

ZONE
ONE

OVERVIEW OF SURVEY

1.1 AIMS AND OBJECTIVES OF THE SURVEY

The goal of this survey of the UK film production sector workforce is to obtain for the first time a detailed picture of working patterns in the sector; and information on current and future skills development needs, existing provision of training, and barriers experienced to receiving training and development.

The implementation of such a survey was one of the key recommendations to emerge from the 2003 joint UK Film Council / Skillset inquiry, 'Developing UK Film Talent', and from the film industry training strategy: 'A Bigger Future'.

Accurate intelligence and forecasting of emerging skills gaps and shortages, and investment priorities is a crucial part of this strategy, and this survey will serve a number of purposes, including the following:

- information on current skills development and patterns and perceived future need can be used to inform future training policy;
- information about skills shortages or strengths in different departments, will enable appropriate targeting of training initiatives in the right sectors;
- exploration of the movement between sectors of the film workforce will help Skillset, the UK Film Council and Government departments to understand the film industry in the context of the wider audio visual industry;
- information about earning patterns will inform the debate on setting of new rates for lower budget productions;
- information about working conditions and practices will inform development of sector-specific policies or initiatives to improve such conditions and practices where necessary;
- better understanding of the experiences of the workforce, particularly new entrants, may lead to new ideas about the provision of advice to those pursuing a career in film.

1.2 Background to the survey

One of the key issues to emerge from the recent joint UK Film Council / Skillset inquiry, 'Developing UK Film Talent' was the need for the establishment of effective production monitoring systems, and regular collection of reliable statistics on employment and skills development issues.

The report highlighted this as essential for the future of the UK film industry in order to:

- help counteract the lag between production cycles and skills deficiencies, which has historically distorted or hidden gaps and shortages at different stages of the cycle;
- provide a true picture of diversity in the workforce in order to address actual and perceived issues in a targeted way;
- allow cases to be made to Government that will provide access to a level of public funding based on real need.

Skillset has been working to provide increasingly accurate data on the whole of the audio visual industries over the last decade, and has made particular progress with the introduction of its annual Employment Census (a yearly count of people in the audio visual industry, targeted at all companies for which records exist), and biennial Workforce Survey (targeting individuals and covering skills development issues).

However, the barriers to collecting accurate and complete data on the film industry are considerable, principally because:

- the snapshot methodology employed by the Census is less appropriate for the production sector than for other sectors, because of the transitory nature of companies, and the project-based nature of much work. Researchers cannot be sure that the work patterns on Census day are representative of work patterns throughout the rest of the year;
- existing lists and industry employer databases are likely to be biased towards the larger, more established companies, and are likely to under-represent smaller, lesser known, and shorter lived companies (because of the difficulty of keeping records on such companies up to date). This means that any sample drawn from such lists will not be representative of the industry as a whole;
- the majority of the production workforce are freelance, making it difficult to track individuals or contact the whole labour force;
- there is no single tracking system for UK-based, or UK-related film production, and those that exist vary in their definition of UK production as well as the information they collect;
- there are problems in isolating and identifying film businesses in official Government statistics because of the way they are classified under existing SIC codes.

1.3 Survey development work

Therefore in 2002, Skillset and the UK Film Council Research and Statistics Unit (RSU) carried out an exploration of more suitable workforce survey methodologies for the film industry. A scoping study was conducted to explore the best way of constructing reliable, comprehensive and up to date sample frames of film industry organisations and workers, and for conducting representative surveys of the workforce, both employees and freelancers. The ultimate aim of the study was to devise a methodology for obtaining reliable estimates of the size of the workforce, and its profile in terms of demographics, people's educational background, training and employment patterns, skills levels and training needs.

This exploratory work involved in-depth interviews with representatives from key industry bodies, and from a range of employing organisations in the development, production, post production, distribution and exhibition sectors. The purpose of these interviews was to gather information to inform the design of a more robust methodology for surveying the film industry workforce.

