

The Sector Skills Council for the Audio Visual Industries

skillset



Workforce survey 2003



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FOREWORD

It gives me great pleasure to present the findings of the first complete survey of the audio visual workforce. Building on Skillset's earlier surveys of freelancers and its yearly Census of employment, this survey, conducted during the Spring and Summer of 2003, represents the first serious attempt to report the experiences of both employees and freelancers working in all sectors of the industry. With a response from nearly 2,000 individuals it provides a comprehensive picture of the demographic profile of the workforce and its patterns of employment, and all major issues relating to qualifications, training and skills development.



Happily, the results highlight many areas of progress and achievement for the industry. Our workforce remains one of the most highly qualified in the UK economy – nearly seven out of ten are educated to degree level, compared with an average of fewer than two out of ten throughout the whole economy. One in four also hold a postgraduate qualification. Over half of those surveyed reported having received training in the past year, and employees reported employers as their main source of information on training.

Unfortunately, the news is not all good. Representation of women, ethnic minorities and disabled people remains unacceptably low, particularly in high-end skill areas such as directing, camera, sound and lighting. Women continue to earn less than men, and are dropping out of the workforce at a disturbing rate, with two thirds of the female workforce now aged under 35. Access to the industry has long been a major issue. The survey reveals that only around a quarter of the workforce secured their first position in the industry through the formal process of applying in response to an advertisement. The vast majority entered the industry through less formal routes. It will be difficult to redress the demographic balance of the workforce unless more open and transparent recruitment practices are introduced.

Perhaps of most concern, two thirds of respondents reported unmet training needs. Nine out of ten of those who had sought training reported barriers to receiving it, with freelancers recounting a wide range of difficulties. Every type of problem was experienced by a higher proportion of freelancers than employees. Particularly severe issues facing the freelance workforce include possible loss of earnings, the cost of courses, and lack of information about suitable training.

Clearly there remains much to do to ensure that we have at our disposal the most suitable and highly skilled people and that their skills are fully utilised. The climate in which we are now operating demands that we act quickly if we are to maintain our competitive position in the world media marketplace. With industry changing at pace, with the ongoing consolidation of media ownership, with the continuing creep towards convergence and with the challenges and opportunities that new technology brings, we are only going to continue to demand ever higher level skills.

Fortunately, we have never been better placed as an industry to address this challenge. Skillset's support and recognition from government as a Sector Skills Council, and the continued backing of the industry gives us the chance to tackle the issues identified by this survey head on, by developing major new programmes of action which build on the good foundations that are already in place.

None of this should be seen to absolve individual employers of their responsibilities in terms of transparent recruitment practice and meeting the development needs of their workforce. The progress our industry makes collectively over the coming years will only be as good as that of its constituent parts. The motivation for progress in these areas combines commercial self-interest with a wider national and public interest.

A handwritten signature in black ink that reads "Clive Jones". The signature is written in a cursive style with a large, stylized 'C' and 'J'.

Clive Jones
Chair, Skillset Board and Chief Executive, ITV News.

PART ONE EXECUTIVE SUMMARY

1.1 EMPLOYMENT AND DEMOGRAPHICS

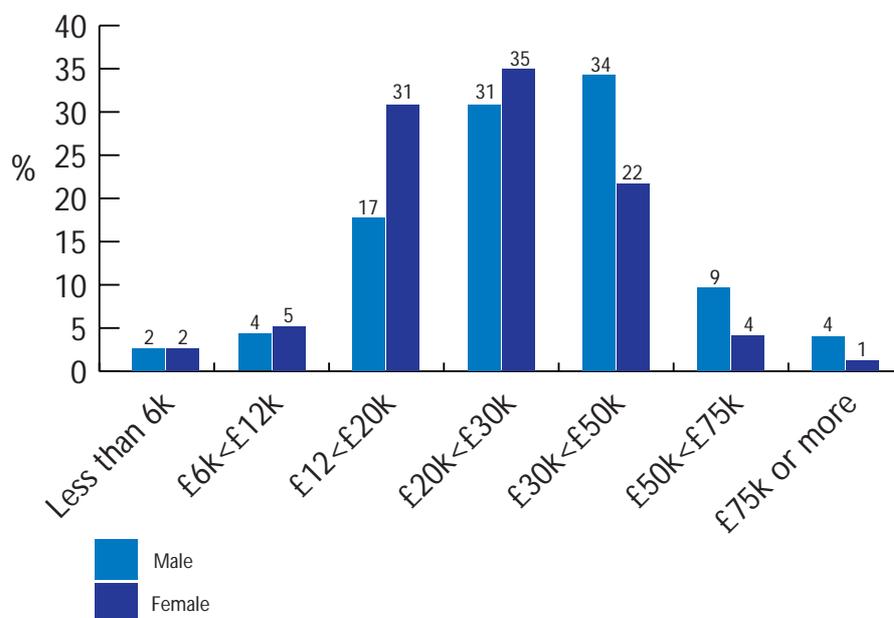
- The sectors covered by the survey employ around 134,000 people, based on Skillset's 2002 Census (excluding an estimated 50,000 freelancers not working on Census Day).
- 39% of the workforce covered by the survey is female, compared with 46% in the UK economy as a whole (Labour Force Survey 2003) **(for further information on representation of women, please see Skillset 2002 Census Report¹)**.
- 62% of the workforce is aged under 35 and just 8% over 50. Women are especially poorly represented among the older segments of the workforce – 33% of the female workforce is aged over 35, compared with 43% of the male workforce.
- 3% of the workforce report themselves as having a disability.
- 6% of the audio visual industry workforce come from minority ethnic groups, compared with 11% of the UK population of working age and 38% of London's workforce, where around half the industry is based **(for further information on representation of ethnic minorities, please see Skillset 2002 Census Report)**.
- Half the workforce is single, divorced or widowed, and half is married or in long-term relationships. The younger the individual, the more likely they are to be either single, widowed or divorced. 77% of those aged 16 - 24 are single, compared to 25% of those who are aged 50 and above.
- Only around one in five has any dependent children.
- The majority of those employed in the audio visual industry are based in England (82%) and, more specifically, nearly half are in London (47%).
- Most are static, and work and live in the same nation or region. There is some crossover, however, particularly between London and the South East; 12% work in London and live in the South East, and 6% work in the South East and live in London, meaning more people commute into than out of London.

¹ Skillset Freelance Survey 2001

1.2 EMPLOYMENT PATTERNS AND CAREER DEVELOPMENT

- Around three quarters of those working at the time of the survey were employed on permanent contracts (365 days or longer). This is an undercount of the total freelance working population, as those not working on the operative date of the survey will naturally be excluded. The freelance labour pool is thus substantially larger than it appears.
- Over 60% of the workforce has entered the industry since 1994 (nearly 70% of women).
- Nearly one third of the workforce earned less than £20,000 in the year leading up to the survey. Almost one tenth earned £50,000 or more.
- Men earn more than women. 13% of men earned more than £50,000 per year compared with 5% of women; 38% of women earned less than £20,000 per year compared with 23% of men.

Figure 1 Gross Annual Income by Gender



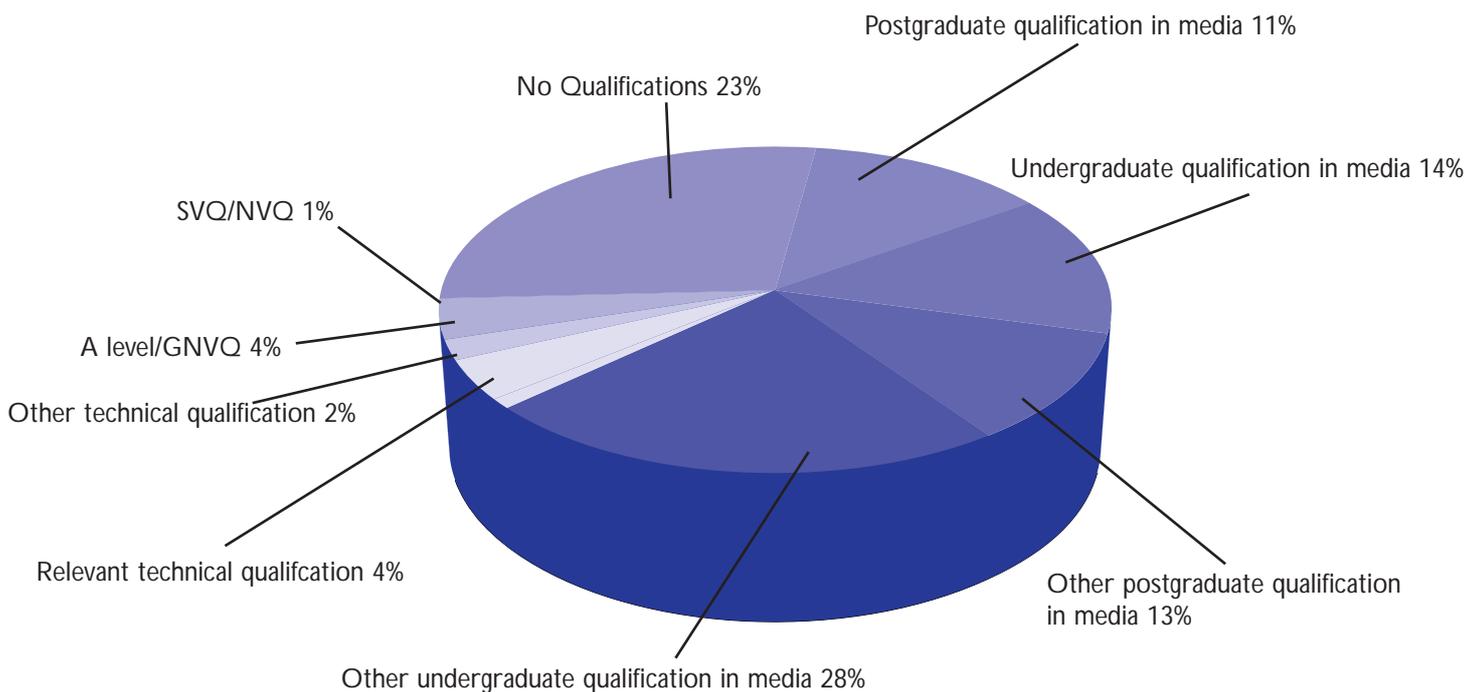
- Nearly half of disabled people earned less than £20,000 in the year before the survey.
- Just over a quarter of respondents heard about their first job via an advertisement, with the majority indicating other less formal processes.
- Just over a quarter of the workforce reported having received careers advice at any time in their career. A smaller proportion of freelancers (21%) than employees (30%) had received careers advice, and a higher proportion of ethnic minorities than white people (44% compared with 27%).
- Of those who had not received any careers advice, 40% said that they would be willing to pay for it.

1.3 FOCUS ON FREELANCERS

- The majority of freelancers (59%) had always worked freelance, with the remaining 41% having previously worked as permanent employees.
- One fifth of respondents had worked on one project only in the past year. Two fifths had worked on four or more.
- The most common reason for formerly permanent employees becoming freelance was being made redundant, or expecting to be, reported by over one third. However, just under one third did so to enjoy greater freedom, and a similar proportion to experience a better quality of work. These 'pull' factors are more prevalent among younger freelancers and women, for whom redundancy is less of an issue.
- The majority of freelancers secured their current or most recent job through either someone they had worked with before (44%) or directly from an employer (35%). Fewer than one in ten indicated any other method.

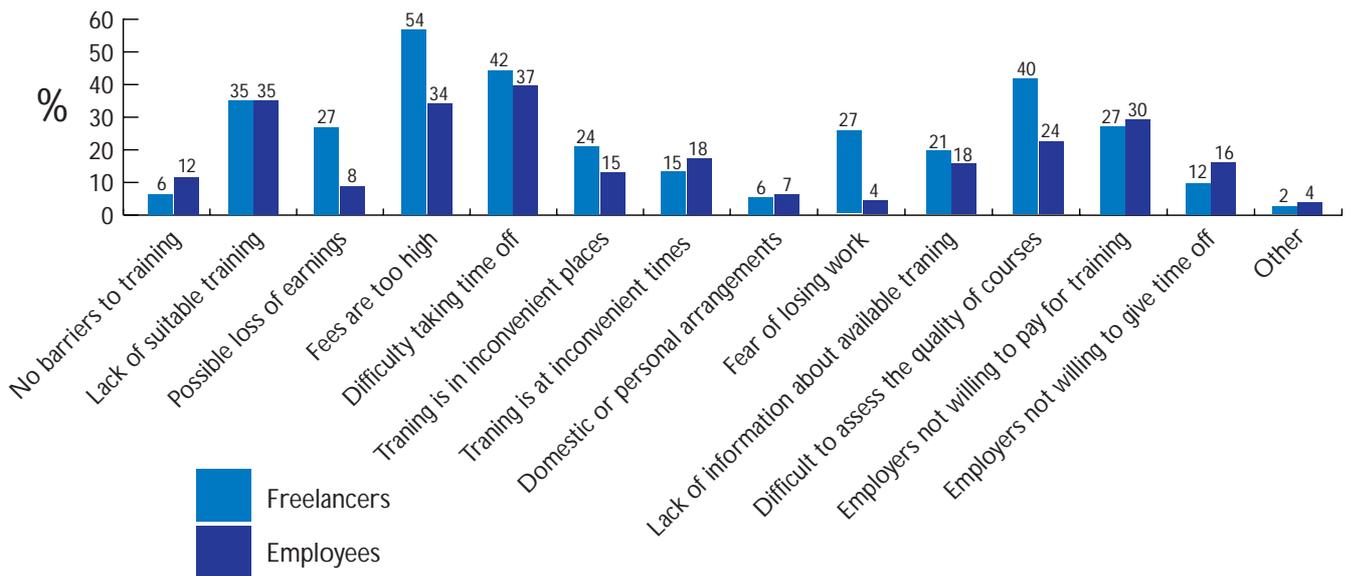
1.4 QUALIFICATIONS AND TRAINING

Figure 2 Highest Qualification Obtained



- 66% of the audio visual industry workforce are educated to graduate level compared to 16% of the UK workforce as a whole.
- Nearly one quarter (24%) have postgraduate qualifications.
- One quarter hold a media studies degree.
- Around 81% of people employed in the three interactive media sectors - web design, CD Rom production and computer games - are graduates.
- 63% of employees and 67% of freelancers reported training needs at the time of the survey.
- Some major clusters of skills emerged as areas in which training was needed, including:
 - Editing, studio operations and other post-production skills;
 - Producing, production and directing;
 - Web design and on-line skills;
 - Management and business skills.
- More freelancers than employees reported a need for training in the areas of camera and directing. More employees than freelancers reported they needed further business skills training, and training in management and leadership.
- 65% of employees and 53% of freelancers who had training needs had sought training or training materials to address the need.
- Of those who had sought training, 88% of employees and 94% of freelancers had experienced barriers to receiving it. Virtually every type of problem was experienced by a higher proportion of freelancers than employees.

Figure 3 Barriers to Training Experienced



For example:

- 54% of freelancers said that course fees were too high compared with 34% of employees;
 - 21% of freelancers experienced a lack of information about available training compared with 18% of employees;
 - 27% of freelancers cited possible loss of earnings compared with 8% of employees.
- Around twice the proportion of employees (72%) than freelancers (37%) said that their employers had paid for training. 20% of freelancers had paid for training themselves compared with 3% of employees. Two fifths of freelancers had received training where no fees were incurred at all, for example structured self-tuition, compared with one fifth of employees.
 - The most widely used source of information on training by employees was employers, used by 44%. This source was used by a much lower proportion of freelancers (31%), by whom the internet (48%) and the trade press (37%) were more widely used.

- 59% of employees had received some form of training in the year leading up to the survey compared with 44% of freelancers.
- Levels of training delivery relative to reported levels of need were lowest in commercials, corporate production, and cable and satellite television.
- The subject areas in which training had been received fairly closely reflect those in which need was reported, with post-production and web design/on-line skills being major clusters of training activity.
- On-the-job training and formal courses were the most common forms of training delivery for employees, while nearly a quarter of freelancers reported structured self-tuition.
- Over half of employees reported receiving training provided by their employer, compared with two fifths of freelancers; a quarter of freelancers reported providing the training themselves, compared with one tenth of employees.

PART TWO INTRODUCTION

2.1 BACKGROUND

Back in 1989, the then Institute of Manpower Studies conducted a groundbreaking survey of people working in the audio visual industries². It was the first time that the industries' increasing reliance on a freelance workforce had been quantified, and was key in informing and influencing both industry and government in terms of the need for a strategic, interventionist training body. Shortly thereafter, Skillset was established.

Over ten years later, one of the major recommendations of the Audio Visual Industries Training Group (AVITG) in 2000 was for Skillset to establish an ongoing cycle of national labour market research comprising three elements. The first, the Census, was conducted for the first time in May 2000 and has been repeated each year since. June 2003 saw the fourth annual Census.

The second, the Employer Panel, that previously reported twice yearly to identify and analyse emerging skills gaps and shortages, is currently being replaced by a wider network of sectoral and national/regional skills panels, to provide a fuller, more detailed picture of skills issues across the industry.

The final element of the programme is this biennial Workforce Survey. The first within this new cycle was conducted in 2001 and was a survey of freelancers only. Since that survey in 2001, the scope has been broadened to include employees – i.e. the whole workforce. This report thus presents the findings of the first ever comprehensive survey of the audio visual industries' workforce.

The information gathered from this survey is fundamental to the delivery of Skillset's objectives as a Sector Skills Council, and informs both internal policy and strategic planning as well as that of external agencies.

²Skills Search: Television, Film and Video Industry Employment Patterns and Training Needs, IMS (1989)

2.2 SCOPE, COVERAGE AND SAMPLING

The survey covers the following areas: the demographic composition of the workforce; entry to the industry, and career and employment patterns; qualifications held and studied for; and training and skills development issues.

