐ Employed in a non-audio visual industry, please specify below
- ☐ Not working by choice
- ☐ Unemployed and seeking work in the audio visual industry
- ☐ Unemployed and seeking work in a non-audio visual industry
- ☐ Other, please specify below

2. **In which of the following occupational groups do you currently work or in which did you most recently work if not currently employed? (Please ☒ one occupational group only). Please also indicate any other occupational groups you have worked in over the past 12 months by marking a ☑ by those occupational groups.**

- ☐ Producing
- ☐ Production (including Direction)
- ☐ Journalism & Sport
- ☐ Radio Broadcasting
- ☐ Television Broadcasting
- ☐ Programme Distribution
- ☐ Transmission
- ☐ Broadcast Engineering
- ☐ Studio Operations
- ☐ Interactive Media
- ☐ Draw/Stop Frame Animation
- ☐ 2D/3D Computer Animation
- ☐ Art & Design
- ☐ Camera
- ☐ Costume/Wardrobe
- ☐ Library/Archives
- ☐ Lighting
- ☐ Make Up & Hairdressing
- ☐ Post Production
- ☐ Sound
- ☐ Special Physical Effects
- ☐ Runner
- ☐ Other, please specify below

3. **What job title do you normally use to describe what you do?**

4. **Are you actually working in the TV, radio, video or interactive media industry at the moment? (☒)**

☐ Yes ☐ No If Yes, please proceed to Question 6, if No, please proceed to Question 5

5. **When did your last contract/period of work finish? (☒ one only)**

- ☐ Within the last month
- ☐ One but less than three months ago
- ☐ Three but less than six months ago
- ☐ Six but less than twelve months ago
- ☐ Twelve or more months ago

6. **Which of the following best describes your current or most recent employment? (☒ one only)**

- ☐ Freelance (a contract of 364 days or shorter)
- ☐ Running your own company, including sole trader
- ☐ Permanent or long term contract (365 days or longer)
- ☐ A voluntary, unpaid basis
- ☐ Other (please specify below)

If you ticked 'Freelance' or 'Running your own company, including sole trader' above, proceed to Question 7.
Otherwise proceed to Question 15.

7. **Approximately how many days have you worked over the past year?** ☐ days

8. **For how many hours have you worked in an average week over the past year?** ☐ hours

9. **Since entering this industry, have you always worked as a freelancer (a contract of 364 days or shorter)? (☒)**

☐ Yes ☐ No If Yes, please proceed to Question 15, if No, please proceed to Question 10.

10. **In what year did you begin working as a freelancer (a contract of 364 days or shorter)?** ☐ year

11. **What were your main reasons for becoming freelance (a contract of 364 days or shorter)? (☒ any which apply)**

- ☐ Made redundant/expected to be from previous job
- ☐ Promotion depended on becoming freelance
- ☐ Better earning power
- ☐ Greater freedom
- ☐ To care for dependents
- ☐ Other domestic/personal reasons
- ☐ Only work available
- ☐ Better quality work/valuable experience
- ☐ More convenient location
- ☐ Other (please specify below)

12. **In your current or most recent job do/did you have a written contract? (☒)** ☐ Yes ☐ No

13. **In this contract, were you entitled to any holiday credits or leave? (☒)** ☐ Yes ☐ No ☐ N/a

14. **In this contract, were you entitled to any sick leave? (☒)** ☐ Yes ☐ No ☐ N/a

15. **During your current or most recent employment if you are not employed at the moment, how many hours do/did you work on an average day, and how many days do/did you work during an average week?** ☐ hours ☐ days

16. **In this job, do you/did you ever have to stay away from home overnight to do your job? (☒)** ☐ Yes ☐ No

17. **How did you hear about your current or most recent job? (☒ any which apply)**

- ☐ A project devised/commissioned by you
- ☐ Directly from an employer
- ☐ Advertisement
- ☐ Someone you had worked with before
- ☐ Trade Union
- ☐ Friend or relative
- ☐ Agency/Diary Service
- ☐ Word of mouth
- ☐ Other (please specify below)

18. **In what year did you start your first job or placement in the broadcast, film, video and interactive media industry?** ☐ year

19. **How did you hear about your first job? (☒ any which apply)**

- ☐ Advertisement
- ☐ Directly from an employer
- ☐ Made contact with a company
- ☐ Through a Trade Union
- ☐ From an agency/diarist
- ☐ From a friend/relative
- ☐ General word of mouth
- ☐ From careers service/adviser
- ☐ From a training/education organisation
- ☐ Other (please specify below)

20. **Have you ever undertaken any unpaid work in the audio visual industry (other than an occasional charitable contribution)? (☒)**

☐ Yes ☐ No

21. **Have you ever received structured careers advice or guidance during your career? (☒)**

☐ Yes ☐ No If Yes, please proceed to Question 22, if No, please proceed to Question 23.