The interviews, although designed with each separate sector in mind, all covered the following general themes:

- the potential usefulness of detailed workforce data to the industry;
- the construction of comprehensive sample frames of industry organisations;
- the best way to approach organisations and workers to ensure high levels of participation in a workforce survey;
- ensuring that the information sought in an industry survey is both appropriate to the various types of respondent, and acceptable to them;
- the appropriate timing of a future industry survey.

Forty-eight interviews were conducted in all. In addition to in-depth interviews with individual practitioners or representatives from companies working in all sectors, representatives from the following industry bodies and organisations were also interviewed: UK Film Council, British Film Commission, PIRS, Production Guild, Sargent Disk, BECTU, Pact, Cineguilds, Directors Guild, PMA,

Musicians Union, British Council, NIFTC, Sgrin, Mid Wales Commission, Screen East, EM Media, Writers' Guild, The Knowledge, Kays, Arista, FDA and CEA.

In addition to these interviews, analysis of crew lists and budget information was conducted for several recent UK Film Council funded productions, as well as an investigation into the coverage of the main production sector directories.

The scoping study led to the decision to fund a national survey of the UK film industry production sector workforce. This was felt to be the sector most open to the idea of a national survey, and the sector for which the lack of reliable data was most marked.

1.4 Summary of methodology

In outline, the survey methodology involved the following stages:

- identifying all films in the scope to the survey (see section 1.4.1), using sources such as the Skills Investment Fund database and information from the British Film Commission, Screen Finance and Screen International;
- seeking to obtain unit lists from these productions;
- setting up a de-duplicated list of individuals working on these productions;
- conducting a postal survey of all individuals for whom records and contact information are available or can be found.

1.4.1 Scope of the survey

The survey sought to cover all individuals working on feature film productions that met the following eligibility criteria:

- shooting started within the calendar year 2002;
- 80 minutes or longer duration;
- minimum budget of £500,000;
- involving UK crew.

According to these criteria, there were 109 feature film productions eligible for the survey. These are listed in the Appendix.

Once this list had been compiled, the research team attempted to obtain full unit lists for each production, by contacting the relevant production companies or production personnel (where the companies themselves had disbanded). In the development stage of the survey, final unit lists had been identified as the most comprehensive available listing of the production crew, and therefore the best way of compiling a sample frame for the survey.

Some form of crew list information was obtained for 95% (104) of the 109 eligible productions. Final unit lists or "end rollers" were obtained for 67 productions, and partial information was obtained for the remaining 37 productions (in some cases, information was only available about a few key production personnel).

As a result of this exercise, about 12,000 crew names were compiled. As far as was possible, the lists were then de-duplicated (necessary as individuals were often named on more than one production list) - this led to the removal of about 2,000 further names. A further 240 non-UK crew members were also excluded, resulting in a list of about 9,700 UK crew.

The aim was to conduct a census of all listed UK crew. However, although some unit lists displayed contact details for the crew, many did not, and it was necessary to compile as many contact details for the named production crew as possible from a variety of sources. Contact details were obtained for about 55% of the listed crew.

A final survey mailing list was compiled of 2,503 production crew (for which contact details were available, either from the unit list or from other sources), and questionnaires were sent (either by letter or email) to each of these individuals.

Of these 2,503 individuals, 860 took part in the survey, representing a 34% response rate to the final stage of the survey. The overall response rate, taking into account all stages of the survey (from the unit list compilation, through de-duplication and obtaining of contact details), will be considerably less than this. However, without full crew details for all 109 productions, we cannot calculate this precisely; we cannot easily estimate, for example, the number of crew that would have been listed on the missing production lists, or the proportion of those names that would have been duplicated elsewhere on the final sample frame.

1.5 Analysis and presentation

Most tables in this report present percentages, with the base (number of respondents to that question) shown below. This base fluctuates throughout the report as some respondents chose not to respond to every question, and some questions were asked only of particular sub-groups of respondents.

All percentages have been rounded to whole numbers. This may mean that on occasion percentages do not add up to 100%. In addition, * is used to indicate a value that is less than 0.5%.

Where possible and appropriate, a comparison has been made with other sectors or the whole UK economy with information from other sources. In particular, comparisons have been made with the 2003 Labour Force Survey, 2003 New Earnings Survey and 2003 Skillset Audio Visual Workforce Survey.