The scope of the survey is all people employed in the broadcast, video and interactive media sectors. As far as practicable, those working in film have been excluded from the survey. This is because these individuals will be covered in future by a separate approach specific to the film industry. Previous experience has established that the modus operandi of the film industry is sufficiently different from the rest of the audio visual industries to merit a completely different methodological approach. In the case of film distribution and cinema exhibition, this is relatively straightforward as the employment base is completely separate. In the case of production and post-production where there is considerable working across more than one media, it is less easy to separate out people who work exclusively on film. It is therefore possible that some of the individuals included in the current survey who work in these areas spend some of their time working on film.

The survey was distributed via employers for whom records existed at the time of undertaking the fieldwork. The sampling approach was based on a number of stages:

- Identification of the total number of people working in each sector based on most recent data from Skillset's Census.
- Calculation of a desired total response in each sector in order for data to be reliable and valid given intended analysis.
- Estimation of the likely response rate in each sector, and calculation of the number of people to be targeted in each sector to achieve the desired response.
- Use of Skillset Census data on size of individual companies in terms of numbers of employees and freelancers, to establish the sample frame of companies.
- The methodology of distributing forms via employers has enabled a response that is representative by sector and type of contract. However, it systematically excludes elements of the freelance population not working at the time of the survey. Thus experiences and needs of those not working may be different to those reported here.

The distribution in each sector is shown below:

Table 2.1 Survey Distribution by Sector

Sector	Total number of companies targeted	Number of survey questionnaires distributed				
		Total	Employees	Census 2002 Employees	Freelancers	Census 2002 Freelancers
Television (Terrestrial)	8	4,626	3,813	20,169	813	4,731
Television (Cable & Satellite)	20	560	540	4,704	20	196
Independent Production for Television	131	1,985	1,056	7,049	929	6,251
Broadcast Radio	21	1,119	518	13,455	601	7,245
Animation	29	1,000	594	885	406	615
Post-Production	49	1,030	891	3,956	139	644
Studio/Equipment hire	38	1,000	583	2,673	417	627
Special Effects	48	1,000	895	270	105	30
CD-Rom and other Interactive Media	324	5,172	4,763	4,620	409	18,480
Web Design & Development	246	3,403	2,496	11,248	907	3,952
Computer Games	28	896	835	7,440	61	560
Commercials	42	1,612	495	2,160	1,117	5,040
Corporate Production	77	1,000	519	1,664	481	1,536
Total	1,061	24,403	17,998	80,293	6,405	49,907

2.3 COVERAGE AND RESPONSE

Table 2.2 Response

Sector	Response
Television (Terrestrial)	608
Television (Cable & Satellite)	76
Independent Production for Television	153
Broadcast Radio	276
Animation	54
Post-Production (including facilities houses and digital special effects)	144
CD-Rom and other Interactive Media	68
Web Design & Development	75
Computer Games	98
Commercials	46
Corporate Production	95
Other	128
Total	1,821

2.4 ANALYSIS AND PRESENTATION

The survey asked respondents to indicate the proportion of time they had spent working in each of the main audio visual industry sectors, over the previous twelve months. For the purpose of analysis, responses were coded highlighting the sector in which respondents had spent the majority of their time. Forms had been serial coded before distribution to indicate the sector of the company to whom each form was sent. Responses that indicated an equal split of time between sectors were coded according to the serial code.

As can be noted from the above, the response rate varies considerably by sector. In order to achieve total figures representative of the whole audio visual industry, weightings have been applied to each sector's figures, based on information from Skillset's 2003 Census.

In most tables, percentages only are shown except in cases where there is a demonstrable value in seeing actual numbers (for example with some of the demographic data). In these cases, it should be noted that numbers exclude all people working in the film industry (see above), and also all freelancers not working at the time of the survey. Because the response was uneven by sector it has been weighted according to Census estimates by sector and type of contract. Both the survey methodology (distribution via companies) and the weighting methodology (using 2002 Census employment estimates in each sector) count only people working at a given time. Any workforce figures contained herein should not therefore be used as unqualified estimates of employment in the audio visual industries.

In all tables, the base (response to that question) is shown below. 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 on occasion that percentages do not sum total 100%. In addition, a '*' indicates that the value is less than 0.5%.

Where possible and appropriate, comparison has been made with other sectors or the whole UK economy with information from other sources. Additionally, where data is available from earlier Skillset surveys, including the 2001 Freelance Survey and 2002 Census, comparison has been made over time to show how patterns are evolving. In some places, such as the section on demographics of the workforce, data from the Census has been included for context or background.

2.5 ACKNOWLEDGEMENTS

The survey was managed and steered by Skillset's Research Committee, all of whom Skillset would like to thank, especially for their help in designing the survey and developing an effective methodology. During the period in which the survey was conducted, membership of the Committee comprised:

Carol Varlaam, independent consultant (Chair)
Cathy Aitchison, independent consultant
Sarah Beinar, independent consultant
Andy Egan, Broadcasting Entertainment, Cinematograph and Theatre Union
Neil Flintham, Skillset
Kirstin Furber, Discovery Europe
Catherine Godward, Skillset
Jonathan Hirsch, independent consultant
Sara Holly, BBC
Mike Johnson, Ofcom (formerly ITC)
Jill McCormick, Carlton TV
Paula Moses, Skillset
Kate O'Connor, Skillset
Gavin Sayer, Department for Culture, Media and Sport
Megan Skinner, British Film Institute
Laura Slater, Producers' Alliance for Cinema and Television
David Steele, UK Film Council
Kelly Wiffen, Equity
Alison Winter, Commercial Radio Companies Association

Report authors: Catherine Godward, Neil Flintham (Skillset) and Mark Spilsbury (Spilsbury Research)

Skillset would like to acknowledge Patten Smith, London School of Economics for his advice on the sampling methodology.

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

PART THREE SIZE AND SHAPE OF THE WORKFORCE

3.1 INTRODUCTION

This section examines the size and shape of the workforce, including information on gender, age, disability, ethnicity, marital status and the existence of any dependents. It combines data from the 2002 Skillset Census for context and background, with detailed demographic and lifestyle information from the current survey.

3.2 SECTOR AND OCCUPATION

The following figures have been taken from the Skillset 2002 Census. This showed a total of 151,000 people working in the audio visual industry on 26 June 2002, including people working in film sectors out of scope to this survey. Removal of those people from the figures produces an estimate of around 134,000 people in scope to the survey. This excludes freelancers not working on Census Day; information on freelance working patterns from other Skillset research³ suggests that up to around another 50,000 freelancers exist in the workforce but were not working on Census Day.

Table 3.1 Breakdown of the Workforce by Sector

	%	Number
Television (Terrestrial)	19	24,900
Television (Cable & Satellite)	4	4,900
Independent Production for Television	10	13,300
Broadcast Radio	16	20,700
Animation	1	1,500
Post-Production	6	8,200
CD-Rom and other Interactive Media	17	23,100
Web Design & Development	11	15,200
Computer Games	6	8,000
Commercials	5	7,200
Corporate Production	2	3,200
Other	3	3,300
Total	100	133,500

Source: Census 2002.

³ Skillset 2001 Freelance Survey

Table 3.2 shows the breakdown of the workforce by occupational group, from Skillset's 2002 Census. The most common occupational role is interactive media, some 24% of the entire workforce. Following this are production occupations and producing (both 13%).

Table 3.2 Breakdown of the Workforce by Occupational Group

	%	Number
Producing	13	13,300
Production	13	13,400
Journalism & sport	10	10,000
Radio broadcasting	4	4,100
Television broadcasting	5	4,600
Programme distribution	*	300
Transmission	1	500
Broadcast engineering	2	2,200
Studio operations	2	2,200
Interactive media	24	24,900
Animation	2	2,100
Art & design	3	3,500
Camera	3	2,600
Costume & wardrobe	1	1,000
Library & archives	1	1,400
Lighting	2	1,700
Make-up & hairdressing	1	1,100
Post-production	7	7,200
Sound	1	1,300
Special physical effects	*	200
Runner	1	1,300
Other	3	35,200
Total	100	134,100*

Source: Census 2002. * Total differs from **Table 3.1** due to rounding.

As would be expected, the distribution of main occupation varies according to the sector, mainly in predictable ways. Thus we see that:

- two thirds of people in the independent production for television sector are engaged in producing (21%) or production (47%) occupations;
- just less than three quarters (73%) of people in the animation sector are animators;
- people who are working in interactive media occupations tend to be employed predominantly within three sectors, where they form 70% of employees in the web design and development sector's workforce, 52% of CD-rom and other interactive media sectors workforce and 32% of the computer games sector's workforce. In addition to this, 20% of the workforce in the computer games sector are engaged in art and design occupations (compared to 3% overall).

Although individuals have no problem identifying a main occupational group (as discussed above) just under half (46%) have worked in other occupational areas in the last year, in addition to their main occupation as described above. It is of interest what 'other' occupations the individuals work in and this is shown in **Appendix Three**, although some care does need to be taken with small sample sizes in some groups.

There are evidently some close 'occupational families' with relatively high levels of crossover. We can see that:

- of those whose main occupation is producing and who have worked in other areas, 46% have also worked in production, 16% in post-production occupations. Similarly, of those whose main occupation is production and who have worked in other areas, 19% have worked in producing and 23% in post-production;
- there is a high degree of crossover between journalism and sport, radio broadcasting and television broadcasting. Of those whose main occupation is journalism and sport, 33% have also worked in television broadcasting and 31% in radio broadcasting. Similarly, of those whose main occupation is radio broadcasting and who have worked in other areas, 31% have worked in journalism and sport, 19% in television broadcasting;
- there is a high degree of crossover between interactive media, animation, and art and design occupations. Of those whose main occupation is interactive media and who have worked elsewhere, 41% have worked in animation and 12% in art and design. Of those whose main occupation is animation, 54% have worked in art and design. Of those whose main occupation is art and design, 58% have worked in interactive media and 40% animation.

There are also some occupations in which a high proportion of people from all other occupations have also worked. This particularly relates to producing and production occupations, in which significant proportions of nearly all those who have some other main occupational group have also worked. This also applies to interactive media.

At the other end of the scale, there are some occupations which do not appear to lend themselves to cross-occupational working such as make-up and hairdressing, or costume and wardrobe.

3.3 GENDER

Women make up nearly two fifths (39%) of the industry's workforce. This compares with female representation of 46% of all workers in the UK economy (49% of employees and 27% of freelancers) (Labour Market Trends, January 2003).

Table 3.3 Gender of Workforce

	%	Number
Male	61	81,506
Female	39	51,994
Total	100	133,500

Source: Census 2002.

Women make up less than half the workforce in every sector except broadcast television, where exactly half the workforce is female; representation is lowest in computer games (16%) and post-production (30%).

Table 3.4 Gender of Workforce in Each Sector

	Men %	Women %	Total Number
Television (Terrestrial)	50	50	24,900
Television (Cable & Satellite)	63	36	4,900
Independent Production for Television	58	42	13,300
Broadcast Radio	52	48	20,700
Animation	62	38	1,500
Post-Production	70	30	8,200
CD-Rom and other Interactive Media	73	27	23,100
Web Design & Development	62	37	15,200
Computer Games	84	16	8,000
Commercials	53	47	7,200
Corporate Production	64	36	3,200
Other	53	47	3,300
All workforce	61	39	133,500

Source: Census 2002.

There is relatively little difference in representation of women by type of contract: 47% of employees are women compared with 44% of freelancers.

(For further information on representation of women in the workforce, please refer to the Skillset Census 2002 report).

3.4 AGE

12% of the workforce is aged under 25 years, with 50% aged between 25 and 34 years. The workforce of the audio visual industry is notably younger than the rest of the workforce in the UK. Looking at the overall UK workforce, whilst a comparable 14% are aged 16-24, less than a quarter (23%) are aged 25-34. For all industries, over half (53%) of the workforce are aged 35 and over, compared to only 39% in the audio visual industry (Labour Force Survey, Winter 2002/3).

Although the survey showed the same proportion of women in the youngest (16 - 24) age group as in the overall UK workforce, women tended to be more concentrated in the 25 - 34 age group, with fewer in the older age ranges. This may suggest that whilst the sector is successful at attracting and initially recruiting women, it has more difficulties in retaining them and attracting them to return to work after career breaks, or simply that more women are entering the industry now than in the past.

Table 3.5 Age of Workforce

	Men %	Women %	All workforce %
16 – 24	11	13	12
25 – 34	45	54	50
35 – 49	33	28	31
50+	10	5	8
Total	100	100	100

NB: unweighted base is all respondents (1,801).

3.5 DISABILITY

3% of the workforce reported having a disability. This figure is considerably higher than the figure reported by employers in the 2002 Skillset Census of 0.8%. The difference between these figures reflects the different approaches and methodologies of the two surveys. As the Census relies on employers to provide the information, the accuracy of the data depends on:

- employers making a systematic attempt to collect this data, or knowing the profile of their workforce;
- employers having a certain level of awareness of what constitutes disability;
- individuals who do have a disability being willing to disclose this to their employer.

The higher figure of 3% recorded in the current survey is based on individuals declaring whether or not they regard themselves as having a disability, confidentially and anonymously. By comparison, in the UK workforce as a whole, 13% of people have a disability or long-term illness which limits the work that they can do. This may be related to the earlier finding that the audio visual industry workforce is younger than average, given possible correlations between disability and age (Labour Force Survey, Winter 2002/3).

Table 3.6 People with Disabilities

	Response %
Yes	3
No	97
Total	100

NB: unweighted base is all respondents (1,819).

The most common disability is the 'Other' category, covering 43% of those who classified themselves as having a disability. 'Other' was defined as including physical or mental conditions such as diabetes, epilepsy, arthritis, asthmas, speech impairments, facial disfigurement, etc. A quarter of those with disabilities had some form of learning disability (including dyslexia), with 17% having a hearing impairment.

Table 3.7 Nature of Disability

	Response %
Deaf or hearing impaired	17
Blind or visually impaired	4
Musco-skeletal (co-ordination, dexterity, mobility)	12
Mental health (including serious depression)	6
Learning disability (including dyslexia)	25
Other	43
Total	100

NB: Unweighted base is all respondents who have a disability (49). 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.

3.5 ETHNICITY

Information in this section is from the Workforce Survey, as it collects data in a higher level of detail than the Census.

The workforce of the audio visual industry is overwhelmingly from white ethnic groups (94%), leaving just 6% from ethnic minority groups. 2% are from Asian or Asian British ethnic groups and 2% from mixed ethnic groups. This overall figure for ethnic minorities is slightly lower than reported by employers in the Skillset Census 2002. Here, 8% of the industry was found to be from ethnic minority backgrounds. Sector coverage in the Skillset Census was considerably wider including for example cinema exhibition, in which a much higher than average proportion of people are from ethnic minorities.

Table 3.8 Ethnic Origin of Workforce

	Workforce Survey Response %	UK ⁴ %	London ⁵ %
White	94	93	76
Mixed	2	1	1
Asian or Asian British	2	3	11
Black or Black British	1	2	8
Chinese	*	*	1
Other	1	1	3
Total	100	100	100

NB: unweighted base is all respondents (1,801). Source: Workforce Survey, 2003 and Labour Force Survey (Winter 2002/3).

Whilst the proportion of the workforce from ethnic minority groups is below that of the UK population of working age - 6% in the audio visual industry compared with 11% overall, (Labour Force Survey, Winter 2002/3), we need to consider whether this is an appropriate comparator. Much of the audio visual industry is located in London and the South East, and where it is outside these regions, is located in major conurbations. In these areas, the proportion of people from ethnic minorities is much higher. In London, for example, the proportion of the population of working age from ethnic minorities is 38% (Labour Force Survey, Winter 2002/3). On this basis, we should expect to see the proportion of ethnic minorities in the industry being greater than the UK average, which suggests that ethnic minority groups are currently under-represented.

Although the data is somewhat restricted by small sample sizes, there is some indication that the proportion of people in the workforce from ethnic minority groups is higher amongst younger age groups.

Table 3.9 Ethnicity and Age

	All %	16 - 24 %	25 - 34 %	35 - 49 %	50+ %
White	94	93	94	95	97
Mixed	2	2	2	2	*
Asian or Asian British	2	1	2	1	1
Black or Black British	1	1	*	2	*
Chinese	*	1	1	*	0
Other	1	3	1	*	2
Total	100	100	100	100	100

NB: unweighted base is all respondents (1,801).

(For further information on representation of ethnic minorities in the workforce, please refer to the Skillset Census 2002 report).

3.6 MARITAL STATUS

Just over half (51%) of the audio visual workforce are single, divorced or widowed. 49% are married or in a long-term relationship.

Table 3.10 Marital Status

	Response %
Single	44
Divorced	6
Widowed	1
Married or long-term relationship	49
All responses	100

NB: unweighted base is all respondents (1,811).

The younger the individual, the less likely they are to be married or in a long-term relationship. 77% of those aged 16 - 24 are single, compared to 25% of those who are aged 50 and above.

Because women tend to be younger than males in the audio visual industry, they are more likely to be single: 55% of women are single compared to 47% of men.

Table 3.11 Marital Status by Age and Gender

	Single/ widowed/ divorced		Married/ long-term relationship		Total	
	%		%		%	Number
Age						
16 – 24	77		23		100	223
25 – 34	56		44		100	804
35 – 49	37		63		100	588
50+	25		75		100	177
Gender						
Male	47		53		100	917
Female	55		45		100	892
All responses	51		49		100	1,811

NB: unweighted base is all respondents (1,792, 1,809 and 1,811).

3.7 DEPENDENT CHILDREN

Over three quarters (78%) of respondents do not have dependent children.

Table 3.12 Number of Dependent Children

	Response %
None	78
One	10
Two	9
More than two	3
Total	100

NB: unweighted base is all respondents (1,789).

The existence of dependent children follows predictable lines in that:

- individuals are more likely to have dependent children as they get older, except for those aged 50 and over, where the proportion begins to decline. Thus, only 3% of those aged 16 - 24 have dependent children, 12% of those aged 25 - 34 do, compared to 46% of those aged 35 - 49. This decreases to 25% of those aged 50 and over;
- men are more likely to have dependent children than women, which is probably due to men in the industry being, on average, older than women.