22. **What was the source of the advice in Question 21? (☒ any which apply)**

☐ Skillset Careers (formerly known as skillsformedia)
☐ Employer
☐ Training/Education organisation
☐ A friend or family member
☐ Work colleagues
☐ Careers service/adviser
☐ Private careers advice
☐ Other (please specify below)

Please proceed to Question 24

23. **In principle, would you ever consider paying for structured careers advice or guidance to help further your career? (☒)**

☐ Yes ☐ No

24. **Do you have any training or development needs at the moment? (☒)**

☐ Yes ☐ No If Yes, please proceed to Question 25, if No, please proceed to Question 28.

Training

25. **Please indicate for what reason(s) you think you need training, (☒ any which apply), and enter the area in which it is needed for each reason:**

Reason	Topic of training needed (please enter details)
☐ Keep up-to-date/improve current work	
☐ Change career direction in the industry	
☐ Develop IT skills	
☐ Move on in career	
☐ Develop management/financial/business skills	
☐ Develop new technical skills	
☐ Develop/learn new language skills	
☐ Other (please specify below)	

26. **Have you tried to obtain training or training materials in any of the areas described above? (☒)**

☐ Yes ☐ No If Yes, please proceed to Question 27, if No please proceed to Question 28.

27. **Have you experienced any of the following barriers or obstacles to obtaining training in these areas (☒ any which apply)**

☐ Lack of suitable courses/training in the UK
☐ Lack of suitable courses/training in the region/nation I live/work
☐ Possible loss of earnings too high a risk
☐ Fees are too high
☐ Training is in inconvenient places
☐ Training is at inconvenient times
☐ Domestic/personal arrangements
☐ Fear of losing work through committing time in advance
☐ Lack of information about available training
☐ Difficult to assess the quality of courses
☐ Employers not willing to pay for training
☐ Employers not willing to give time off for training
☐ No barriers or obstacles experienced
☐ Other (please specify below)

28. **Where do you normally look for information on training? (☒ any which apply)**

- ☐ Trade press
- ☐ Trade associations/membership organisations
- ☐ Employer(s)
- ☐ National/local press
- ☐ Colleagues
- ☐ Internet
- ☐ Public educational institutions
- ☐ Trade Unions
- ☐ E-mail circulars
- ☐ Skillset/BFI database
- ☐ Regional Screen/media agency
- ☐ Other (please specify) ____________

29. **Approximately how many days did you spend receiving training in total in the past twelve months, including structured self-tuition (if none enter 0 and proceed to question 32)?** ____ days training

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

Please enter the subject:		Please enter the number of days training received
Topic 1	____________	→ ____ days
Topic 2	____________	→ ____ days
Topic 3	____________	→ ____ days

Did you find this training beneficial? (☒)

Topic 1 ☐ Yes ☐ No **Topic 2** ☐ Yes ☐ No **Topic 3** ☐ Yes ☐ No

Please enter the method of delivery for each topic (☒ any which apply)

	Topic 1	**Topic 2**	**Topic 3**
Courses delivered in the classroom	☐	☐	☐
Courses delivered using technology (e.g. online courses, CD rom, DVD)	☐	☐	☐
Courses delivered using a combination of classroom and technologies	☐	☐	☐
On the job	☐	☐	☐
Online support reference material (e.g. chat rooms, online books, journals etc.)	☐	☐	☐
Books & other printed materials	☐	☐	☐
Other (please specify below)	☐	☐	☐

____

Who was the training provided by? (☒ any which apply)

	Topic 1	**Topic 2**	**Topic 3**
A public education body	☐	☐	☐
An employer	☐	☐	☐
A private company	☐	☐	☐
A trade association or membership organisation	☐	☐	☐
Yourself	☐	☐	☐
Other (please specify below)	☐	☐	☐

____

Who were the fees paid by? (☒ any which apply)

	Topic 1	**Topic 2**	**Topic 3**
You/your family	☐	☐	☐
Your employer	☐	☐	☐
Grant from body/trust	☐	☐	☐
No fees	☐	☐	☐
Other (please specify below)	☐	☐	☐

____

31. **During the past twelve months, did you receive any other form of training not already covered, relevant to your work in the industry? (☒)**

☐ Yes ☐ No If Yes, please describe below, if No, please proceed to Question 32

____

Background information

32. **Are you: (☒)** ☐ Male ☐ Female

33. **Are you: (☒)** ☐ Single ☐ Divorced / separated ☐ Widowed ☐ Married or in a long term relationship

34. **How many dependant children (under the age of 16) do you have living with you? (☒)**
☐ None ☐ One ☐ Two ☐ More than two

35. **What was your age last birthday?** ☐

36. **Do you consider yourself to have a disability?* (☒)** ☐ Yes ☐ No

If Yes, please ☒ the appropriate box

☐ Deaf or hearing impaired
☐ Blind or visually impaired
☐ Musco-skeletal (co-ordination/dexterity/mobility)
☐ Mental health (includes serious depression)
☐ Learning disabilities (includes dyslexia)
☐ 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.