1.6 Acknowledgements

The survey was managed and steered by the joint Skillset/UK Film Council Executive Committee for this project, membership of which comprised:

Sarah Beinart, independent consultant;
Neil Flinham, Skillset;
Catherine Godward, Skillset;
David Steele, UK Film Council;

Report author: Sarah Beinart.

The data entry was managed by Qualsys Limited.

We are deeply indebted to the hundreds of individuals who took the time to complete this survey; to those who have provided advice on the best way to implement a survey within the UK production sector; and particularly to the Film Skills Strategy Committee who provided the impetus, funding and vision for the project.

Film Skills Strategy Committee (membership at the time this research was developed and carried out):

Chair

Stewart Till CBE	Chairman and Chief Executive Officer; UIP Deputy Chair; Skillset and the UK Film Council
Colin Brown	Chief Executive, Cinesite
Eric Fellner	Co-Chairman, Working Title Films
John McVay	Chief Executive, Producers Alliance for Cinema and Television (PACT)
Michael O'Sullivan	Senior Vice President, Paramount Pictures
Lord David Puttnam	Chair, Enigma Productions
Richard Segal	Chief Executive, Odeon (formerly)
Brian Sinclair Michael Johns	Representatives for the Cine Guilds of Great Britain
Iain Smith	Producer, Applecross Productions
Martin Spence	Assistant General Secretary, Broadcasting Entertainment Cinematograph and Theatre Union (BECTU)
Elan Closs Stephens	Governor, British Film Institute Chair, S4C
Dinah Caine OBE, Kate O'Connor, Paula Moses	Skillset
John Woodward, Helen North, Carol Comley, Marcia Williams.	UK Film Council

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PROFILE OF
SURVEY RESPONDENTS

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2.1 OCCUPATIONAL GROUP

Of the 2,503 individuals who were sent a questionnaire, 860 took part in the survey, representing a 34% response rate to the main survey. This achieved sample has been supplemented by a further 43 individuals, who completed questionnaires that were downloaded from the Skillset website, or distributed by UK feature film production companies in Spring 2004.

When it is a minority of the issued sample that respond to a survey, the concern is always that the participating individuals will be different in some way to those who did not participate.

As our sampling frame had job title information for almost every individual who was sent a questionnaire, we are able to compare the occupational group profile of the issued sample with that of the achieved. As the following table indicates, the distribution of the survey respondents across the occupational groups is similar to that in the original unit lists. We can therefore be reasonably confident that the survey response rate was similar for each occupational group, and that, in terms of occupational group profile, our survey results are representative of the issued sample.

Table 2.1.1 Occupational group profile of the issued and achieved samples

	Issued sample %	All survey respondents %
Production	11	11
Accounts	2	2
Locations	3	5
Casting	2	1
Assistant directors	5	5
Art / set decorating	8	10
Camera	10	12
Script / development	2	2
Sound	3	4
Video playback	1	*
Costume	4	4
Make-up and hair	5	5
Publicity / stills	2	1
Editing / post production	3	4
Visual effects	1	1
Special effects	2	2
Stunts / doubles / stand-ins	4	3
Electrical	5	3
Props	5	4
Construction	11	9
Catering	1	*
Transport	5	3
Music	1	1
Other	4	5
Unknown	-	1
Base	2503	903

The numbers of participating respondents in some of the above occupational groups are too small to allow detailed sub-group analysis. So for the purposes of this report, the occupational group categories have been condensed into the following eleven groups. A fuller explanation of these categories is given in the Appendix.

Table 2.1.2 Summary of occupational groups of survey respondents

	All survey respondents %
Production / script & development	14
Assistant directors	5
Art / set decorating / props	15
Camera	12
Sound / electrical	7
Costume	4
Make-up and hair	5
Editing / post production / visual effects	4
Construction	9
Locations	5
Other	20
Unknown	1
Base	903

2.2 Gender

As shown in **Table 2.2.1**, two-thirds of the film survey respondents were men and a third were women. Compared with the UK workforce as a whole, women would therefore appear to be under-represented in the film industry. Recent Labour Force Survey figures indicate that 46% of all workers in the UK economy are women. The film industry gender distribution appears to be broadly similar to that of the wider UK audio visual industry, reported in the 2002 Skillset Census as 61% men, 39% women.