Table 3.13 Dependent Children by Personal Characteristics

	Have dependent children	Total
	%	Number
Marital status		
Single, widowed or divorced	8	888
Married	37	896
Age		
16 – 24	3	220
25 – 34	12	798
35 – 49	46	582
50+	25	170
Gender		
Male	28	902
Female	15	885
All responses	22	1,789

NB: unweighted base is all respondents (1,784, 1,770, 1,787 and 1,789).

3.8 LOCATION

Table 3.14 Nation or Region in which Respondents Work

	Response %
Wales	3
Scotland	6
Northern Ireland	2
England	89
London	47
South East	15
South West	4
West Midlands	5
East Midlands	1
North East	1
Yorkshire and The Humber	4
East	3
North West	9
Total	100

Source: Census 2002.

Table 3.14 clearly shows that the majority of those employed in the audio visual industry are based in England (89%) and, more specifically, nearly half are in London (47%). 15% are based in the South East. Scotland is the work base for 6% of the workforce; Wales has 3% and 2% are in Northern Ireland. The remaining 16% are relatively evenly distributed across the remaining seven English regions.

Table 3.15 Nation or Region in which Respondents Live

	Response %
Wales	6
Scotland	9
Northern Ireland	4
England	80
London	36
South East	16
South West	7
West Midlands	7
East Midlands	3
North East	1
Yorkshire and The Humber	2
East	4
North West	4
Total	100

NB: unweighted base is all respondents (1,815).

Looking at the distribution of the workforce across the nations and regions by their residence shows that most live in England (80%). Again, more specifically, most live in London (36%) or the South East (16%). Almost a tenth (9%) live in Scotland, 6% in Wales and 4% in Northern Ireland. A tenth of the workforce live in the Midlands, 7% are based in the South West and 4% in the East of England. The remaining 7% are spread across the Northern England regions.

Looking at the nation or region where people work compared with where they live, shows that most are static and work and live in the same nation or region. 85% of those working in London live in London too. 90% or more of those working in each of the remaining nations or regions also work and live in the same nation or region. There is some crossover, however, particularly between London and the South East; 12% work in London and live in the South East. Just 6% work in the South East and live in London, meaning more people commute into than out of London.

(For further information on the distribution of the workforce within the nations and regions, please refer to the Skillset Census 2002 report).

PART FOUR WORKING PATTERNS AND CAREER DEVELOPMENT

4.1 INTRODUCTION

This section reports working patterns and career development issues, with particular focus on the following:

- Contract type;
- Year of entry;
- How respondents heard of their first job;
- Income;
- Respondents' experience of careers advice.

4.2 CONTRACT TYPE

As in Skillset's Census, around three quarters of those working at the time of the survey were employed on permanent contracts (365 days or longer). Of the remaining 25%, 18% were working on short-term contracts and 7% were operating as sole traders. Both the Census and the Workforce Survey undercount the total freelance working population as they exclude those not working on the operative date of the survey. The freelance labour pool is thus substantially larger than it appears.

Table 4.1 Contract Type

	Response %
Permanent or long-term contract of 365 days or longer (employee)	74
Freelance or short-term contract of less than 365 days	18
Running own company	7
Voluntary, unpaid basis	*
Other	1
Total	100

NB: unweighted base is all respondents (1,821).

The proportion of men and women who are working on a permanent employee basis is very similar (at 73% and 76% respectively). Men and women are, however, engaged in different types of freelance working, with men being more likely to be running their own company and women being more likely to be working on a freelance or short-term contract basis.

The proportion who are on freelance or short-term contracts is highest for the youngest age groups, and then decreases until the over 50 age group, suggesting that freelance jobs provide the point of entry to the industry for many people.

It is worth noting here that the small proportion of people who reported they worked on a voluntary, unpaid basis, could be due to the method of distribution; employers were asked to distribute forms to employees and freelancers across all departments. In addition, this was a self-classification survey and respondents may consider themselves to be a freelancer even when they do not get paid.

Table 4.2 Contract Type by Age, Gender and Disability

	Perm. or long-term contract (Employee)	Freelance or short-term contract	Sole Trader	Other	Total	
	%	%	%	%	%	Number
Gender						
Men	73	16	10	*	100	921
Women	76	20	4	1	100	896
Age						
16 – 24	76	22	1	1	100	223
25 – 34	79	18	3	*	100	807
35 – 49	73	16	9	1	100	594
50+	49	19	31	*	100	177
Disability						
Has disability	62	22	15	1	100	55
No disability	75	18	7	1	100	1,764
All workforce	74	18	7	1	100	1,821

NB: unweighted base is all respondents (1,817, 1,801, 1,819 and 1,821).

Sectors differ considerably in terms of freelance usage. For example, the interactive media sectors (web design/online, CD-Rom and computer games) are primarily permanent employment-based sectors. Likewise, freelance usage in cable and satellite television is minimal, reflecting low levels of original production and therefore minimal use of production skills. Freelance levels are highest in independent production and corporate production, in which only around a half of the workforce are employees, and in commercials where the level drops to under one third.

Table 4.3 Contract Type and Sector

	Perm. or long-term contract (Employee)	Freelance or short-term contract	Sole Trader	Other		
	%	%	%	%	%	Number
Television (Terrestrial)	81	17	2	*	100	608
Television (Cable & Satellite)	96	3	*	0	100	76
Independent Production for Television	53	37	9	1	100	153
Broadcast Radio	65	28	4	3	100	276
Animation	59	34	7	0	100	54
Post-production	84	13	2	1	100	144
CD-Rom and other Interactive Media	92	1	6	*	100	68
Web Design & Development	74	14	12	0	100	75
Computer Games	93	2	5	0	100	98
Commercials	31	45	24	0	100	46
Corporate Production	52	20	25	3	100	95
Other	71	17	8	4	100	128
All workforce	74	18	7	1	100	1,821

NB: unweighted base is all respondents (1,821).

Table 4.4 shows the balance of employees and freelancers in each occupational group.

Table 4.4 Type of Contract by Each Occupational Group

	Permanent (Employee)	Freelance	Total	
	%	%	%	Number
Programme distribution	96	4	100	16
Transmission	95	5	100	19
Television broadcasting	94	6	100	132
Sound	93	7	100	26
Library & archives	90	10	100	23
Broadcast engineering	87	13	100	57
Studio operations	86	14	100	39
Post-production	86	14	100	137
Other	85	15	100	248
Journalism & sport	84	16	100	89
Interactive media	84	16	100	129
Art & design	82	18	100	50
Radio broadcasting	66	34	100	137
Production	65	35	100	355
Animation	62	38	100	63
Costume & wardrobe	56	44	100	2
Camera	53	47	100	36
Producing	51	49	100	205
Runner	36	64	100	26
Special physical effects	30	70	100	9
Lighting	17	83	100	16
Make-up & hairdressing	10	90	100	4
All workforce	75	25	100	1,818

NB: unweighted base is all respondents (1,818).

(For further analysis of contract type by occupational group, please refer to the Skillset Census 2002 report).

4.3 YEAR OF ENTRY INTO THE INDUSTRY

Three fifths of the current audio visual workforce entered the industry after 1994. Only 8% reported having entered the industry before 1980.

Table 4.5 Year of Entry

	Response %
1960s	2
1970s	6
1980s	16
1990 - 1994	15
1995 - 1999	33
2000 - 2003	28
All responses	100

NB: unweighted base is all respondents (1,792).

Looking at the reported year of entry into the industry by sector, a greater proportion of those working in the 'newer' industries such as the interactive media sectors entered the industry more recently, as would be expected, while 'traditional' sectors such as broadcast radio employ more people who have been in the industry for longer.

Table 4.6 Year of Entry by Main Sector

	1960s	1970s	1980s	1990	1995	2000	Total	
	%	%	%	-1994 %	-1999 %	-2003 %	%	Number
Television (Terrestrial)	3	13	21	16	28	19	100	602
Television (Cable & Satellite)	*	7	17	15	39	22	100	75
Independent Production for Television	3	4	16	18	30	29	100	151
Broadcast Radio	2	8	17	14	30	30	100	273
Animation	0	3	21	13	42	20	100	52
Post-Production	3	10	15	11	38	23	100	138
CD-Rom and other Interactive Media	*	*	14	19	36	30	100	65
Web Design & Development	1	2	7	2	44	44	100	74
Computer Games	0	1	9	20	28	42	100	96
Commercials	1	9	24	18	34	15	100	46
Corporate Production	3	9	21	10	29	28	100	95
Other	2	8	21	12	32	26	100	125
All responses	2	6	16	15	33	28	100	1,792

NB: unweighted base is all respondents (1,792).

Table 4.7 looks at year of entry by gender. A higher proportion of women than men currently in the workforce have entered it since 1994 – 68% compared with 56%.

Table 4.7 Year of Entry by Gender

	1960s	1970s	1980s	1990	1995	2000	Total	
	%	%	%	-1994 %	-1999 %	-2003 %	%	Number
Male	2	9	18	16	31	25	100	903
Female	1	3	14	13	35	33	100	887
All responses	2	6	16	15	33	28	100	1,790

NB: unweighted base is all respondents (1,790).

Naturally, younger people have entered the sector more recently than older people, and this relationship is the essential determinant of the pattern of entry. This also means that men, who tend to be older, have been in the industry for longer. 12% of men entered the sector in the 1970s or earlier, compared to 4% of women; 68% of women entered the sector since 1995, compared to 56% of men.

Table 4.8 Year of Entry by Age

	1960s	1970s	1980s	1990	1995	2000	Total	
	%	%	%	-1994 %	-1999 %	-2003 %	%	Number
16-24	0	0	0	0	18	82	100	216
25-34	0	0	3	16	50	31	100	796
35-49	0	11	43	20	16	9	100	586
50+	24	35	13	7	15	6	100	175
All responses	2	6	16	15	33	28	100	1,773

NB: unweighted base is all respondents (1,773).

4.4 HOW RESPONDENTS HEARD ABOUT THEIR FIRST JOB

Respondents were asked to indicate how they heard about their first job or placement in the broadcast, film, video and interactive media industry. Respondents indicated a wide range of sources. Only 28% entered the industry via an advertisement, with the majority coming through less 'formal' channels.

Table 4.9 How Heard About First 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	Other	Total Number
	%	%	%	%	%	%	%	%	%		
Television (Terrestrial)	32	11	18	*	8	19	4	3	4	3	605
Television (Cable & Satellite)	36	7	13	0	13	29	5	5	5	2	76
Independent Production for Television	22	15	25	0	4	23	8	1	5	5	153
Broadcast Radio	27	19	20	*	3	15	10	4	6	2	275
Animation	12	11	38	0	3	18	9	1	8	5	53
Post-Production	29	10	18	1	4	26	2	5	4	6	143
CD-Rom and other Interactive Media	30	16	19	0	4	18	6	2	4	10	66
Web Design & Development	31	24	13	0	5	21	2	4	0	6	74
Computer Games	28	17	7	0	12	16	5	5	2	9	98
Commercials	10	4	41	0	0	40	2	1	2	4	46
Corporate Production	18	17	18	0	6	20	9	3	5	5	95
Other	41	11	10	0	7	16	12	1	3	4	128
All responses	28	15	19	*	5	21	6	3	4	5	1,812

NB: unweighted base is all respondents (1,812). More than one response possible so rows do not add to 100%.

In some sectors, the proportions of people who have entered the industry by responding to an advertisement are much lower (for example commercials at 10%, animation at 12% and corporate production at 18%). In these sectors, the majority of people secured their first job through a friend or relative, or through direct contact with an employer.

Table 4.10 How Heard About First Job by Year of Entry into the Industry

	How Heard About First Job										Total Number
	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	
	%	%	%	%	%	%	%	%	%	%	
1960s	24	14	12	0	3	25	8	2	0	13	43
1970s	25	11	23	1	1	22	7	8	3	5	150
1980s	38	12	23	0	2	14	6	3	3	4	323
1990 to 1994	25	16	26	0	3	21	5	2	5	5	262
1995 to 1999	26	14	18	0	7	23	5	2	5	4	547
2000 to 2003	27	19	16	0	7	22	7	3	2	6	464
All responses	28	15	19	*	5	21	6	3	4	5	1,789

NB: unweighted base is all respondents (1,789). More than one response possible so rows do not add to 100%.

On the whole, the proportion of people employed in the audio visual industry who heard about their first job by responding to an advertisement has increased slightly over time; from 24% of people who entered the industry in the 1960s to 27% between 2000 and 2003. There was also a significant increase in the 1980s when 38% heard about their first job by responding to an advertisement. More recently, more people have heard about their first job directly from an employer, and fewer people are making contact directly with a company.

Table 4.11 How Heard About First Job by Gender

	How Heard About First Job										Total Number
	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	
	%	%	%	%	%	%	%	%	%	%	
Men	27	15	21	*	4	19	6	4	4	7	916
Women	29	14	17	*	7	22	5	2	4	3	893
All responses	28	15	19	*	5	21	6	3	4	5	1,809

NB: unweighted base is all respondents (1,809). More than one response possible so rows do not add to 100%.

There is very little variation in the routes first taken into the audio visual industry by gender. Slightly fewer men than women responded to an advertisement (27% compared with 29%) and slightly fewer men than women heard about their first job in the industry through a friend or relative (19% compared with 22%).

Table 4.12 How Heard About First Job by Ethnic Origin

	How Heard About First Job										Total Number
	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	
	%	%	%	%	%	%	%	%	%	%	
White	28	15	20	*	5	21	5	3	3	5	1,692
Ethnic Minority	34	13	8	0	9	14	11	2	12	9	101
All responses	28	15	19	*	5	21	6	3	4	5	1,793

NB: unweighted base is all respondents (1,793). More than one response possible so rows do not add to 100%.

Table 4.12 shows different patterns of entry to the industry between ethnic minorities and white people. More ethnic minorities heard about their first job through an advertisement than did white people (34% compared with 28%), or through a training or education organisation (12% compared with 3%). Conversely, fewer ethnic minorities made contact directly with a company (8% compared with 20%), or via a friend or relative (14% compared with 21%).

4.5 CURRENT SALARY

In total, nearly one third of the workforce earned less than £20,000 in the year leading up to the survey. At the other end of the spectrum, almost 10% earned over £50,000. The modal (most popular) salary range was £20,000- £29,999 per year, and the mean (average) salary £29,840 per year.

Table 4.13 Gross Annual Income

	Response %
Less than £6,000	2
£6,000 - £11,999	4
£12,000 - £19,999	24
£20,000 - £29,999	33
£30,000 - £49,999	28
£50,000 - £74,999	6
£75,000 or more	3
All responses	100

NB: unweighted base is all respondents (1,796).

Looking at the data by personal characteristics, there is considerable variation in the gross annual income received by the workforce such that:

- Men earn more than women. 13% of men earned more in the year prior to the survey, than £50,000 per year, compared to 5% of women. 38% of women earn less than £20,000 per year, compared to 23% of men.
- Earnings increase with age. 73% of those aged 16 – 24 earn less than £20,000 per year, none more than £50,000. The proportion who earn more than £50,000 increases to 4% of those aged 25 - 34, 18% of those aged 35 - 49 and 24% of those aged 50 and over.
- People without disabilities earn higher average salaries than those with disabilities.

Table 4.14 Gross Annual Income by Gender, Age and Disability

	Less than £12k %	£12k - <£20k %	£20k - <£30k %	£30k - <£50k %	More than £50k %	Mean £	Total % Number
Gender							
Men	6	17	31	33	13	32,766	100 905
Women	7	31	35	22	5	26,531	100 889
Age							
16 – 24	23	50	25	2	0	16,844	100 221
25 – 34	4	27	41	25	4	27,145	100 800
35 – 49	5	13	23	41	18	37,093	100 585
50+	3	11	26	37	24	39,056	100 171
Disability							
Has disability	9	38	27	19	7	25,155	100 54
No disability	6	23	33	28	9	29,997	100 1,741
All responses	6	24	33	28	10	29,840	100 1,796

NB: unweighted base is all respondents (1,794, 1,777, 1,795 and 1,796).

Salaries vary widely by sector. Proportions of people who earned less than £20,000 in the year are highest in broadcast radio (46%), post-production (42%), and animation (37%).

At the other end of the spectrum, higher proportions of the people earning over £50,000 per year were employed in commercials (18%), television (terrestrial) (11%), independent production (11%), CD-Rom and other interactive media (11%).

A higher proportion of freelancers are on low earnings (less than £20,000 per year), than employees – 39% compared with 28%.

Table 4.15 Gross Annual Income by Sector and Contract Type

	Less than £12k %	£12k - <£20k %	£20k - <£30k %	£30k - <£50k %	More than £50k %	Mean £	Total %	Number
Sector								
Television (Terrestrial)	4	18	35	33	11	32,090	100	603
Television (Cable & Satellite)	3	12	31	44	10	34,472	100	76
Independent Production for Television	9	25	26	28	11	30,018	100	151
Broadcast Radio	12	34	29	21	4	24,789	100	270
Animation	11	26	39	21	4	25,286	100	54
Post-Production	12	30	32	25	2	25,032	100	143
CD-Rom and other Interactive Media	4	22	34	28	11	31,352	100	62
Web Design & Development	1	24	35	31	10	31,268	100	74
Computer Games	2	18	46	27	7	30,291	100	98
Commercials	6	27	30	19	18	33,623	100	46
Corporate Production	15	20	30	27	9	28,606	100	94
Other	15	29	27	21	7	25,936	100	125
Contract type								
Freelance	12	27	24	24	13	30,192	100	468
Employee	5	23	36	29	8	29,717	100	1,328
All Responses	7	24	33	28	10	29,840	100	1,796

NB: unweighted base is all respondents (1,796).

4.6 CAREERS ADVICE

Just over a quarter (27%) of all respondents reported that they had ever received structured careers advice or guidance. A considerably higher proportion of people working in broadcast radio had sought advice than in any other sector (40%). The sectors in which fewest respondents reported receiving advice (less than a fifth) were animation, computer games, commercials and corporate production.