37. **Please tell us to which of the following groups you belong. Your answers will help us to learn how diversity policies are working: (☒ one only)**

☐ White ☐ Asian or Asian British ☐ Chinese
☐ Mixed ☐ Black or Black British ☐ Other (please specify below)

38. **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 in the industry for the last financial year for which you have information: (☒ one only)**

☐ 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

39. **Which, if any, of the following qualifications do you hold or are you studying for? (☒ any which apply)**

☐ A postgraduate qualification in media studies or a related subject
☐ A postgraduate qualification in another subject
☐ An undergraduate degree or diploma in media studies or a related subject
☐ An undergraduate degree or diploma in another subject
☐ A technical qualification relevant to work in the industry (please specify)
☐ Any other technical qualification (please specify)
☐ A' level/GNVQ in Media Studies or related subjects
☐ National/Scottish Vocational Qualification
☐ Modern Apprenticeship
☐ None of the above

40. **In which of the following nations or regions do you live? (☒ one only)**

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

41. **In which of the following nations or regions do you mainly work? (☒ one only)**

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

42. **Do you speak Welsh? (☒)** ☐ Yes ☐ No

You and Industry Organisations

43. **Are you a member of any of the following trade unions, guilds or professional associations? (☒ any which apply)**

- ☐ Association of Motion Picture Sound (AMPS)
- ☐ Association of Professional Recording Services (APRS)
- ☐ British Academy of Film and Television Arts (BAFTA)
- ☐ British Interactive Media Association (BIMA)
- ☐ Broadcast Entertainment Cinematograph and Theatre Union (BECTU)
- ☐ BKSTS - The Moving Image Society
- ☐ British Society of Cinematographers (BSC)
- ☐ Casting Directors Guild
- ☐ Cine Guilds of Great Britain
- ☐ Community Media Association
- ☐ Directors Guild of America (DGA)
- ☐ Directors Guild of Great Britain
- ☐ Equity
- ☐ Guild of British Animation
- ☐ Guild of British Camera Technicians (GBCT)
- ☐ Guild of British Film Editors
- ☐ Guild of Location Managers
- ☐ Guild of Stunt & Action Co-ordinators
- ☐ Guild of Television Cameramen
- ☐ Guild of Vision Mixers
- ☐ International Alliance of Theatrical Stage Employees (IATSE)
- ☐ International Games Developers Association
- ☐ International Visual Communication Association (IVCA)
- ☐ Musicians Union (MU)
- ☐ National Union of Journalists (NUJ)
- ☐ New Producers Alliance
- ☐ PACT - Producers Alliance for Cinema & Television
- ☐ Production Guild of Great Britain
- ☐ Production Managers Association (PMA)
- ☐ The Radio Academy
- ☐ Screen Actors Guild (SAG)
- ☐ Screen Producers Ireland
- ☐ Society of Authors
- ☐ TAC (Welsh Independent Producers)
- ☐ Who's Where
- ☐ Women in Film & Television
- ☐ Writers' Guild of Great Britain
- ☐ Other union, guild or association (please write in below)

44. Are you registered with any of the following online/offline communities?
(☒ any which apply)

- ☐ Animation World Network (AWN)
- ☐ Brighton New Media
- ☐ e-consultancy.com
- ☐ Festivus
- ☐ freelancers.net
- ☐ mandy.com
- ☐ new-media-freelancers.co.uk
- ☐ Productionbase
- ☐ Shooting People
- ☐ SkillSwap
- ☐ skwigly.co.uk
- ☐ Talent Circle
- ☐ TV Freelancers
- ☐ Other (please write in below)

45. Are your details listed in any of the following industry directories?
(☒ any which apply)

- ☐ Kays
- ☐ The Knowledge
- ☐ The Production Guide
- ☐ Film Bang
- ☐ Regional or National Screen Commission/Agency production directories
- ☐ Guild directories
- ☐ Other printed or internet directories (please write in below)
- ☐ Not listed in any directory

46. Do you read any of the following journals/trade press?
(☒ any which apply)

- ☐ Broadcast
- ☐ Develop Magazine
- ☐ Digit
- ☐ Gamesindustry.biz
- ☐ MCV Magazine
- ☐ New Media Age
- ☐ Screen Digest
- ☐ Screen Finance
- ☐ Screen International
- ☐ Televisual
- ☐ The Stage
- ☐ The Media Guardian
- ☐ TVB Europe Magazine
- ☐ PCR - Production and Casting Report
- ☐ Film Log
- ☐ Guild magazines
- ☐ Regional and national newsletters
- ☐ Other journals/trade press (please write in below)

47. **Prior to today had you heard of Skillset? (☒)** ☐ Yes ☐ No

48. **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

skillset

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