Table 2.2.1 Gender

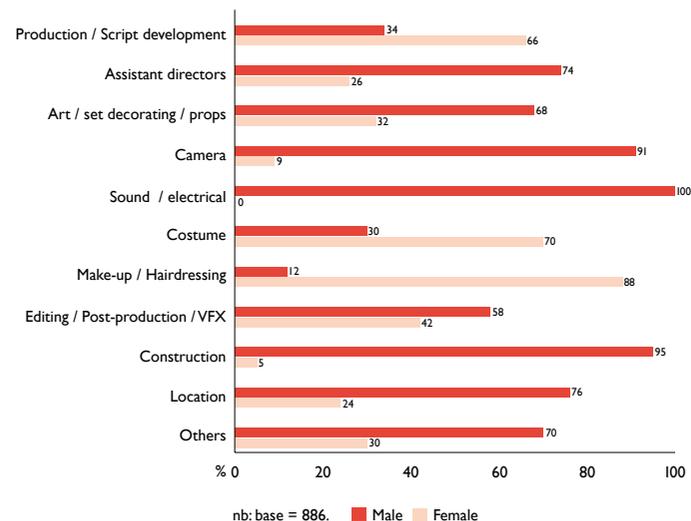
	All survey respondents %
Male	67
Female	33
Base	872

2.2.1 Gender by occupational group

The small numbers of respondents in some occupational groups do not allow for statistically accurate estimates, and care must be taken not to over-interpret apparent differences between sub-groups. This caveat should be borne in mind throughout the report. However, in **figure 2.2.1** it is possible to see broadly different patterns in the gender split across the occupational groups.

While there were almost no women in the camera, sound, electrical and construction departments, the vast majority of those working in make-up and hairdressing were women. There were more women than men working in costume and production or script development; but women were in the minority in most other occupational groups.

Figure 2.2.1 Gender by occupational group



2.3 Age

The mean age of the respondents was 40.6. While more than a fifth of the respondents were aged 50 or older, there were very few respondents (3%) under the age of 25.

These findings would suggest that the film industry workforce is older than the audio visual workforce as a whole. While 21% of the film survey respondents were 50 or older; this was true for only 8% of the wider audio visual workforce, as reported in the 2003 Skillset Workforce Survey.

The film industry workforce is also older than the overall UK workforce, as shown in **Table 2.3.1**. For instance, according to recent LFS data, 16% of the UK workforce (i.e. those defined as 'economically active') is aged between 16 and 24, compared with only 3% of the film survey respondents. This significant age profile difference seems likely to be related to two findings, reported later in section 7: firstly, that almost half the film survey respondents (rising to two-thirds of the recent entrants to the industry) had obtained degree level qualifications; and secondly, that two-thirds of the respondents had worked on other types of audio visual production before their first paid job in the film industry; findings which in turn suggest a higher age entry to the film industry than for the UK workforce as a whole.

Bearing this in mind, if we compare the age distribution of film survey respondents aged 25 or older with a similarly defined age group in the UK workforce as a whole, the film workers were slightly more likely to fall into the 25-34 age band and slightly less likely to be in their fifties or older.

The male respondents in the film survey were older, on average, than the women. Women were no more likely to fall into the youngest age group - 16-24. However, they were much more likely to fall into the 25-34 age group (41% of women and 26% of men), and while 25% of the men were aged 50 or older, this was true for only 13% of the women. Without further research, the reason for this age difference is not immediately clear. However, possible explanations might include an increase in the number of women entering the film industry in recent years, or a lower retention rate in the industry for women compared with men, perhaps for family reasons.

Table 2.3.1 Age by gender

	Film Survey Respondents			Labour Force Survey
	All %	Men %	Women %	Nov 03 – Jan 04 %
16 - 24	3	3	4	16
25 - 34	31	26	41	22
35 - 49	45	46	42	37
50 or older	21	25	13	25
Mean age	40.6	42.0	37.7	
Base	881	596	285	

2.3.1 Age by occupational group

The age profile also varied by occupational group. Those working in production, as assistant directors or in locations, tended to be younger than those in the other departments. The oldest occupational groups were construction and sound / electrical.