Table 4.16 Receipt of Careers Advice by Main Sector

	Received careers advice %	Total Number
Television (Terrestrial)	29	602
Television (Cable & Satellite)	21	76
Independent Production for Television	23	152
Broadcast Radio	40	275
Animation	17	53
Post-Production	26	143
CD-Rom and other Interactive Media	30	67
Web Design & Development	23	75
Computer Games	16	97
Commercials	16	46
Corporate Production	19	95
Other	31	128
All responses	27	1,809

NB: unweighted base is all respondents (1,809).

Table 4.17 Receipt of Careers Advice by Type of Contract

	Received careers advice %	Total Number
Freelancers	21	470
Employees	30	1,339
All responses	27	1,809

NB: unweighted base is all respondents (1,809).

Only a fifth (21%) of freelancers reported having received any careers advice, compared with 30% of employees.

Careers advice has been more widely received by those in lower age groups – for example, 32% of those aged between 16 and 24 years, compared with just over a quarter of those respondents aged above 50 years.

Table 4.18 shows that nearly half (44%) of ethnic minority respondents have received some careers advice during their career, compared with just over a quarter (27%) of white respondents.

Table 4.18 Receipt of Careers Advice by Ethnic Origin

	Received careers advice %	Total Number
White	27	1,690
Ethnic minority	44	101
All responses	27	1,791

NB: unweighted base is all respondents (1,791).

Table 4.19 Receipt of Careers Advice by Income

	Received careers advice %	Total Number
Less than £6,000	42	47
£6,000-£11,999	33	87
£12,000-£19,999	33	410
£20,000-£29,999	28	587
£30,000-£49,999	21	506
£50,000-£74,999	28	114
£75,000 or more	15	36
All responses	27	1,787

NB: unweighted base is all respondents (1,787).

Table 4.19 shows that progressively smaller proportions of people have received careers advice in each increasing salary band, ranging from 42% of those earning less than £6,000 per year to 15% of those earning £75,000 or more.

Those who had received careers advice or guidance during their career were asked to indicate its source. Nearly a fifth (19%) reported they had received formal advice from any of a careers service or adviser or a private careers advice service. Of the other types of careers advice obtained, most respondents indicated that their employer (47% of 'other advice' responses) or their work colleagues (28% of 'other advice' responses) had been the source of advice.

Table 4.20 Source of Advice Received

	Response %
Formal advice	19
Other advice	81
Employer	47
Training or education organisation	17
Friend or relative	6
Work colleagues	28
Other	2

NB: unweighted base is all respondents (502), who had received careers advice.

All those respondents who had not yet received any structured careers advice or guidance throughout their careers were asked if they would consider paying for such advice to further their career. **Table 4.21** shows that just over 40% said that they would.

Table 4.21 Would Pay for Structured Careers Advice by Income Bracket

	Would pay %	Total Number
Less than £6,000	42	27
£6,000-£11,999	53	52
£12,000-£19,999	47	283
£20,000-£29,999	43	404
£30,000-£49,999	38	384
£50,000-£74,999	26	78
£75,000 or more	23	26
All responses	41	1,254

NB: unweighted base is all respondents (1,254) who had reported they had not received careers advice or guidance during their career.

A higher proportion of those on lower salaries said that they would be prepared to pay for advice - for example, almost half of all those earning below £20k said that they would compared with just a quarter of those earning £50k or more.

PART FIVE FOCUS ON FREELANCER

5.1 INTRODUCTION

As we have seen in **Part 4**, a quarter of the workforce was working in what we have termed as a 'freelance' situation at the time of the survey, although this does cover a number of circumstances, namely those on a freelance or short-term contract (18% of the audio visual workforce), those running their own company as sole traders (7%), those working on a voluntary, unpaid basis (a minority at less than half of 1%) and those working on some 'other' basis (1%). This section examines the work situation of these 'freelance' workers.

5.2 LENGTH OF TIME EMPLOYED AS A FREELANCER

Being a freelancer is not necessarily a permanent state. 41% of the respondents had worked previously on a permanent basis, with 59% always having worked freelance.

Table 5.1 Whether Always Worked as a Freelancer

	Response %
Have always worked on freelance or short-term contract basis	59
Have not always done so	41
Total	100

NB: unweighted base is all respondents (342) employed on a 'freelance' basis.

As would be expected, it is the younger freelancers who have always worked on this basis, from entry to the industry. 91% of freelancers aged 16 - 24 have always worked in this mode, as have 57% of those aged 25 - 34. This falls to 31% of those aged 50 and over.

Table 5.2 Year Started Working as a Freelancer

	Response %
Those who have always worked as freelancer	
Pre 1990	11
1990-1994	12
1995-1999	33
2000-2001	26
2002-2003	18
Total	100
Those who have not always worked as freelancer	
Pre 1990	7
1990-1994	7
1995-1999	18
2000-2001	17
2002-2003	47
Total	100

NB: unweighted base is all respondents currently employed on a freelance basis, who have always been (202) and who have not always been (135).

There is evidently a wide range of experience in the freelance workforce. Nearly a fifth (19%) of respondents had undertaken just one project in the last year, with a tenth (10%) having undertaken more than 10. The mode was 4-10 projects per year, which nearly one third of respondents had undertaken.

Table 5.3 Number of Projects Undertaken in the Last Year

	Response %
1	19
2	19
3	21
4 – 10	32
More than 10	10
All responses	100

NB: unweighted base is all respondents (326) employed on a 'freelance' basis.

The number of projects undertaken in the last year varies considerably by occupational groups, in that 32% of those in journalism and sport and 30% in radio broadcasting had undertaken only one project in the last year. At the other end of the scale, just less than half (48%) of those working in lighting, had undertaken at least 10 projects.

Evidently, the nature of freelance work varies hugely across occupational groups, with some occupational areas having fewer (and we assume larger) projects and others having more, smaller projects.

Table 5.4 Number of Projects Worked on by Main Occupational Area

	1	2	3	4-10	10+	Mean	Total	
	%	%	%	%	%	Number	%	Number
Producing	19	28	29	22	2	3	100	49
Production	17	15	26	41	1	4	100	100
Journalism & sport	32	35	3	15	15	8	100	12
Radio broadcasting	30	7	29	17	17	24	100	19
Television broadcasting	9	36	15	25	15	11	100	8
Animation	12	5	9	66	7	6	100	24
Camera	5	0	46	27	22	8	100	10
Lighting	0	6	6	42	45	13	100	10
Post-production	6	11	17	56	11	11	100	19
Runner	16	22	15	18	30	11	100	15
Other	19	27	11	32	11	5	100	60
All responses	19	19	21	32	10	10	100	326

NB: unweighted base is all respondents (326) employed on a 'freelance' basis.

5.3 REASON FOR BECOMING A FREELANCER

The reasons why people started working freelance shows a mixture of 'push' and 'pull' factors. Those who appear to have been 'pushed' into freelance working have done so because they were made redundant, or expected to be made redundant, from a previous job (35%) or because it was the only work available (13%). There are evidently strong 'pull' factors at play also: greater freedom (32%), better quality work or more valuable experience (30%) and greater earning power (25%).

Table 5.5 Reasons for Becoming a Freelancer

	Response %
Made redundant or expected to be	35
Greater freedom	32
Better quality work or valuable experience	30
Better earning power	25
Domestic or personal reasons	13
Only work available	13
More convenient location	8
Promotion depended on becoming freelance	6
Other	4

NB: unweighted base is all respondents (138) currently employed on a freelance basis, who have not always been. More than one response possible so column does not add to 100%.

The impact of fear of redundancy and the wish for greater freedom are still the two primary forces in becoming freelance, as they were in the 2001 and, before that, in the 1993 Skillset Freelance survey. However, the relative balance has changed, in that in 2001 the wish for greater freedom was the most important factor, while in this current research it is second.

In the 2001 survey, freelance work being the 'only work available' was also a more common factor (27% of respondents); since then it appears to have become less important.

Older freelancers are more likely to report that they became a freelancer because they had been made redundant or believed that they were about to be so. This push factor is more common: 48% of those aged over 50 compared to 29% of those aged 16 - 24.

Those in younger age groups are more likely to have become a freelancer because of a 'pull' factor: 55% of 16-24s did so because of the better quality work or experience or because of better earning power (33%). However, 33% of those in this age group also said that freelance work was the only work available.

Table 5.6 Reasons for Becoming a Freelancer by Age

	All %	16 - 24 %	25 - 34 %	35 - 49 %	50+ %
Made redundant or expected to be	35	29	30	39	48
Greater freedom	32	39	27	38	33
Better quality work or valuable experience	30	55	32	20	30
Better earning power	25	40	30	16	20
Domestic or personal reasons	13	14	13	19	2
Only work available	13	33	14	12	0
More convenient location	8	14	10	6	7
Promotion depended on becoming freelance	6	28	6	2	6
Total (Number)	138	6	58	47	27

NB: unweighted base is all respondents (138) currently employed on a freelance basis, who have not always been. More than one response possible so columns do not add to 100%.

Men, being older on average, are more likely to have become a freelancer for redundancy (44% compared to 28% of women). There is no evidence that women are more likely to become freelancers for domestic reasons.

Table 5.7 Reasons for Becoming a Freelancer by Gender

	All %	Men %	Women %
Made redundant or expected to be	35	44	28
Greater freedom	32	31	31
Better quality work or valuable experience	30	27	32
Better earning power	25	22	26
Domestic or personal reasons	13	13	14
Only work available	13	9	15
More convenient location	8	6	11
Promotion depended on becoming freelance	6	4	7
Total (Number)	138	68	70

NB: unweighted base is all respondents (138) currently employed on a freelance basis, who have not always been. More than one response possible so columns do not add to 100%.

5.4 FINDING WORK

The most common ways that freelancers found their first job were by making contact with an employer (29%), via a friend or relative (28%) and by direct contact with an employer (18%).

This is much the same as for the 2001 Freelance Survey which also found that freelancers found their first job by making contact with an employer (27%), via a friend or relative (23%) and by responding to advertisements (21%).

The most common means by which the last contract had been found was via someone that the person had worked with before (44%). 35% got their last contract directly from an employer.

Table 5.8 How Heard about Current/Most Recent Job

	Response %
Someone worked with before	44
Directly from an employer	35
Advertisement	9
Word of mouth	8
Friend or relative	5
Agency or diary service	4
Project devised by you	1
Other	1

NB: unweighted base is all respondents (138) currently employed on a freelance basis, who have not always been. More than one response possible so column does not add to 100%.

PART SIX QUALIFICATIONS AND TRAINING

6.1 INTRODUCTION

This section examines respondents' experience of training so far. In particular it looks at:

- Qualifications obtained;
- Current training or development needs;
- Access to training;
- Details of training received so far.

6.2 QUALIFICATIONS OBTAINED

All respondents were asked to indicate which qualifications they currently held or for which they were studying.

Table 6.1 Total Qualifications Obtained or Studied For

	Response %
Media postgraduate qualification	9
Media undergraduate qualification	15
Other postgraduate qualification	12
Other undergraduate qualification	33
Relevant technical qualification	5
Other technical qualification	4
A-level/GNVQ	11
NVQ/SVQ	2
Modern apprenticeship	1

NB: unweighted base is all respondents (1,821). More than one response possible so column does not add to 100%.

Table 6.1 shows the total number of respondents who had obtained or were studying for qualifications at the time of the survey. Most respondents had obtained or were studying for either an undergraduate (48%) or postgraduate degree (21%) either in a media or non-related subject (presuming none to hold more than one degree at the same level). Nearly a sixth (15%) of all those with or studying for an undergraduate qualification were doing so in a media-related subject. 11% of respondents indicated they had obtained or were studying for A-levels or GNVQs and 2% National/Scottish Vocational Qualifications.

Table 6.2 Highest Qualification Obtained or Studied for by Sector

	Graduate										Any Qualification	Total Number
	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	NVO/SVO	Modern Apprenticeship		
	%	%	%	%	%	%	%	%	%	%	%	
Television (Terrestrial)	65	12	13	13	27	7	2	4	2	*	80	608
Television (Cable & Satellite)	70	9	9	10	42	9	0	8	0	2	89	76
Independent Production for Television	58	11	18	16	23	3	7	3	1	0	72	153
Broadcast Radio	57	13	11	11	22	3	2	5	1	0	68	276
Animation	78	9	49	5	15	2	0	4	2	0	86	54
Post-Production	53	12	24	5	22	5	5	2	0	0	65	144
CD-Rom and other Interactive Media	91	14	16	16	45	2	0	5	0	0	98	68
Web Design & Development	86	10	11	24	41	3	0	1	0	0	90	75
Computer Games	69	11	14	18	26	1	3	4	1	0	78	98
Commercials	58	8	19	12	19	3	9	6	4	0	80	46
Corporate Production	54	7	22	8	27	4	2	4	2	1	67	95
Other	63	10	15	15	33	7	3	6	6	2	87	128
All responses	66	11	14	13	28	4	2	4	1	*	77	1,821

NB: unweighted base is all respondents (1,821).

Table 6.2 displays the highest recorded qualification that respondents had attained or were studying for. Please note this is different to **Table 6.1** which shows any qualification obtained or studied for rather than the highest. In total, 66% of the audio visual industries' workforce are graduates. This compares with 16% of the whole UK workforce (Labour Force Survey 2003). Levels of graduate employment are high across all sectors, ranging from over half in post-production and up to 91% in CD-Rom and other interactive media. The proportions of postgraduates are highest in web design and development (34%), CD-Rom and other interactive media (30%) and computer games (29%).

Table 6.3 Highest Qualification Obtained or Studied for by Salary

	Graduate total	Highest Qualification									Any Qualification	Total Number
	%	Postgraduate qualification in media	Undergraduate qualification in media	Other postgraduate qualification	Other undergraduate qualification	Relevant technical qualification	Other technical qualification	A level/GNVO	NVQ/SVQ	Modern Apprenticeship		
Less than £6,000	73	12	27	14	20	3	8	0	0	0	84	36
£6,000-£11,999	54	6	24	4	20	1	2	10	1	1	60	90
£12,000-£19,999	72	11	19	15	27	2	2	3	1	*	80	431
£20,000-£29,999	75	13	17	15	30	3	2	3	1	*	84	593
£30,000-£49,999	65	11	11	13	30	7	4	2	1	*	79	503
£50,000-£74,999	61	4	9	17	31	7	2	3	1	*	74	126
£75,000 or more	73	13	5	7	38	2	0	12	0	0	87	54
All responses	69	11	15	14	29	4	2	3	1	*	79	1,796

NB: unweighted base is all respondents (1,796).

Looking at the highest qualification obtained by each salary band shows that between two thirds - three quarters within most salary brackets are graduates. Only within the £6,000-£11,999 at 54% is this not the case.

6.3 CURRENT TRAINING OR DEVELOPMENT NEEDS

All respondents were asked if they considered themselves to have any training or development needs at the time of the survey.

Table 6.4 Respondents Currently with Training or Development Needs

	Employees	Freelancers	All	
	%	%	%	Number
Television (Terrestrial)	63	64	63	605
Television (Cable & Satellite)	72	67	72	76
Independent Production for Television	59	68	63	153
Broadcast Radio	58	70	62	275
Animation	67	80	72	54
Post-Production	63	86	67	144
CD-Rom and other Interactive Media	63	33	61	66
Web Design & Development	72	82	74	75
Computer Games	51	67	52	98
Commercials	72	65	67	46
Corporate Production	61	55	58	95
Other	70	65	68	128
Total	63	67	64	1,815

NB: unweighted base is all respondents (1,815).

Across the whole industry, 64% of employees and 67% of freelancers reported training needs. The proportion of freelancers with training needs has increased since 1993 when 62% reported a training need⁶.

The proportion of people reporting training needs is higher than average (at around three quarters) in web design and development, animation, and cable and satellite television, and in computer games is lower than average at around a half. As mentioned earlier in the report, computer games is also the sector with the joint lowest take-up of careers advice (Table 4.16).

All respondents who indicated current training or development needs were asked to indicate for what reason. More than half of respondents (56%) indicated they needed training to keep up to date or to improve their current work, and just under half (47%) to move on in their career.

⁶ Employment Patterns and Training Needs 1993/4 - Freelance and Set Crafts Research, Skillset.

Table 6.5 Reason for Training Need by Type of Contract

	Employees %	Freelancers %	All %
Keep up to date or improve current work	60	46	56
Change career direction in the industry	20	23	21
Develop IT skills	23	24	23
Move on in career	49	42	47
Develop management, financial or business skills	35	31	34
Develop new technical skills	39	53	43
Other reason	1	*	1
Total (number)	842	311	1,153

NB: unweighted base is all respondents (1,153) 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%.

Table 6.5 shows considerable differences in reasons between freelancers and employees. For example, more than half (53%) of freelancers cited development of new technical skills as a reason, compared with less than two fifths (39%) of employees, while fewer than half (46%) of freelancers indicated keeping up to date with current work, compared with three fifths (60%) of employees.

Respondents who indicated that they needed training were asked to indicate up to three areas in which they thought it was necessary. Reflecting the broad range of sectors within the audio visual industry, and the diverse range of high-level skills it employs, a large number of different subject areas were mentioned, some more specialised than others. These have been coded and classified into two groups of skill areas – those specific to the industry and wider, more 'generic' skills. In some cases, there is overlap or similarity between some of the areas listed. The percentages of respondents who indicated each subject area are shown in **Table 6.6**.

Table 6.6 Area in which Training is Needed

	Employees %	Freelancers %	All %
Industry specific			
On-line/web design/interactive media	9	9	9
Production	9	9	9
Editing	6	7	6
New/digital technology	6	4	5
Post-production	4	4	4
Camera	2	8	4
Specific software applications	4	5	4
Directing	2	6	3
Animation	3	1	3
Writing/scriptwriting	1	2	2
Producing	1	3	2
Journalism/presenting	2	2	2
Television broadcasting	2	1	2
Studio operations	2	4	2
Art & design	2	*	2
Sound	2	1	1
Engineering	1	1	1
Industry trends/issues	2	*	1
Lighting	1	1	1
Generic area			
Business skills	8	5	7
IT	6	5	6
Management/leadership	6	2	5
Other	3	6	4
Careers advice/development	6	3	5
Accountancy & finance	3	4	3
Sales & marketing	3	1	2
Legal	2	2	2
Working as freelance/own	1	3	1
HRM/personnel	1	1	1
Health and safety	1	2	1
Total (number)	783	330	1,113

NB: unweighted base is all respondents (1,113) who indicated an area in which training was needed at the time of the survey. More than one response possible so columns do not add to 100%.

More respondents reported that they needed training in industry specific areas (69%) than generic skill areas (31%).

- 9% reported on-line web design skills, 5% skills with new digital technology and 4% skills in working with new software packages and applications.
- 9% reported training needs in production skills, 3% in directing and 2% in producing.
- 6% cited editing, 4% post-production and 2% studio operations.
- 7% reported training needs in business skills, and 5% in management and leadership. A number of other 'generic skills' were reported including accountancy and finance (3%), sales and marketing (2%), legal skills (2%) and HR management (1%).

As seen earlier in **Table 6.4**, more freelancers (67%) than employees (63%) reported they needed some form of training at the time of the survey. **Table 6.6** shows this is particularly the case in the areas of camera and directing. Proportionally more employees than freelancers reported they needed further business skills training and training in management and leadership. 6% of employees reported they need careers advice/development, compared with 3% of freelancers.

A table showing the areas in which training is needed by respondents within each sector can be found in **Appendix One** of this report. Inevitably a high proportion of respondents employed in the CD-Rom and other interactive media, web design and development, and computer games sectors reported they needed training in on-line, web design or interactive media (16%, 22% and 13%). This is also the case for 9% of those employed in the broadcast television (cable and satellite) sector. New/digital technology was reported by more people employed in the post-production (9%) and commercials (8%) sectors than in any other. Specific software applications was reported as an area in which training was required by around one tenth of people employed in the computer games (11%) and animation (10%) sectors.

Between 4% and 15% of respondents employed in each audio visual sector reported they needed production training. Directing skills was highlighted as an area in which training is required by more people working in commercials (16%) and corporate production (10%), than within any other sectors.

Business skills were cited by more than a tenth of respondents employed in the CD-Rom and other interactive media and the commercials sectors (16% and 10% respectively).

Table 6.7 Percentage of Respondents Who Tried to Obtain Training or Training Materials by Sector

	Employees %	Freelancers %	All %	All Number
Television (Terrestrial)	75	51	70	377
Television (Cable & Satellite)	66	56	66	53
Independent Production for Television	53	58	56	95
Broadcast Radio	67	44	58	164
Animation	75	56	67	39
Post-Production	63	71	64	96
CD-Rom and other Interactive Media	66	0	63	37
Web Design & Development	57	67	59	55
Computer Games	60	75	61	51
Commercials	57	36	43	32
Corporate Production	74	52	64	56
Other	58	68	61	86
All responses	65	52	61	1,141

NB: unweighted base is all respondents (1,141) who reported a training or development need at the time of the survey.

All respondents with training needs were asked if they had tried to obtain training or training materials in any of the areas they had indicated. Overall, most (61%) said that they had. There are few differences between sectors, with the exception of commercials in which fewer than half of respondents had tried to obtain training or training materials.

A substantially higher proportion of employees than freelancers had tried to obtain training – nearly two thirds compared with just over a half.

All those respondents who had tried to obtain training or training materials were asked to indicate whether they had experienced any barriers or obstacles to receiving it. Around 90% said that they had.

Table 6.8 Barriers to Training

	Freelancers %	Employees %	All %
No barriers to training	6	12	11
Lack of suitable training	35	35	35
Possible loss of earnings	27	8	13
Fees are too high	54	34	39
Difficulty taking time off	42	37	38
Training is in inconvenient places	24	15	17
Training is at inconvenient times	15	18	17
Domestic or personal arrangements	6	7	7
Fear of losing work	27	4	10
Lack of information about available training	21	18	19
Difficult to assess the quality of courses	40	24	28
Employers not willing to pay for training	27	30	29
Employers not willing to give time off	12	16	15
Other	2	4	3
Total (number)	161	534	695

NB: unweighted base is all respondents (695) who had reported a training or development need at the time of the survey and had tried to obtain training or training materials. More than one response possible so columns do not add to 100%.

Table 6.8 shows the percentages of respondents who had experienced each of a range of such barriers. The most common problem indicated was that fees were too high (39%), followed by difficulty taking time off (38%).

The data indicate major differences between employees and freelancers in their access to training.

- More than a third of both employees and freelancers (35%) reported a lack of suitable training.
- A higher proportion of freelancers than employees experienced virtually every one of a list of barriers to receiving training.
- In particular, 27% of freelancers cited possible loss of earnings compared with 8% of employees.
- 54% said that fees were too high, compared with 34% of employees. An earlier Skillset survey of freelancers in 1994 shows the situation has not changed; 54% in 1994 also reported that training fees were too high.

- 21% reported a lack of information about available training compared with 18% of employees. This is potentially related to the earlier finding that a high proportion of freelancers (52%) had tried to obtain training (**Table 6.7**).
- 27% said that employers were unwilling to pay for training and this is a considerable increase since Skillset's last survey of freelancers in 2001 when just 15% of (non-trainee) freelancers said this.
- 94% of freelancers reported barriers compared with 89% of employees.

All respondents were subsequently asked to indicate where they normally look for information on training. Table 6.9 shows the most common source of information is via employers (44% of respondents), followed by the internet (43%), colleagues (29%) and trade press (28%).

Table 6.9 Source of Information on Training

	Employees %	Freelancers %	All %
Trade press	24	37	28
Trade associations/membership organisations	10	19	12
Employer(s)	49	31	44
National/local press	8	7	8
Colleagues	29	30	29
Internet	42	48	43
Public educational institutions	9	7	9
Trade unions	3	7	4
Email circulars	16	17	16
Skillset/BFI database	5	12	7
Regional screen/media agency	3	7	4
Other	3	4	4
Total (number)	1,323	456	1,779

NB: unweighted base is all respondents (1,779). More than one response possible so columns does not add to 100%.

Again, employees and freelancers adopt different approaches to seeking training. In particular, fewer freelancers use employers (31% compared with 44%), while higher proportions of freelancers use the trade press, trade associations, trade unions, and the Skillset/BFI course database.

6.4 TRAINING RECEIVED

All respondents were asked to indicate approximately how many days they had spent receiving training in total during 2002, including structured self-tuition.

Table 6.10 Number of Days Training Received in 2002

	Employees %	Freelancers %	All %
Zero	40	56	45
1 day or less	12	10	12
2-4 days	20	9	17
5 days	9	6	8
6-10 days	5	5	5
11-20 days	7	4	6
21 days or more	6	10	7
Total	100	100	100

NB: unweighted base is all respondents (1,796).

Table 6.10 shows that nearly half (45%) of all respondents received no training at all during 2002. This compares with evidence which indicates that fewer than one in three employees (29%) across the UK Economy have never been offered training by their current employers⁷. Up to a day's worth of training was received by 12%, and 17% said they had received between two and four days. A small minority (7%) reported having received more than twenty days of training during 2002. This compares with a national average number of days of off-the-job training received of 1.8 days, according to the 2002 Learning and Training at Work survey.

Looking at the responses by type of contract shows significant differences between freelancers and employees. 44% of freelancers reported receiving training in the past year, compared with 60% of employees. This is a decrease in the number of freelancers since 2001 when 50% reported they had received training⁸. A fifth of employees (20%) had received between two and four days training compared with just a tenth of freelancers (9%).

⁷Labour Force Survey, 2002

⁸Employment Patterns and Training Needs 1993/4 - Freelance and Set Crafts Research, Skillset.

Table 6.11 Number of Days Training in 2002 by Sector

	Average								Total	
	Number	Zero %	1 day or less %	2-4 days %	5 days %	6-10 days %	11-20 days %	21 days or more %	%	Number
Television (Terrestrial)	6	41	13	22	8	6	6	4	100	598
Television (Cable & Satellite)	3	51	14	23	4	3	5	0	100	76
Independent Production for Television	6	58	9	11	5	5	4	9	100	151
Broadcast Radio	9	28	18	22	12	6	6	8	100	270
Animation	12	47	2	13	5	5	13	14	100	54
Post-Production	10	47	11	13	4	7	11	6	100	143
CD-Rom and other Interactive Media	4	49	13	16	7	5	6	5	100	67
Web Design & Development	9	37	8	20	17	4	2	12	100	73
Computer Games	7	56	3	15	4	4	9	9	100	98
Commercials	7	60	8	8	0	6	7	10	100	46
Corporate Production	6	51	9	17	7	9	4	4	100	93
Other	5	48	11	14	9	7	8	3	100	127
All responses	7	45	12	17	8	5	6	7	100	1,796

NB: unweighted base is all respondents (1,796).

Across all sectors, seven days of training on average had been received by respondents during 2002. Twelve days of training on average had been received by respondents employed in animation, ten by respondents employed in the post-production sector and nine days on average in broadcast radio and web design and development (including on the job training). This compares with the national average of six days (off-the-job) training⁹.

In a considerable number of sectors, fewer than half of respondents had received training. These include: cable and satellite television, independent production for television, computer games, commercials and corporate production. Reference back to **Table 6.4** shows that the sector in which the lowest proportion of people reported training needs was computer games (52%), so the actual level of training received as reported here reflects that. However, levels of training need were much higher in the other three sectors – 72% of people in cable and satellite TV, 67% in commercials and 58% in corporate production.

Respondents who had received training in the past year were asked to enter up to three areas in which they had received it. Reflecting the broad range of sectors within the audio visual industry, and the diverse range of high-end skills it employs, a large number of different subject areas were mentioned, some more specialised than others. These have been coded and classified into two groups of skill areas – those specific to the industry, and wider, more ‘generic’ skills. In some cases, there is overlap or similarity between some of the areas listed. The percentages of respondents who indicated each subject area are shown in **Table 6.12**.

⁹ Learning and Training at Work, 2002.

Table 6.12 Training Received

	Employees %	Freelancers %	All %
Industry specific			
On-line/web design/interactive media	13	6	11
Specific software applications	5	9	6
Editing	6	4	5
Production	4	9	5
Other	3	4	3
TV Broadcasting	3	2	3
Other	3	4	3
Journalism/presenting	3	2	2
Camera	2	2	2
Sound	2	3	2
Post-production	1	1	1
Studio operations	1	2	1
Art & design	1	3	1
Producing	*	4	1
Animation	1	1	1
Lighting	1	1	1
Directing	*	1	1
Radio broadcasting	*	1	1
New/digital technology	*	0	*
Engineering	*	*	*
Automation	*	0	*
Generic			
IT	12	9	11
Business skills	9	7	9
Management/leadership	7	2	6
Health & safety	6	6	6
Sales & marketing	4	3	4
Writing	3	7	4
Legal	5	2	4
Accountancy/finance	3	4	3
Other	3	4	3
Induction	2	2	2
Careers advice/development	1	1	1
HRM/personnel	1	1	1
Training the trainer	1	1	1
Diversity awareness	*	*	*
All responses (number)	820	275	1,095

NB: unweighted base is all respondents (1,095) who had received training. More than one response possible so columns do not add to 100%.

- Overall, the most common areas in which training was received were on-line/web design/ interactive media and IT.
- 6% reported specific software applications.
- 5% had received training in editing, 1% post-production and 1% in studio operations.
- 5% reported they had received training in production, and 1% in each of directing and producing.
- Nearly a tenth (9%) of respondents had received business skills training; and management and leadership, and health and safety training was received by 6% of respondents.
- Less than 1% of respondents had received any diversity awareness training.

Among those employed on a freelance basis, production was the most popular area of training received (9%) while the most common area of training for employees was online, web design and interactive media (13%). 4% of freelancers had received producer training, compared with no employees. This probably reflects the prevalence of freelance working in producing and production roles and more permanent employment base in interactive media.

A table showing the areas in which respondents have received training over the previous twelve months within each sector can be found in **Appendix Two**.

- Nearly a third (30%) of respondents employed in web design and development had received training in online/web design and interactive media, and just over a fifth (22%) of those employed in CD-Rom and other interactive media.
- Over a quarter (26%) of respondents employed in the animation sector had received training in specific software applications.
- 15% of commercials respondents had received production training and nearly a fifth (19%) had received training in producing.
- Diversity awareness training had been received by around 1% of respondents employed in television (terrestrial) and other sectors.

6.5 TRAINING DELIVERY

All respondents who had received training were asked to report how it was delivered.

Table 6.13 Method of Training Delivery

	Employees %	Freelancers %	All %
Delivered on the job	32	28	32
Delivered on formal course	65	53	62
Delivered through structured self-tuition	12	22	14
Delivered by other method	4	3	3
All responses (number)	818	273	1,091

NB: unweighted response is all respondents (1,091) who had received training during 2002. More than one response possible so columns do not add to 100%.

More than three fifths of respondents (62%) had received training on a formal course, nearly a third on the job and just over a tenth had taught themselves.

There are major differences between employees and freelancers: a considerably higher proportion of employees (65%) than freelancers (53%) received training through a formal course while more freelancers (22%) than employees (12%) received their training through structured self-tuition.

Table 6.14 Source of Training Provision

	Employees %	Freelancers %	All %
Provided by public educational body	7	12	8
Provided by an employer	53	41	50
Provided by a private company	25	18	24
Provided by a trade or membership organisation	6	9	7
Provided by yourself	11	25	14
Provided by other source	4	3	4
All responses (number)	818	273	1,091

NB: unweighted base is all respondents (1,091) who had received training during 2002. More than one response possible so columns do not add to 100%.

Overall, half of respondents received training provided by their employer, but considerably higher proportions of employees (53%) than freelancers (41%). Nearly a quarter of respondents overall reported their training had been provided by a private company. A quarter of freelancers (25%) had provided training for themselves compared with just over a tenth (11%) of employees.

Table 6.15 Training Fees

	Employees %	Freelancers %	All %
Paid for by you or your family	3	20	7
Paid for by your employer	72	37	65
Paid for by grant from body or trust	3	5	4
No fees	23	41	27
Paid for by other source	2	1	1
All responses (number)	818	273	1,091

NB: unweighted base is all respondents (1,091) who had received training during 2002. More than one response possible so columns does not add to 100%.

Overall, around two thirds of respondents reported that their employer had paid for some of their training, and just over a quarter that they had training with no fees.

Here again, there are great differences between employees and freelancers: the proportion of freelancers (37%) whose employers had paid for their training was half that of employees (72%). Nearly twice as many freelancers (41%) as employees (23%) had received training that did not incur any fees at all. 20% of freelancers had paid for training themselves compared with 3% of employees.

APPENDIX ONE

Percentages of Respondents Reporting Training Needs Identified in Each Sector

Training area	Television (Terrestrial)	Television (Cable & Satellite)	Independent Production for Television	Broadcast Radio	Animation	Post-Production	CD-Rom and Other Interactive Media	Web Design & Development	Computer Games	Commercials	Corporate Production	Other	All
	%	%	%	%	%	%	%	%	%	%	%	%	%
Industry specific													
On-line/web design/interactive media	3	9	2	6	4	4	16	22	13	1	1	7	9
Production	9	9	13	15	4	10	8	5	11	4	9	5	9
Editing	6	7	8	8	0	6	5	5	0	1	15	5	6
New/digital technology	6	6	2	6	0	9	6	6	3	8	5	5	5
Post-production	5	10	2	2	4	23	1	2	0	7	10	4	4
Camera	6	2	12	0	0	7	0	0	3	12	3	4	4
Specific software applications	2	0	1	4	10	5	5	8	11	1	0	2	4
Directing	6	1	2	1	2	0	0	2	0	16	10	2	3
Animation	*	0	1	0	31	1	3	5	18	1	1	1	3
Writing/scriptwriting	3	0	4	2	6	0	0	0	0	1	5	2	2
Producing	3	4	3	5	4	1	0	0	3	0	1	3	2
Journalism/presenting	2	0	0	8	0	1	0	2	0	0	0	3	2
Television broadcasting	2	4	1	1	0	3	5	0	0	0	0	4	2
Studio operations	2	4	0	5	0	1	3	5	0	0	0	3	2
Art & design	2	0	0	0	0	1	3	3	5	0	0	1	2
Sound	4	0	0	3	0	4	0	0	0	0	5	0	1
Engineering	4	0	1	1	0	0	0	0	0	0	2	3	1
Industry trends/issues	1	4	0	1	0	0	3	2	3	0	0	3	1
Lighting	2	0	1	0	0	1	0	0	0	0	1	0	1
Generic area													
Business skills	4	4	5	7	2	2	16	6	6	5	10	7	7
IT	7	1	2	1	12	3	5	12	8	5	8	9	6
Management/leadership	4	9	4	7	6	2	5	3	13	3	1	6	5
Careers advice/development	3	13	3	7	10	4	5	6	0	7	1	6	5
Other	3	9	3	3	0	5	3	5	0	11	4	3	4
Accountancy/finance	3	0	9	2	4	1	3	3	3	1	5	4	3
Sales & marketing	1	4	1	2	0	1	8	0	3	0	3	4	2
Legal	2	0	11	4	0	2	0	0	0	0	0	5	2
Working as freelance/own	2	0	1	0	2	2	0	0	0	11	0	0	1
HRM/personnel	1	0	2	0	0	0	0	2	0	0	1	0	1
Health & safety	3	4	2	1	0	2	0	0	0	1	1	0	1
All responses (number)	212	23	55	86	23	54	23	31	26	13	31	54	631

NB: unweighted base is all respondents (631) who reported a need for training and specified an area in which this was needed at the time of the survey. More than one response possible so columns do not add up to 100%.