Table 2.3.2 Age by occupational group

	Production / script development	Assistant directors	Art / set decorating / props	Camera	Sound / electrical	Costume	Make-up / Hair-dressing	Editing / Post production / VFX	Construction	Location	Others
	%	%	%	%	%	%	%	%	%	%	%
16 - 24	3	9	3	-	2	-	8	-	4	2	3
25 - 34	41	51	37	27	24	29	26	35	5	56	24
35 - 49	42	38	35	49	48	50	44	49	61	37	46
50 or older	14	2	24	24	27	21	23	16	30	5	26
Base	121	47	127	108	63	38	39	37	80	43	172

2.4 Ethnic background

The vast majority of the sample described themselves as white, with only 5% belonging to an ethnic minority group. This is similar to the ethnic minority profile of the wider audio visual workforce, as reported in the 2003 Skillset Workforce Survey.

The film survey figure represents a slightly lower proportion of ethnic minorities than for the UK workforce as a whole: recent LFS data suggests that the proportion of ethnic minorities in the UK workforce is 7%.

Given the high concentration of the film industry workforce in London (as discussed in more detail in section 2.6), analysis has been conducted to compare the London-based film survey respondents with the London-based workforce as a whole, according to recent Labour Force Survey figures. This analysis reveals a much starker picture. As shown in **Table 2.4.2**, London's workforce is made up of 24% people from an ethnic minority background, compared with only 6% of the London-based film survey respondents.

Table 2.4.1 Ethnic background

	All film survey respondents %	2003 Skillset Workforce Survey (wider audio visual industries) %	Labour Force Survey (UK Workforce) %
White	95	94	93
Mixed	2	2	1
Asian or Asian British	1	2	3
Black or Black British	1	1	2
Chinese	*	*	*
Other	1	1	1
Base	883	1801	-

Table 2.4.2 Ethnic background of London-based respondents

	All film survey respondents based in London %	Labour Force Survey (London workforce) %
White	94	76
Mixed	3	1
Asian or Asian British	1	11
Black or Black British	1	8
Chinese	*	1
Other	1	3
Base	507	-

Analysis of film survey respondents by age indicates that the proportion of ethnic minorities in the workforce is slightly higher in the younger age groups, although the difference is not dramatic: 6% of 16-34 year olds, dropping to 2% of respondents aged 50 or older. This is a similar pattern to that of the wider audio visual workforce reported in the 2003 Skillset Workforce Survey;

However, there is no statistically significant difference between men and women, or by occupational group, in terms of the proportion of ethnic minorities within the workforce.

Table 2.4.3 Ethnic background by age

	16-24 %	25-34 %	35-49 %	50 or older %
White	93	94	95	98
Ethnic minority	7	6	5	2
Base	27	267	392	186

Table 2.4.4 Ethnic background by gender

	Men %	Women %
White	96	92
Ethnic minority	4	8
Base	589	290

2.5 Disability

2% of the respondents reported having a disability, a similar finding to that reported for the wider audio visual workforce in the 2003 Skillset Workforce Survey. The figure is lower than for the UK workforce as a whole: according to recent LFS data, 13% of the workforce have a disability or illness that limits the work they can do.

The proportion of respondents with a disability did not vary significantly by occupational group.

Table 2.5.1 Disability

	All survey respondents %
Yes	2
No	98
Base	896

Table 2.5.2 Nature of disability

	Respondents with a disability (n)
Deaf or hearing impaired	4
Blind or visually impaired	1
Musculo-skeletal (co-ordination, dexterity, mobility)	3
Mental health (including serious depression)	-
Learning disability (including dyslexia)	5
Other (e.g. physical or medical condition such as diabetes, epilepsy, arthritis, asthma, speech impairments, facial disfigurement)	14
Base	21

nb. as the number of respondents with a disability is so small, this table presents raw numbers, rather than percentages; the numbers add up to more than 21 because some respondents reported more than one disability

2.6 Marital and family status

Six in ten respondents were married or living as part of a couple (a similar proportion to the UK workforce as a whole: 66% according to 2003 LFS data); and a third had dependent children under the age of 16.