APPENDIX TWO

Percentages of Respondents Receiving Training in Each Sector

Training area	Television (Terrestrial)	Television (Cable & Satellite)	Independent Production for Television	Broadcast Radio	Animation	Post-Production	CD-Rom and Other Interactive Media	Web Design & Development	Computer Games	Commercials	Corporate Production	Other	All
	%	%	%	%	%	%	%	%	%	%	%	%	%
Industry specific													
On-line/web design/interactive media	4	10	2	4	3	5	22	30	13	10	8	10	11
Production	5	9	10	9	5	4	2	0	2	15	3	2	5
Editing	5	14	5	4	3	21	3	2	1	0	15	6	5
New/digital technology	0	0	0	0	0	1	0	0	0	0	0	0	*
Post-production	1	0	4	1	0	6	1	0	0	3	3	3	1
Camera	3	1	6	1	1	6	1	0	2	1	6	4	2
Specific software applications	2	0	4	3	26	6	10	10	12	14	6	1	6
Directing	0	2	0	0	16	1	0	0	9	0	0	0	1
Animation	0	2	0	0	16	1	0	0	9	0	0	0	1
Writing/scriptwriting	0	0	0	0	0	0	0	0	0	0	0	0	0
Producing	0	0	2	1	0	1	0	0	0	19	2	0	1
Journalism/presenting	3	3	1	7	0	0	1	0	4	0	0	2	2
Television broadcasting	3	8	3	4	0	2	4	1	0	3	0	10	3
Studio operations	2	2	2	2	0	2	1	0	0	0	0	0	1
Art & design	0	2	1	0	1	1	2	3	7	0	1	0	1
Sound	2	3	2	3	3	5	0	0	0	0	6	3	2
Engineering	0	0	0	0	0	3	0	0	0	0	0	2	*
Industry trends/issues	0	0	1	0	0	0	0	0	1	1	0	0	*
Lighting	2	0	2	0	0	2	0	0	1	1	2	1	1
Generic area													
Business skills	8	3	8	8	3	4	15	10	10	4	7	5	9
IT	14	9	5	10	19	8	11	14	12	6	13	18	11
Management/leadership	8	5	2	8	0	4	2	10	4	1	2	6	6
Careers advice/development	2	2	2	1	0	1	0	0	0	1	0	1	1
Other	3	0	2	2	6	7	2	2	8	8	7	9	3
Accountancy/finance	5	7	6	2	4	2	2	2	1	1	3	3	3
Sales & marketing	1	0	3	7	0	2	7	1	6	0	2	3	4
Legal	6	3	9	4	3	1	4	4	1	7	2	1	4
Working as freelance/own	0	0	0	0	0	0	0	0	0	0	0	0	0
HRM/personnel	0	2	0	1	0	0	2	2	2	0	0	0	1
Health & safety	12	10	8	7	3	7	2	1	2	3	9	4	6
Diversity awareness	1	0	0	0	0	0	0	0	0	0	0	1	*
All responses (number)	376	40	70	211	31	83	33	55	47	23	51	75	1,095

NB: unweighted base is all respondents (1,095) 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%.

APPENDIX THREE

Cross Occupational Group Worked In

Main Occupational Area	Other Occupational Area(s)																		
	Producing	Production	Journalism & sport	Radio broadcasting	Television broadcasting	Programme distribution	Transmission	Broadcast engineering	Studio operations	Interactive media	Animation	Art & design	Camera	Library & archives	Lighting	Post-production	Sound	Runner	
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Producing	n/a	19	20	34	4	18	0	10	31	15	9	3	28	4	0	8	8	6	
Production	46	n/a	29	42	14	42	0	17	14	29	14	6	15	33	19	41	17	69	
Journalism & sport	10	16	n/a	31	17	0	0	8	14	8	0	0	0	17	0	1	13	6	
Radio broadcasting	19	12	31	n/a	13	0	18	17	4	4	0	0	0	0	0	0	0	0	
Television broadcasting	15	7	33	19	n/a	84	35	42	55	4	3	3	10	0	0	4	10	3	
Programme distribution	2	2	0	5	3	n/a	22	11	0	1	2	0	0	9	0	4	0	0	
Transmission	3	2	0	0	17	0	n/a	20	16	4	3	0	0	7	0	3	0	0	
Broadcast engineering	0	1	0	6	14	0	30	n/a	36	10	6	0	4	0	0	6	11	0	
Studio operations	6	8	1	17	6	0	18	24	n/a	4	7	0	20	0	21	15	33	0	
Interactive media	20	22	26	13	16	40	0	37	3	n/a	3	58	0	0	0	26	10	0	
Animation	17	5	0	0	0	0	0	0	0	41	n/a	40	8	0	0	13	0	0	
Art & design	8	12	0	0	0	0	0	0	0	12	54	n/a	6	0	0	10	0	11	
Camera	12	11	3	0	3	0	0	8	12	6	3	8	n/a	0	22	24	4	32	
Costume & wardrobe	0	1	0	0	0	0	0	0	0	0	0	7	0	0	0	1	0	3	
Library & archives	5	13	2	5	6	0	0	22	2	2	0	0	0	n/a	0	11	4	0	
Lighting	1	2	0	0	1	0	0	2	5	0	0	7	39	0	n/a	3	0	0	
Make-up & hairdressing	0	1	0	0	0	0	0	0	0	0	2	3	0	0	0	0	0	0	
Post-production	16	23	3	8	6	18	30	19	38	13	13	35	12	38	0	n/a	19	14	
Sound	6	11	0	5	6	18	0	37	38	21	5	17	20	0	0	30	n/a	0	
Special physical effects	0	0	0	0	0	0	0	0	0	0	6	7	0	0	19	0	0	0	
Runner	0	7	0	0	1	42	0	0	6	0	3	3	4	26	0	15	16	n/a	
Other	6	7	1	0	7	0	13	3	5	10	13	0	0	38	38	3	0	2	

NB: unweighted base is all respondents (768) who reported working in more than one occupational area. More than one response possible so columns do not add to 100%.

APPENDIX FOUR

Verbatim Additional Comments

QUALIFICATIONS AND TRAINING

I feel really sorry for the people who can only get a reporter's job after sitting through an expensive and time consuming degree course. I was taken on as trainee at the age of 18. Some of the best journalists I know also have no degree. Current recruitment seems to regard a degree as essential for young reporter - a good basic training is far more relevant.

As Welsh lessons benefit my work it'd be nice to get time off in view of my doing them in my own time. It's impractical to do them during work hours.

Trouble with any courses I have seen re: Animation seems to be those who can't teach. Often have contact with students who have not been taught decent basics, so hopes of finding advanced technical training for oneself of any worthwhile quality seem low. Any training I have had has been through studio/apprentice systems and self motivation.

I would have liked structured training in operating the equipment at the radio station.

I would like to do a training course in addition to my present job where I can learn skills for my own personal gain in other areas of the industry however I have never known or heard of such courses that I could afford to undertake on my basic junior salary.

I strongly believe that media courses should have practical elements tied to industry. These should include all areas of production from developments to delivery. Initiating training structures after 3rd level education is costly and quite frankly a bit late. On the job training coupled with 'classes' is the most useful way for employers to see if someone is any good, has aptitude, skills or talent. A piece of paper unrelated to the industry is meaningless if handed out by academics with no practical experience in programmed making.

Archive work is highly specialized, we have to organise our own training, including conferences, but I would welcome more technical training if available at a reasonable price

I feel that it is difficult to find advanced training in 3D related topics most courses are for beginners and as such are not worth the time or money. Self training through internet tutorials and books is good, but lacks any human contact and enthusiasm. Basically I would like to attend open courses to share techniques and tips with experienced 3D people.

My training need is quite technical - I would welcome a website with info on a wide variety of appropriate courses include open university.

Having worked in the TV Broadcast Industry for nearly 23 years it is very scary to only hold "A" level/GNVQ qualifications in my industry. I hope experience will carry on being an acceptable qualification, but really do feel that those of us rather long in the tooth in certain jobs should be awarded "certificates of excellence" or something similar!!

I and my colleagues have been endlessly frustrated by the perception that managing people is a skill that comes naturally. I think everybody needs to learn the skills of managing people and of learning how to be managed, it might stop an awful lot of the misery and misunderstanding and misconceptions that take place.

I have been trying for years to find training courses and guidance which will help me develop my skills and my career. It is important to know that what you are doing is good and to be able to improve. Most training is for people who are just starting or who want to write scripts. I need technical skills courses on lighting, sound and camera as well as post-production.....It would be good to have good quality course run in Scotland by people who know what they are doing.

I've been searching for distance learning journalism courses e.g. open University and can find none. Perhaps there is a need for higher education institutions to consider adding journalism to their distance learning courses.

I usually work in the North West but I do from time to time move around i.e. Newcastle, Yorkshire, Liverpool, London I go where the work is, but I prefer to work at home in the North West if I can. Television is now mainly freelance, my only concerns are lack of training in television. I would also like to know more about training or possibilities of looking into career changes within the industry. There's a lack of information given in changing careers within the industry or opportunities. The industry can be quite clique and narrow minded when it comes to looking at social skills, and determination, and qualities that could benefit the industry in other departments. We should be working together and train for the future.

Hard to find relevant training courses - most are either basic e.g. "Introduction to Sound" or not available - "sound design" would be useful for instance.

Whilst not wishing to deny students the right to study whatever subjects they wish, I am concerned at the number of courses in "media" being offered and the variable standards of teaching and the paucity of places available in what is a small industry for those graduating. We have a steady stream of work experience students many of whom are not studying for any particular purpose other than to fill in some time.

It is difficult to identify what constitutes "training". I feel I am learning new things all the time – every time a client requires something not in my company's normal field of expertise, we learn on the job and by research amongst peers/colleagues/suppliers/ etc. One acquires training without formality and it is difficult to work out the number of days for it. However, that maybe easier for me because in a sense I can identify what I need to know because I am older and more experienced than many of my colleagues and it is newer technologies that I need to keep up with. I have basic skills. My concern is training for entrants: even media degrees do not fully equip new entrants to the industry with the basic skills and knowledge one could hope for, and basic literacy and numeracy are sadly lacking in many entrants, even with degrees. As multi-skilling is increasing, emphasis on practical organisational skills should be taught - they're just as important as creativity or technical expertise.

I'm a mechanical engineer in an electronics industry, my main work is with Video and Film cameras, lenses and other equipment. I also maintain post production and transmission equipment including VTR head changes. Over the past 19 years technology has advanced but workforce skill levels have declined. I now spend around 15-20% of my working time either teaching inexperienced crews or looking for non-existent faults due to the cheap labour now being employed.

Graduates and poorly trained and lack basic skills. Over emphasis on TV, film, and radio - smaller companies working in general AV field need multi-skilled staff. Employees/Freelancers should be more willing to train themselves

It would be great to see more high-level training for up and coming procedures. Inside pictures is one such training scheme, but seems to be aimed at producers who have already produced a feature, or execs from well-established companies. A course similar to that, but open to less experienced producers, would be very beneficial to many.

There is no other industry in which the (usually inaccurate) phrase "those that can do and those that can't teach" is more true. We are beset with people trying to get work because they have now completed a degree in Media studies or at film school. They rarely have a clue what they are doing. And yet there is a healthy and thriving industry "training" these people. Most courses are misguided and irrelevant and so are the majority of those doing the training. Worse still the producers and directors coming out of these courses have no idea that the camera, sound, lightening editing and other craft people who have also studied this way are in fact incompetent. As a result standards across the industry as a whole are dropping fast.

I've found many training schemes to be little more than self-serving, money making, protectionist jobs for the boys.

Very much in favour of the apprenticeship schemes of OLD.

There are not enough jobs in the broadcasting industry for the number of graduates leaving university with media studies degrees

I have actively looked to move into the field of television production and more specifically production research but I have found TV difficult without further training. Since leaving university in Sept 2000 I have struggled to find the support, the means and the vehicle to follow a career my choose field.

Technology and IT Skills change day by day, can we keep up with the constant changes??

...I did find the NVQ a very good platform for training/work originally

Finished my modern apprenticeship in 2001 after 3 years.

FREELANCE ACCESS TO TRAINING

My experience is that when you are in demand in a full time job with a terrestrial broadcasting company there is no time for training.

I have consistently asked for proper DV camera operating skills training at each annual approval. This has not for several years been forthcoming. I paid for a 2 day investigative journalism coverage from my own salary, 3 years ago. It's my view that independent television is reluctant to pay into/invest in external courses for staff, as many are on a very short-term contracts and unlikely to be with the company for more than a few months. It's a very short lived attitude and will diminish the quantity of programmes made in the future.

I graduated in July and have had a couple of short term freelance jobs, been on job seekers allowance and now have a longer term contract job relating to my chosen field. I would appreciate and benefit from training but as indicated in question 21 would find it hard to find the time.

I feel I've stagnated as I don't have endless amounts of time to spend 'playing' with new things with immediate application. I don't know how I can keep up for another 20 years still.

In small independent companies, staff are employed just for each production commissioned. They do not want to train or promote people as they only employ people with skills they need. And there is probably no money to train anyway. Also I find freelance training rates to be too high - often want to do courses but can't afford them.

The ideal time for a course for a freelancer is at the weekend 9-5 day in the week is not effective as we lose money and time.

Would have been helpful when starting out to have advice regarding freelance work e.g. Pension Advice, Info re: Holiday Entitlement/Maternity leave etc.

I feel that my needs as a freelancer are not catered for at all in this industry, I would go as far as to say that they are almost taken advantage of, it's a shame to feel exploited in an industry that I enjoy working in and hope that this can be changed.

After recently going freelance I find it hard to keep abreast of developments in the industry. The trade press is expensive and my only opportunity to catch up is when I am employed in house by a studio. Courses at the moment are far too expensive - they all seem geared for large company finances.

The chief obstacle to people learning new skills and advancing their careers is the short term contract. Independent companies can't afford to train or promote people. That's one of the reasons why I've been a researcher for more than five years. Finding work is not often a problem but it's very hard to move on or make a career path when you are constantly worrying where your next rent cheque will come from.

I feel that training is easy to apply for but when you are freelance you are so busy when in contract and then went out of contract to worried about money too spend on training.

From other colleagues I've found that the notification of job availability is not particularly widespread. With regard to training I find 1-2 day courses extremely expensive for someone who works in the freelance sector.

When looking for work last year. I found it impossible to find any courses relating to certain skills required in the audio post production industry i.e. protocols fairlight, Audiofile, Logic. All very useful as each studio may use different kit. I eventually found a protocols course but really aimed for the absolute beginner which was both patronising and not useful. The other point is that 99% of courses for audio are music based not TV/Film or post based which is a huge gap. I feel. Thank you for the questionnaire I am glad you have asked my opinion.

Short contracts are source of much insecurity: not knowing if still have work in near future - financial concerns, no time to developed skills and interests that aren't central to current high demand position - performance concerns, nervousness of being 'last in first out' expendable as a freelancer - less valued, higher cost of error what is reputation? even on tough short term posts - reputation, role concerns.

Instead of training on freelancing I am approaching programmes and news editors within the organisation I currently work for.

I am gravely concerned about the "vicious circle effect". There is a black hole which applies to people in my group (single, white male, self-employed, graduate over 30 on low incomes) We are: unable to afford training, Not eligible to benefits and therefore benefit based training schemes, unable to claim young peoples aid grants etc, unable to petition employers for training, unable to claim for training or assistance on grounds of disability, passed over in favour of the above in workplace occasionally for political reasons, over qualified.

From my own experience working both as a freelancer and an employee in the media industry. I would say working for a larger company provides much more opportunities for training and development. Where as training is more difficult to source and attend when working for small independent TV companies or being a freelance worker.

Training that would be most relevant to me now would be accountancy/business skills for going freelance as a clapper loader. In fact I have no idea where to receive any training like that. At present I receive info on new developments from ----. I used to work there so I have good contacts. I get the information for free, yet do not have the same contacts at ----. If there was a comprehensive course on cameras equipment and latest developments, that would be very interesting! I once did a course, paid for by my employer, when I first got into the camera department which covered basic sound, camera, film and more. It was run by ---- and was very good at the time

EMPLOYER TRAINING

Training is one of the areas I find is not covered by my company. It's mainly on the job which is fine but I haven't had any of that in the last year. I feel like I've been standing still.

I was sent on a training course when I first started my job but there is no provision for ongoing training, particularly if you wish to move up the career ladder training is only available if its relevant to the job you're in.

As a producer - the company I work for do not understand what I do therefore provide virtually no assistance in career progression. I am where I am because I made it happen. I have no functional aid in developing my skills or knowledge any training I receive I do it myself and seek help from other Pros around the globe. I feel undervalued and taken for granted and exploited for no real personal gain or recognition.

Due to the nature of the business in which I work (Internet Sales) and the 'instability' of the internet advertising market. Most training sessions have either been postponed or simply not happened at all. Working within the radio industry, most, if not all training is radio based. Internet doesn't get a look in.

I believe that training staff should be an integral part of employment in any field, to simply improve the running of a business knowledge can only help in the smooth running of operations. Unfortunately many businesses do not see this and simple plough on, but sometimes the training is to expensive and in the current steady market the overheads are just to high.

I feel my company does not invest money/time in training. For its staff, perhaps the benefits of having a skilled and well trained workspace could be emphasised or highlighted. In some form of 'Good Employers Guide' especially when there are a good number of permanent staff.

I am concerned about the lack of structured training in my job... If there was a structured curriculum I would find it easier to help clients with technical queries and further my own development, within the company I am currently working in and my own career. There doesn't seem to be enough investment in the people who are looking to progress.