As might be expected, marital and family status varied with age. The majority of those under 24 were single; and while just four in ten of those in the 25-34 age group were living as a couple, this rose to about three-quarters of those aged 35 or older. The 35-49 year old age group was the most likely to be living with dependent children under 16.

Table 2.6.1 Marital status by age

	All %	16-24 %	25-34 %	35-49 %	50 or older %
Married or living as couple	61	15	43	72	73
Single and never married	32	85	56	21	13
Divorced or separated	7	-	1	6	13
Widowed	*	-	-	*	2
Base	888	27	268	391	189

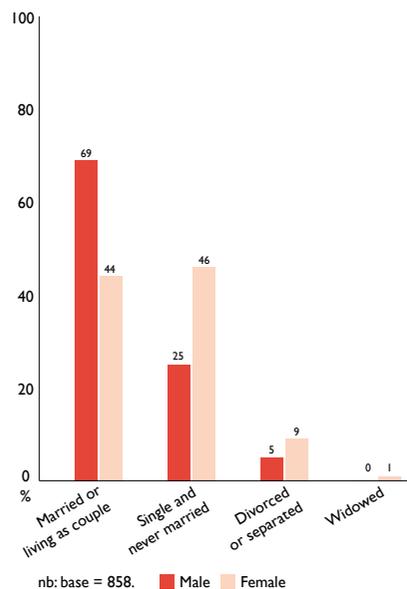
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Table 2.6.2 Family status by age

	All %	16-24 %	25-34 %	35-49 %	50 or older %
Living with dependent child(ren) under 16	33	4	15	54	20
Base	863	27	265	378	182

Overall, men in the film survey sample were considerably more likely than women to be married or living as a couple (69% compared with 44%). This gender difference is much more marked than in the UK workforce as a whole - according to 2003 LFS data, 68% of men were married or living as a couple, compared to 64% of women.

Figure 2.6.1 Family status by gender



Within the film industry workforce, the pattern varied somewhat with age. As shown in **Table 2.6.3**, for respondents under 35 years, there was no significant difference between men and women in terms of their living arrangements. However, for those aged 35 and older, men were considerably more likely than women to be married or living as a couple. (Again, the differences between men and women across the age groups - although following the same basic pattern - were much more dramatic within the film survey workforce than in the UK workforce as a whole - LFS 2003).

Table 2.6.4 shows that men in the film industry workforce were also more likely than women to be living with dependent children under 16 (39% compared with 21%). This pattern was repeated for every age group.

It seems likely that these differences in marital and family status between men and women are related to the particular working practices within the UK film industry. Although this hypothesis was not directly explored in this survey, it may be that the long working hours and frequent travel (as documented in sections 2.7 and 3) are not easily compatible with the role of primary care giver within a family, a role held more often by women than men.

Table 2.6.3 Marital status by gender by age

	All		16 - 34		35 - 49		50 or older	
	Men %	Women %	Men %	Women %	Men %	Women %	Men %	Women %
Married or living as couple	69	44	40	40	80	54	83	31
Single and never married	25	46	60	57	15	36	6	42
Divorced or separated	5	9	1	2	5	9	10	25
Widowed	*	1	-	-	-	1	1	3
Base	593	290	168	126	272	119	151	36

Table 2.6.4 Family status by gender by age

	All		16 - 34		35 - 49		50 or older	
	Men %	Women %	Men %	Women %	Men %	Women %	Men %	Women %
Living with dependent child(ren) under 16	39	21	19	7	61	40	23	9
Base	572	286	166	124	260	118	145	35

Table 2.6.5 Family status by marital status

	Married or living as a couple %	Single and never married %	Divorced, separated or widowed %
Living with dependent child(ren) under 16	50	3	21
Base	530	273	53

Comparisons with Skillset's 2003 Workforce Survey suggest that film workers are slightly more likely to be living as a couple and with dependent children than audio visual industry workers as a whole. (In the 2003 Skillset Workforce Survey, 49% of the wider audio visual industries workforce were married or in a long-term relationship, and 22% had dependent children). This difference is likely to be related to the older age profile of the film workforce.