I think companies should be obliged to offer relevant training courses to their employees instead of brushing it off with "Go to the library and read some books".
There is little/no formal career structure and not much training - it's all left down to self motivation and a prevailing ethos that if you don't do or like it there's always someone else ready to do your job. Having moaned about that though - it is a great job!
I have received no training due to the fact I have enough basic knowledge to be able to self teach on the job.
The only training I've been given has been pointers from work colleagues and learning the software while working with it
Training as in most companies is on the job paid, formal, training is only used in very rare cases.
Main issues with training and development relate to insecurity in employment. Increasing short term contracts negates employees' incentive to train staff they may not be able to retain.
Due to the primarily freelance nature of the film and TV industry, there appears to be a clear gap left by the now lack of institutionalised training programmes. Many people I have worked with feel that they are "unsullied" in what they do due mainly to the fact there are so few training opportunities available to formally acknowledge their abilities. I certainly feel a clear independent structure of industry training ought to be established to ensure the industry has a properly trained workforce to guarantee a high quality of production in the future. There appears to be a growing trend of "half-arsed ness" as the moment, encouraged and implemented by production managers and producers trying to save money to the detriment of years and productions which I feel a structured and clear training programmed could aid in stamping out. Not enough hands on training.
Most difficult block to overcome is persuading employer to fund training
I have been a D32/D33 NVQ assessor for five years. During that time I have assessed ONE person to NVQ Level 3 standard. In North Wales formal training for editing seems to be deemed an unnecessary expense. Company directors are able to grasp the basic IT functions of non-linear editing equipment and expect other trainee directors, researchers, secretaries to do the same, irrespective of their IT capabilities. I have been approached by at least six editors who wish to gain a formal NVQ qualification, but their employers will not entertain their requests. And this on the basis of cost alone. While multi-skilling is here to stay, despite my reservations, structured training for a recognised qualification (NVQ) should be provided.
I would love some training as I feel I am only confident in radio production - or pre-produced shows, which is what I've worked on for nearly 3 years. Any chance to broaden out would be appreciated. Our training budget is never disclosed and we are never asked if we would like to be trained in anything new.
Training can really be anything from classroom work to getting it wrong on the day.
I think companies should have a better in house training structure.
I am part time worker and for 6 months last year I was on Maternity leave. I received more training when I first joined -----
I only receive minimal training now - but I have been doing this particular job for 6 years.
Training for us in the tape editing dept. simple means a day spent with somebody who is familiar with the edit suite and then if you're lucky a few days of self discovery. Then in at the deep end.
Training within --- for broadcast journalists is virtually non-existent, training is only for managers and people already high up career ladder.

The survey is good though because there is not enough information regarding training in the company!!

Training is extremely important! I find it hard to get time off to get training due to pressure of work so my knowledge tends to get out of date in an extremely fast moving technical environment. I have never had a minutes worth of IT training though I am expected to know a PC's guts and foibles as I work! If I wanted to get on a health and safety course it would be a lot easier...I think employees underestimate the importance of training, even the more experienced staff. The most solid training I have ever done was with ----. ----is the best by far.

Employers willing to provide time out for external training if work schedule allows - it does not.

The lack of word/excel training from employers who expect you to use computers straight away is shocking

I would like to be sent by the company on more training courses to expand my knowledge at their expense. As employment becomes more competitive it would be nice if employers could help morale by increasing workers' knowledge and making them more valuable. This would surely benefit both employer and employee.

My employer --- helps to fund Skillset, but staff in engineering are at time unhappy with the lack of training offered by ----.

I would like more training, recognition and better pay for what I do

There should be more structured training, rather than on the job, this would alleviate stress, pressure on the individual. Better remuneration throughout the regions, pay review etc.

I think performance development and personal development are very important both to the individual and to the company. Companies should realise by training and development, they encourage and develop their staff and are more likely to retain them. I think this is often over-looked and often long-term development is pushed aside in favour of day to day problems and people are not always released/covered to go on courses/training.

I really discovered, much to my manager's displeasure that our department's budget for "training", 1) had been reduced and 2) the entire budget had been exhausted as sickness leave was included in this years budget/costing. Any self training I need has to consequently be done in my own time.

The lack of job related courses (engineering) being made available by the employer. All job training is being done on the job which adds extra stress to the job and hinders career development.

It is often forgotten that management offices of Finance, Personnel, Central Administration can benefit from training within a specific creative organisation.

They seem especially bad at giving their staff time off to attend courses and this often applies to broadcast journalists. We often have to give up training time to cover a breaking news story but it's never re-scheduled.

Regarding my training, I have had no official training other than a BA in contemporary media practice and an art and design GNVQ. I started as a runner July 2001 in an animation co. and was quickly promoted to Prod. Assist/Assist producer.

I work in the production/editorial side of factual entertainment programmes (predominately). In regards to training - agreed it is useful to learn extra skills such as DV OPS or Broadcast law or IT etc..... But what would be great is the chance to be inspired by people and their work. For example - a master documentary maker or reality show producer discussing the craft of creating a hit show through the manipulation of character and narrative could inspire the next generation of producers and directors to create even better programmes. This does not seem to be provided either in or outside of TV companies - maybe I haven't been looking in the right places.

Entry level positions need structure and training. It is a disgrace the way runners are treated. The industry needs formalised guidelines to help people wanting to succeed as otherwise people get demoralised.

Have requested help with IT training and each time it has been cancelled. I Have asked to be put on a First Aid type course (due to situations which have arisen at work) nothing happened. I am very interested in learning more about planning or presentation but do not know who to approach without making others believe that I am planning on leaving my present job. People are worried about moving/learning within broadcasting at the moment because of redundancies and lack of money in budgets to accommodate training/learning new skills.

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I work in the broadcast Engineering sector of the industry. As I work in a "live" booking environment and it does become difficult at times to leave the office. Having said this, it is imperative I leave the office to learn how my job fits in with the whole television production process. I would therefore like the following: Structured courses on different departments work, follow a live OB from inception to programmed output, and a proper course in Excel, Work and PowerPoint.

I feel that would be good to have internal courses and more stability within the company I work for.

There is little interest within the industry in providing structured training or career development. There are few courses available and even fewer are actually relevant. Many experienced staff are reluctant to pass on information/skills as they feel insecure in their own jobs. Unfortunately most of the skills necessary in TV can not be taught in a classroom, but must be learnt in a working environment by training as a super numerary crew member and mentoring. These methods seem not to be acceptable to most of the major employers who are the only people capable of providing them.

After a varied career as an actor and now an accomplished technician, I would very much like to offer something back to the industry. With this in mind - I would very much like to expand my knowledge and also start to run courses or teach other people within the industry.

As a trainee Broadcast Engineer I am completing a BSc Electronic Engineering, I will receive 23 months training in total.

I have only been employed by --- since Dec 2002 therefore I have had a very limited experience of the training available. I have been nominated for two development courses over the next twelve months which I am looking forward to.

PDR's regularly held but training requirements are not followed up. PDR's seem to be a mechanism to make it appear a company is taking an interest and HOD's are very hot on them being completed , but with very little follow up.

The best training is actually doing it, it's a cliché but true. The problem is that researchers no longer go filming and so don't get to see how filming works.

There is an abysmal lack of training in the industry which makes it very difficult to increase one's technical skills, e.g. there are very few opportunities for first-time directors and there are no recognised courses. As far as I know for people wanting to become directors and take next step up. The only experience one can get is on the job which makes employers reluctant to take a risk by hiring first time directors. At directing is a specialist skill, this seems like a real short coming in the way in which the industry operates.

I received guidance at the beginning of my contract 3 years ago and did find it beneficial. It was paid for by my employer

Since entering the industry I have been amazed at the lack of training or investment in training by the industry at large. This has lead to a large vacuum of skill base as a whole. This is principally to the way we approach investing in new entrants.

I have been lucky with the people and companies I have worked for in the terms. However it is an issue that clearly needs addressing by the industry.

There is no substitute for learning on the job - modern apprenticeships on trainee systems are a must in the industry. College courses can teach the basic skills but experience is paramount. TV & Film industry seems to revolve around the contacts you value once you have got your foot in the door as opposed to training

There are too many productions relying on untrained, unpaid work experience people, who don't get the chance to work on the next (paid) project because there are always more work experience people ready to fill in. It's not standards - these people work very hard and can be very good, it's just become a slave market to fill in for real entrance jobs that get people moving up the ladder.

The last training relevant to my work for --- took seven years to obtain. (By the time I had it, most of the content had already been learned the hard way). Training like promotion, seems to be down to being a Freemason or female, preferably young - at any rate unlikely to push for acceptable working conditions or salary. Other training was promised but subsequently made subject to conditions.

Working within ---- lack of multi-skilling on numerous occasions when I have enquired i.e. studio work - scene hands. As I have more than the capability to do the job having worked 10 years in the industry and apprenticed trained.

Refresher training for those who simply want to do their own current job better, is the most difficult one yet and the least provided. There's much more for those who we still rising towards their level of incompetence, very little for those who found it and took one step back.

I'm now actively seeking funding for a higher education degree eventually an MBA hopefully via a company sponsored scheme.

I am presently embarking on a degree study programme with the Open University. This has been organised with some consultation with my employer, they have paid a percentage of the course fees and granted some study leave. Therefore the main reason for this study has come from myself. It is also worth noting that during my eight years with my current employer, the technical training provided by them has been very limited.

I have never had an issue with training in regards to time, availability of cost. My employer has excellent training facilities and is always open to do new ideas and methods.

On the whole, my current employer is approachable and open to the idea of providing training in relevant subject areas. They have responded positively to my requests of investing in and developing my management skills. I believe that it is important for an employer to provide staff with training. Especially if a company is perceived as not paying competitive salaries.

Although only two half days were for training last year over the 10 years with the company, I have been on a number of training courses, on a variety of subjects - IT, law, H&S, management skills, personal development and technical training - all at the company's expense, so I have no complaints. We are also made aware of opportunities to update and refresh skills, which I try to do at regular intervals, pressure of work permitting.

Relevant courses are usually conducted by equipment manufacturers. These sometimes need to be tailored to our specific requirements. This isn't always possible due to the small number or people requiring training. Also they are often conducted at their premises which can mean overseas which my employers will not pay for.

The guild of Television Cameramen, of which I am a member, offer extremely good courses from time to time, mostly free of charge. I would like to see a qualification in operational aspects within the TV industry - I went through a training apprenticeship as a film through TV Camera operation - but had no bits of paper to say I'd done it.

I would like to add that every Lighting Technician should be assessed at 16" editor review request's as times are changing so the Reqs 2391 should also be implemented to all Electricians and risk assessments and calls should do the I OSH management course from Amicius - AEEU No: A006347

TIME AND COST

Any assistance given to the independent television production industries is always very welcome. The industries tend to be very small companies who really cannot afford the training amounts much less the time off required to complete the relevant training courses. Most training occurs "on the job" which is good in itself but doesn't leave the staff member with a feeling of being completely and fully trained in the area their confidence to coping for other similar positions in other companies.

Training very expensive for those of limited means and no sponsoring employer.

Working to a constant schedule there is no time allocated to training - even between projects.

Support & access to move around within the industry would be beneficial to all, both in terms of time off and help with fees. I find this quite difficult to achieve from my current position.

Training on professional systems such as Avid seems very expensive. Many areas of the industry still seem to be a closed shop - it's not what you know but who you know. This can make it hard to gain the skills that production companies seek.

Training is become less available overtime because of cost.

Training courses are very much in demand but aren't affordable. Then you go to a job interview and are told you don't have enough experience or training which you can't gain without a job as you can't afford it.

In order to progress from a Co-coordinator to a production Manager I need to find a company that employs staff rather than freelancers. This isn't very easy within independents and therefore I'm left contemplating paying high fees, travelling far and taking 2 weeks off work (unpaid) in order to take a course, or hope that I get a job in a company that offers training or a staff position

No training at --- Fees to high

I find there is a lack of opportunity to gain technical experience and new skills for a reasonable price and without compromising or jeopardising current career. Moving about within the industry is very hard so people are forced to specialise in whatever area they are lucky enough to get into and that is hard enough in the first place. It would be in the benefit of the industry to allow young and enthusiastic people to have limitless opportunities to experience different areas of TV, Film and other media and to allow opportunities to gain experience in those areas. Perhaps a job swap or internal work experience scheme would be beneficial.

WAGES

Wages are becoming much lower and there doesn't seem to be many jobs around. Huge wage gaps between ordinary staff and management - not much in between. Still completely male dominated and hard to progress in those structures. Most design jobs London based.

From previously being freelance took a staff job with a new digital satellite channel. Took a pay drop as moving into a new area of production. In the last 5 years my pay has not increased. I am informed that were I to go back into the freelance market (online VT/AVID editor) the rates are less now than when I was previously working. A difficult time for the industry.

I really don't like the way this industry exploits those wanting 'work experience'. Fair enough at 16, but graduates and those who have spent time studying deserve a wage for work done. I know graduates working for free - or working in many areas of this industry. Aside from the self respect lost, it also disenfranchises those without personal wealth, rich parents, (second/third jobs) or other means to survive. I know an 18 year old for who would have loved to take a work placement

but couldn't afford the train fare everyday. The 'opportunity' was subsequently taken by someone who's personal means allowed them to foot the bill on behalf of the company. Also entry pay is shockingly poor, which again excludes those without backup.

I feel that there should be some sort of advice system for those people starting out in the industry and also set wages for specific roles. My salary has see-sawed in the last three years since I started. Also I was on the research development programme with ----- last year, which was used as an excuse to pay me less than the minimum wage in London. I have struggled financially as a result and feel that if it wasn't for generous parents I would not be able to make a career in television. Also, there ought to be a standard and affordable training system-which would encourage employers to commit themselves to employees - so that people can improve their skills in a more formal way and be more of an asset to companies. I also think companies should forge closer links with film schools and media degrees so that graduates have a more realistic and up to date understanding of the industry before they start. One other thing - why is there no list of production companies and the specific genres that they work in? ---- is useful but how is one to know which companies to work for when its all through word of mouth?

To understand me you must realise I ran a lighting rental company from 1974-1992 when I sold up and went sole trader, offering lighting design and electrical services to anyone really. I find myself doing mostly ---- but have developed a duet design business which currently accounts for 25% of my income (more like 50% of my time!) I work about 10-12 days each month in lighting, which I consider is getting worse paid as the years pass

2001/2002 was a good year financially June - Dec 2002 pretty poor - with a major health scare. Found structure for benefits very creaky as no one I was dealing with understood how media industry worked, i.e. the fact I had a limited company only activated when I had independent commissions and which was not in a position to pay a regular salary.

Have short term contracts so much am considering leaving the industry. Also dissatisfied with pay - earning less now than 7 years ago.

Hire companies pay notoriously bad wages to new runners regardless of qualifications (I hold a BSC 1st) and I started on £8,500 in London. Although this does eventually increase, I feel organisations such as Skillset need to put pressure on TV hire companies to pay a half respectable starting salary

The industry needs better work ethics and standardisation of work practices, a formal body representing the post production industry is needed. More remuneration is also needed for artists in the post production industry.

I would hope that in the near future trainees will receive decent pay as they are expected to work long hours doing monotonous jobs for a long period before they receive any worthwhile experience.

I have been fully trained as a producer and am looking at furthering my knowledge technically, I have had a dramatic pay drop due to my change in career but see it as a possible advantage for the future.

I'm not sure if training is worth the bother as there is just not the work out there. I have enjoyed my time working in this industry but I am now looking to do something else. There isn't the jobs around and if there are then they are often filled by work experiencers who do not get paid. I need to earn a living and obviously charge for my time - why pay me when you can get someone to do the work for free!

LOCATION

Since moving out of London it has been impossible to link with film directors/producers for paid work on sound tracks or freelance sound post production work. Overheads of working on London project too high

The most important concern for the cartoon animation industry is the loss of productions and the jobs which accompany them to overseas (3rd world) production companies. Once network productions get the idea that animation can be produced more cheaply in there pacific film, then budgets are down scaled so that productions can only be produced in the pacific (Asian) rim. Once projects go overseas they don't come back, my business is opening up to absorb all of the unemployed talent created by the migration of the work away.

Having worked in a Regional base for many years I believe the industry is still too London focused. I now work in London which is not through choice and I find the attitude towards people outside London is condescending. Far from moving work out of London it is now worse than it was five years ago. More and more it's retracing to London. We still rely on the 'old boys' network. Commissioning pressures, low budgets and too tight productions schedules means people will not risk using new and young resource talent. We need commission that encourage a mix of younger skilled people to be used – it's still too difficult to break into the industry unless you have friends, family or a huge amount of luck. Media study courses need to address the bead and butter work in the industry rather than setting expectations of a Hollywood career.

There need to be more media presentation outside middle class London.

I feel that there is too much competition and too few opportunities in the North West. There has been a massive boom in people entering the media industry recently and the competition is fierce. This wouldn't be so bad if the rewards were great, but given the training I've undertaken to get here and the pressurised competitive and unsociable nature of the job I sometimes think my efforts could be better recognised and rewarded in another industry.

The animation industry in Britain appears to be in decline. Most work ends up going abroad, wages are poor and Freelancers end up drifting into other work.

I recently moved from London and took a massive cut in salary to work 60 miles further South. Perhaps this could be looked into as this is not a great incentive to stay.

Let's have more work in the West Midlands I'd love to live at home.

Most of my work is international - Europe and Africa. Very few UK based commissions.

CAREERS

Employers should have general assessments with employers regarding possible career paths and possibility to train employees for further knowledge which could be beneficial to both.

As a runner I feel it would be beneficial to be trained in areas related to the job of a researcher (i.e. the researcher's course etc.) thereby enabling me, and others like me, to progress up the career ladder. More information on careers other than those we come into contact with on a regular basis would also be useful. Career guidance and advice including a detailed career plan and information on what experience needs to be gained to move up the career ladder would also be welcomed by people in my position.

I personally feel there is a lack of interest in those undertaking accounts/clerical duties at a lower level and have no training or opportunities to progress. The pay structure needs reviewing to bring it to date with pay rates across the rest of the city centre etc. There should be a contact point or regular career advice point either internal or external.

Would be nice to receive training in areas not specifically relevant to job, but in skills that can help career progression.

I would like to know about how you can help people in the industry who are currently out of work and what advice to get through these periods of unemployment and financial worries.

Short of applying for permanent contract work at --- etc. I do find it difficult to break into a consistent working practice i.e. regular work as a freelance, with more training in specific areas of expertise I feel I could broaden my repertoire and job potential. The main problem I find is the small size and infrastructure of the industry in Northern Ireland. In order to test new equipment etc. I really need to be London based.

Would appreciate some independent advice (not from my employer) on how to re-ignite my career, now that my 2 children are a little older. I would be prepared to pay on the basis that it is confidential and properly relevant to my qualifications/experience and area of work.

I worked very hard from secretary to sound engineer in the ----- . That path is now all but closed.