2.7 Nation or region in which respondents live and work

Respondents were asked to indicate in which region or nation they usually lived. As the following table shows, the vast majority of respondents were based in England (88%), and almost all of these were concentrated in London (58%) and the South East (20%). 5% of respondents lived in the South West of England, with 1% or fewer in each of the remaining English regions. 9% of the survey respondents lived in Scotland, with 1% in Wales, 1% in Northern Ireland and 1% outside the UK.

There was no significant variation in nation/region of residence by occupational group.

Respondents were also asked to indicate in which regions or nations they had worked on audio visual productions in the past year. As shown below, the pattern of work across the regions and nations was rather different to the pattern of residence, as individuals clearly travelled to different locations for audio visual work. Although the vast majority (88%) had worked in England, most commonly London (83%) and the South East (36%) again, there were significant proportions who had also worked in other English regions, most commonly the South West (20%). Almost one in five (18%) had worked in Scotland, and more than four in ten (43%) had worked on audio visual productions outside the UK (6% of these in EIRE).

Table 2.7.1 Nations or regions in which respondents live and work

	Region/nation in which respondents live %	Region/nation in which respondents work %
Wales	1	7
Scotland	9	18
Northern Ireland	1	5
England	88	88
EIRE	-	6
Outside the UK	1	37
English regions		
London	58	83
South East	20	36
South West	5	20
West Midlands	1	6
East Midlands	*	3
North East	*	6
Yorkshire & the Humber	1	6
East	1	4
North West	1	9
No work in film industry in past year	n/a	2
Base	888	887

Table 2.7.2 shows what percentage of those who had worked in a particular region/nation was also usually based there. When interpreting this table, please note that this was a survey of UK film industry workers so those indicated as living outside the UK refers only to those UK nationals who usually live outside UK borders.

Of those who had worked on audio visual productions of some sort in England in the past year, 93% also lived in England. Of those who had worked in the other nations (Scotland, Wales and Northern Ireland) in the past year, more than half were not based in those nations. For example, of the 162 respondents who had worked in Scotland in the past year, only 46% usually lived in Scotland. The corresponding figure was 26% for Northern Ireland and 13% for Wales.

Two-thirds of those who had done some audio visual work in London were also based in London. For the other English regions, it was a minority of the regional workers who were based in the region. While 33% of those who had worked in the South East were also based there, this proportion dropped to 12% for workers in the South West, and to fewer than one in ten in the other English regions.

Table 2.7.2 Percentage living in the region/nation in which they work

	Percentage living in the region / nation	Base (n)
Region or nation in which audio visual work carried out		
Wales	13	60
Scotland	46	162
Northern Ireland	26	43
England	93	786
Outside the UK	2	345
English regions		
London	66	722
South East	33	319
South West	12	173
West Midlands	2	51
East Midlands	3	30
North East	-	50
Yorkshire & the Humber	-	52
East	6	34
North West	9	77

This picture is further demonstrated by the following table which shows what percentage of those who lived in a particular region/nation had stayed away from home overnight in order to work on a recent feature film production. While just under half those based in London or the South East of England had had to stay away from home overnight, this was true for about two-thirds of those based in other English regions. Scottish workers were less likely to have had to stay away from home to work on a feature film production than their counterparts in Wales and Northern Ireland.

Table 2.7.3 Percentage staying away overnight by nation /region

Region or nation in which respondent lived	Percentage who had stayed away from home in order to work on the film	Percentage who had stayed away from home for 3+ weeks on the production	Base (n)
London	42	19	518
South East	49	22	176
Other English regions	65	42	84
Scotland	53	29	80
Other UK nations (Wales/NI)	77	60	22
All respondents	47	24	903

There were no differences between men and women, or between those living with dependent children and others, in terms of the proportion that had stayed away from home in order to work on the film.