My Co. tells me I'm a supervisor or a manager whichever suits them at the time, I don't really see much prospect of moving into middle management - as the company I work for is not that big. I have asked to do project management but am told if this is needed, they will employ outside staff. I quite enjoy my job, but get little recognition from directors. I'm considering moving abroad to teach English as my kids are now grown up. I would like to expand my career within TV, my previous career was in advertising and design but I see few prospects in a contracting industry.

Am at the stage in my career whereby I am ready to move on and become a freelancer. A CV advice service and training to handle interview situations would be highly valuable. Am producing/directing regional programmers and would like to move onto PD network programmes and need advice on how to do this and what level I should enter at.

No qualifications required to work in costume. No training available to enhance career. You start at the bottom i.e. dresser and pick the job up as you go along. The longer you stay with the company the better chance of promotion.

Career advice I received regarding my current position advised against me taking it, thankfully I ignored it.

I Have been offered careers advice by Skillset and I may take up offer later after return from maternity leave.

I was employed as a specialist horticultural researcher on several occasions. I hoped to make a second career in TV research, production but found that the lack of continuity and short term nature of contracts too difficult to cope with. I have a mortgage to pay and have spent more time unemployed in the past 2 years than ever in my life. I enjoyed my time working at ----- but I regard it now as a job for 'fun' and 'experience' rather than a proper career. I received no training, no career guidance and little understanding from executive producers. I have now returned to my previous career and taken a full time position so that I can pay my mortgage, arrange holidays and generally plan my life without wondering what happens in 3 months when my contract finishes!
Would be very interested in further training and career advice.

Have had previous experience in TO Canada which is the only reason I get employment. The system there was by the book and did not vary much from feature to shorts. I found it therefore easier to know my position and quickly progress in the industry. Here I find the job 'Runners' less or 'Trainee' A.D. but more all round odd job person with no specific direction to progress. I find that technical skills are worth more in the industry than AD skills which is disheartening. I would appreciate further information about who to contact/leaflets about changing career direction in the industry and moving on in my career.

I feel like the opportunities to advance career wise are not well-publicised in my company. Especially since the merger was announced, timings have stagnated.

SEX

When I first joined the games industry I found there were a lot of barriers to women in the industry. However, as the years have gone on I feel women are now far more accepted and given equal opportunities to the men.

I think that an issue that you should look into is this industry's acceptance to working mothers and how they are treated post-maternity leave.

AGE

I have prospered with only one week's formal training and an adult education course which I paid for myself 12 years ago. I believe the main obstacle to building careers for younger people in the industry is: lack of training, short intermittent projects.

You'd be unlikely to go a job in TV as a result of training you'd undertaken. Even a media degree isn't much help. As for help with a career structure there'd have to be a career structure first. TV is more like Victorian - series of sub contractors.

I waited over one year to start my secondment/training in drama. I was next in line to train but a colleague was mistakenly placed before me which therefore held mine back. I enquired to start a NVQ for television one and a half years ago. I was told because of my age the company has to pay the fees which there aren't any at the moment, I'm still waiting. I believe myself and my colleagues would benefit from career advice. This benefits the company as well as the individual. Last but not least, a trainee should not be expected to work over the weekly hours and not get paid for them. We should not be penalised for being loyal and furthering our career.

ETHNICITY

I believe that ethnic minorities are still under-represented in broadcasting.

MISCELLANEOUS

I would consider further training to advance my career and income e.g. Basic Camera Course: Lens Size, E Shops, Focal Length, Depth of Field re: Gaffer/DOP.

I enjoy my job - that's why I put up with the long hours, poor pay and oversized egos I'm surrounded by. The company on the whole is good to work for - no real complaints.

Totally disgusted with the industry. Would like to get out of media completely.

I'm finding it extremely difficult to secure any work related to the industry in which I'd like to work.

I was employed as a specialist horticultural researcher on several occasions. I hoped to make a second career in TV research, production but found that the lack of continuity and short term nature of contracts too difficult to cope with. I have a mortgage to pay and have spent more time unemployed in the past 2 years than ever in my life. I enjoyed my time working at ----- but I regard it now as a job for 'fun' and 'experience' rather than a proper career. I received no training, no career guidance and little understanding from executive producers. I have now returned to my previous career and taken a full time position so that I can pay my mortgage, arrange holidays and generally plan my life without wondering what happens in 3 months when my contract finishes!

I am an Australian Citizen being sponsored by my employer. Sponsorship lasts 4 years of which I have worked one

Keep the learning curve curved

Question 1 is a bit confusing. I have worked 100% of my time in independent production (i.e. at an indeed) of which 80% was work for terrestrial broadcasters and 20% for cab/sat broadcasters.

As well as working four days/week as an Avid Editor paye permanent position, I also am freelance and own my own Avid. I do on-line edits for broadcast and some corporate work. Started as 16mm film editor at ----- (Trainee Assistant 1979 aged 29) Freelancer since 1991. Present staff position 2 years.

Training business need to be more diverse and readily available i.e. amounts increase where app. ---- only offers £500.

I'm self taught with no training or qualifications that I didn't teach myself. I've taken no courses and don't intend to take any - everything I need I can find online and pick up quicker myself than on a general course

The answer for question 35 should read that I work in Scotland, England and travel throughout the world.

I work for a very small video unit at the ----, there are five of us and that's including the secretary. So we all pretty much do a bit of everything, I do sound a little camera work, interviewing, archiving, and any technical stuff that needs to be done.

Where I have indicated an interest in further training it is to increase the depth of knowledge. I think at my present stage of career that experience is equally relevant and increasing experience is just as valuable as training.

The training undertaken has been in an attempt for employees to be multi-skilled it is no longer enough just to be a researcher, hence branching out into sound.

I have been unable to train in certain areas because of my illness which then caused a disability, making me unable to come into the office on a regular basis. Now I no longer need the training because those skills are for work that must be done in the office.

I'm bored help me escape this industry.

As a late change of direction booklets on aspects of production would have been very useful

I am coming to the end of a fixed term contract with no current possibilities of continuation. It seems the web media industry currently works on fixed term contracts which doesn't offer much in terms of job security.

I had previously never heard of Skillset and am still unclear as to how it contributes to the industry

As a journalist I still work on screen for ----- in 7 films per year. I am a non Executive Director on ----- board and also run a training company working in verbal skills training in the UK, Europe and the East Coast of America. Having trained as a teacher I now combine my skills as a teacher and broadcast journalist, my company has now been running for 16 years. I'm now actively seeking funding for a higher education degree eventually an MBA hopefully via a company sponsored scheme.

As a producer I find it extremely difficult to access funding as a track record in broadcast seems to be a main criteria. As our small company has only worked in corporate and training areas - we are barred from applying for funding - so many worthwhile local, community projects lose out. I believe the criteria needs to be changed.

The Sector Skills Council for the Audio Visual Industries

skillset



You're the
workforce...
have your say!



Workforce Survey 2003

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

2003 SKILLSET WORKFORCE SURVEY

We are asking 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 17th April 2003.**

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 tick 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.

Over the past decade, Skillset has carried several major surveys of the freelance workforce in the audio-visual industry. 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.

Now, for the first time, we are extending this area of our work to cover permanent employees, **and everyone currently working in the audio-visual industry.** This will give us all, for the first time, a profile of who is working in our industry, what you do, and what you need from us to do your jobs effectively.

WORKFORCE SURVEY 2003

Your Employment

1. Approximately what percentage of your work over the past twelve months has been in each of the following sectors?

	%		%
Television (Terrestrial)	<input type="text"/>	Studio and Equipment Hire for TV	<input type="text"/>
Television (Cable and Satellite)	<input type="text"/>	Studio and Equipment Hire for Film	<input type="text"/>
Independent Production for Television	<input type="text"/>	Transmission	<input type="text"/>
Community Television (RSL)	<input type="text"/>	Interactive CD-Rom/DVD	<input type="text"/>
Interactive Television	<input type="text"/>	Web Design and Development	<input type="text"/>
National or Local Broadcast Radio (Commercial)	<input type="text"/>	Computer Games	<input type="text"/>
National or Local Broadcast Radio (Public)	<input type="text"/>	Other Interactive Media	<input type="text"/>
Community Radio	<input type="text"/>	Commercials	<input type="text"/>
Independent Production for Radio	<input type="text"/>	Corporate Production	<input type="text"/>
Digital Radio	<input type="text"/>	Teaching/lecturing in media in higher education	<input type="text"/>
Animation	<input type="text"/>	Teaching/lecturing in media in further education	<input type="text"/>
Post-production for TV	<input type="text"/>	Teaching/lecturing in media to pre-16 yr olds	<input type="text"/>
Post-production for Film	<input type="text"/>	Not working by choice	<input type="text"/>
Digital Special Effects for TV	<input type="text"/>	Unemployed and seeking work	<input type="text"/>
Digital Special Effects for Film	<input type="text"/>	Other (Please specify)	<input type="text"/>
			Total 100

2. In which of the following occupational groups of the industry do you mainly work at present?(✓ one only)

Producing	<input type="checkbox"/>	Art and design (including set design)	<input type="checkbox"/>
Production	<input type="checkbox"/>	Camera	<input type="checkbox"/>
Journalism and sport	<input type="checkbox"/>	Costume/wardrobe	<input type="checkbox"/>
Radio broadcasting	<input type="checkbox"/>	Library/archives	<input type="checkbox"/>
Television broadcasting	<input type="checkbox"/>	Lighting	<input type="checkbox"/>
Programme distribution	<input type="checkbox"/>	Make-up/hairdressing	<input type="checkbox"/>
Transmission	<input type="checkbox"/>	Post-production	<input type="checkbox"/>
Broadcast engineering	<input type="checkbox"/>	Sound	<input type="checkbox"/>
Studio operations	<input type="checkbox"/>	Special physical effects	<input type="checkbox"/>
Interactive media	<input type="checkbox"/>	Runner	<input type="checkbox"/>
Animation	<input type="checkbox"/>	Other (please specify)	<input type="checkbox"/>

3. Other than the area indicated above, which other areas (if any) did you work during 2002? (✓ any which apply):

None other	<input type="checkbox"/>	Animation	<input type="checkbox"/>
Producing	<input type="checkbox"/>	Art and design	<input type="checkbox"/>
Production	<input type="checkbox"/>	Camera	<input type="checkbox"/>
Journalism and sport	<input type="checkbox"/>	Costume/wardrobe	<input type="checkbox"/>
Radio broadcasting	<input type="checkbox"/>	Library/archives	<input type="checkbox"/>
Television broadcasting	<input type="checkbox"/>	Lighting	<input type="checkbox"/>
Programme distribution	<input type="checkbox"/>	Make-up/hairdressing	<input type="checkbox"/>
Transmission	<input type="checkbox"/>	Post-production	<input type="checkbox"/>
Broadcast engineering	<input type="checkbox"/>	Sound	<input type="checkbox"/>
Studio operations	<input type="checkbox"/>	Special physical effects	<input type="checkbox"/>
Interactive media	<input type="checkbox"/>	Runner	<input type="checkbox"/>
		Other (please specify)	<input type="checkbox"/>

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

5. Are you actually working in the in the tv, radio, video or interactive media industry at the moment?(✓)

Yes No

If Yes, please proceed to Question 7, if No, please proceed to Question 6

6. When did your last contract/period of work finish?(✓ one only)

Within the last month	<input type="checkbox"/>	Six but less than twelve months ago	<input type="checkbox"/>
One but less than three months ago	<input type="checkbox"/>	Twelve or more months ago	<input type="checkbox"/>
Three but less than six months ago	<input type="checkbox"/>		

7. Which of the following best describes your current or most recent employment?(✓ one only)

Freelance (a contract of 364 days or shorter)	<input type="checkbox"/>	A voluntary, unpaid basis	<input type="checkbox"/>
Running own company, including sole trader	<input type="checkbox"/>	Other (please specify)	<input type="checkbox"/>
Permanent or long-term contract (365 days or longer)	<input type="checkbox"/>		

If you ticked 'Freelance' above, please proceed to Question 8. Otherwise proceed to Question 13.

8. How many contracts, commissions or projects have you undertaken in the past year?

9. Since entering the industry, have you always worked as a freelancer or on short (364 days or shorter) contracts? (✓)

Yes No

If Yes, please proceed to Question 13, if No, please proceed to Question 10.

10. In what year did you begin working as a freelancer or on a short contract?

11. What were your main reasons for becoming freelance or going on to short contracts? (✓ any which apply)

Made redundant/expected to be from previous job	<input type="checkbox"/>	Only work available	<input type="checkbox"/>
Promotion depended on becoming freelance	<input type="checkbox"/>	Better quality work/valuable experience	<input type="checkbox"/>
Better earning power	<input type="checkbox"/>	More convenient location	<input type="checkbox"/>
Greater freedom	<input type="checkbox"/>	Other (please specify)	<input type="checkbox"/>
Domestic/personal reasons	<input type="checkbox"/>		

12. How did you hear about your current or most recent job?(✓ any which apply)

A project devised/commissioned by you	<input type="checkbox"/>	Friend or relative	<input type="checkbox"/>
Directly from an employer	<input type="checkbox"/>	Agency/Diary Service	<input type="checkbox"/>
Advertisement	<input type="checkbox"/>	Word of mouth	<input type="checkbox"/>
Someone you had worked with before	<input type="checkbox"/>	Other (please specify)	<input type="checkbox"/>
Trade Union	<input type="checkbox"/>		

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

14. How did you hear about your first job?(✓ any which apply)

Advertisement	<input type="checkbox"/>	From a friend/relative	<input type="checkbox"/>
Directly from an employer	<input type="checkbox"/>	General word of mouth	<input type="checkbox"/>
Made contact with a company	<input type="checkbox"/>	From careers service/adviser	<input type="checkbox"/>
Through a Trade Union	<input type="checkbox"/>	From a training/education organisation	<input type="checkbox"/>
From an agency/diarist	<input type="checkbox"/>	Other (please specify)	<input type="checkbox"/>

15. Have you ever received structured careers advice or guidance during your career?(✓)

Yes No

If Yes, please proceed to Question 16, if No, please proceed to Question 17

16. What was the source of the advice in Question 15? (✓ any which apply)

skillsformedia	<input type="checkbox"/>	Work colleagues	<input type="checkbox"/>
Employer	<input type="checkbox"/>	Careers service/adviser	<input type="checkbox"/>
Training/Education organisation	<input type="checkbox"/>	Private careers advice	<input type="checkbox"/>
A friend or family member	<input type="checkbox"/>	Other (please specify)	<input type="checkbox"/>

Please proceed to Question 18

17. In principle, would you consider paying for structured careers advice or guidance to help further your career?(✓)

Yes No

18. Do you have any training or development needs at the moment?(✓)

Yes No

If Yes, please proceed to Question 19, if No, please proceed to Question 22

Training

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

20. Have you tried to obtain training or training materials in any of the areas described above?(✓)

Yes No

If Yes, please proceed to Question 21, if No, please proceed to Question 22

21. Have you experienced any of the following barriers or obstacles to obtaining training in these areas? (✓ any which apply)

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

22. Where do you normally look for information on training?(✓ any which apply)

Trade press	<input type="checkbox"/>	Public educational institutions	<input type="checkbox"/>
Trade associations/membership organisations	<input type="checkbox"/>	Trade Unions	<input type="checkbox"/>
Employer(s)	<input type="checkbox"/>	E-mail circulars	<input type="checkbox"/>
National/local press	<input type="checkbox"/>	Skillset/BFI database	<input type="checkbox"/>
Colleagues	<input type="checkbox"/>	Regional Screen/media agency	<input type="checkbox"/>
Internet	<input type="checkbox"/>	Other (please specify)	<input type="checkbox"/>

23. Approximately how many days did you spend receiving training in total during 2002, including structured self-tuition (enter 0 if none)?

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

Topic One

Topic Two

Topic Three

Please enter the subject:

Please enter the number of days training received:

Please enter the method of delivery for each topic (✓)

	✓	✓	✓
On the job	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Formal course(s)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Structured self-tuition (inc.computer-based)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other (please specify)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Who was the training provided by?: ✓

A public educational body	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
An employer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
A private company	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
A trade association or membership organisation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yourself	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other (please specify)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Who were the fees paid by?: ✓

You/your family	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Your employer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Grant from body/trust	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
No fees	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other (please specify)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

25. During 2002, 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 26

Background information

26. Are you: (✓)

Male Female

27. Are you: (✓)

Single	<input type="checkbox"/>	Widowed	<input type="checkbox"/>
Divorced	<input type="checkbox"/>	Married or in a long-term relationship	<input type="checkbox"/>

28. How many dependant children (under the age of 16) do you have living with you? (✓)

None	<input type="checkbox"/>	2	<input type="checkbox"/>
1	<input type="checkbox"/>	More than 2	<input type="checkbox"/>

29. What was your age last birthday?

30. Do you consider yourself to have a disability?* (✓)

Yes No

If Yes, please tick the appropriate box:

Deaf or hearing impaired	<input type="checkbox"/>	Learning disabilities (includes dyslexia)	<input type="checkbox"/>
Blind or visually impaired	<input type="checkbox"/>	Other (e.g. physical or medical conditions such as diabetes, epilepsy, arthritis, asthma, speech impairments, facial disfigurement, etc.)	<input type="checkbox"/>
Musco-skeletal (co-ordination/dexterity/mobility)	<input type="checkbox"/>		
Mental health (includes serious depression)	<input type="checkbox"/>		

*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

31. 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	<input type="checkbox"/>	Black or Black British	<input type="checkbox"/>
Mixed	<input type="checkbox"/>	Chinese	<input type="checkbox"/>
Asian or Asian British	<input type="checkbox"/>	Other (please specify)	<input type="checkbox"/>

32. We would like an estimate of your gross annual income in order to assess income levels across the industry. Please tick 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	<input type="checkbox"/>	£30,000-£49,999	<input type="checkbox"/>
£6,000-£11,999	<input type="checkbox"/>	£50,000-£74,999	<input type="checkbox"/>
£12,000-£19,999	<input type="checkbox"/>	£75,000 or more	<input type="checkbox"/>
£20,000-£29,999	<input type="checkbox"/>		

NOTES

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