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NUMBER

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WORKING
PATTERNS

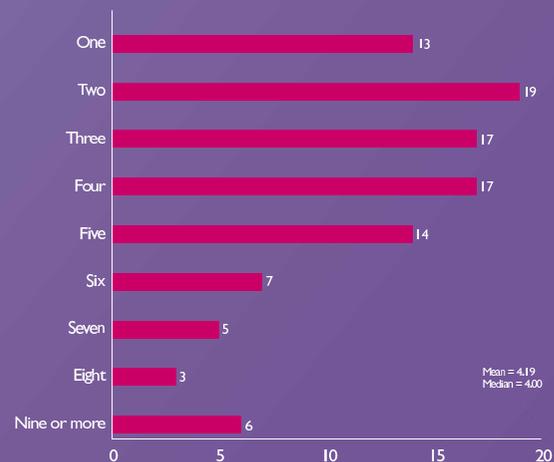
3.1 Working patterns in feature film, other audio visual productions and beyond the audio visual industry

This section explores the number of feature film productions in which respondents had been involved in the past two years, the number of weeks spent on a single feature film project, whether or not they had worked on other audio visual productions or other industries in the past year, and time spent unemployed in the past year. An overall view of the survey respondents is presented in this section, and then differences between occupational groups are discussed in later sections.

3.1.1 Number of feature film productions in past two years

Respondents were asked how many feature film productions they had worked on in the past two years. On average, respondents had worked on four such productions during that time. Three in ten had worked on one or two productions, a further third had worked on three or four feature films, one in five had worked on five or six productions, and about one in six had been involved in seven or more feature films.

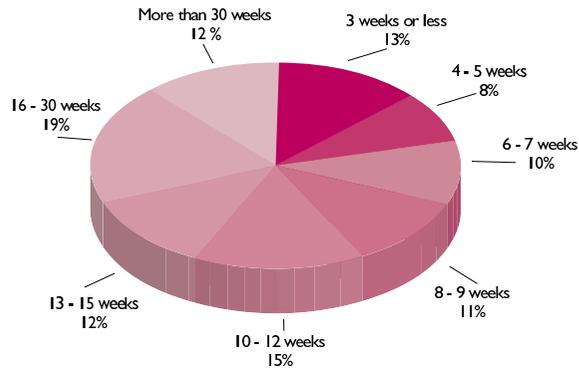
Figure 3.1.1 How many feature film productions have you worked on in the past two years?



3.1.2 Time spent working on recent feature film project

Respondents were then asked detailed questions about one of their recent feature film productions. About one in five respondents had spent five weeks or less working on that production, a similar proportion had spent between six and nine weeks on the feature; over a quarter had spent between 10 and 15 weeks, and a similar proportion had spent more than 16 weeks on the project.

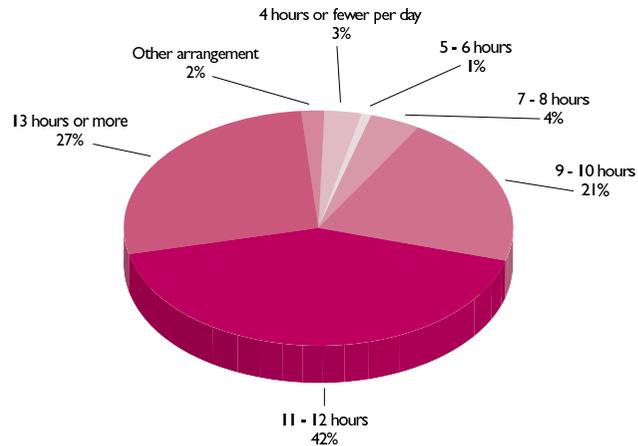
Figure 3.1.2 For about how many weeks did you work on the production?



nb: base = 882.

Respondents were asked for how many hours per day on average, they had worked on this recent film production. About one in four (27%) respondents reported an average working day of 13 hours or more, and a further 43% had worked 11-12 hours per day. Very few respondents (8%) reported working fewer than 9 hours per day.

Figure 3.1.3 For how many hours did you work on an average day whilst employed on this recent film production?



nb: base = 885.

3.1.3 Involvement in different stages of production

The vast majority of respondents (85%) were involved in the production stage of the feature film production, and over half also worked in the pre-production phase. One in five was involved in post production, and 13% in feature film development.

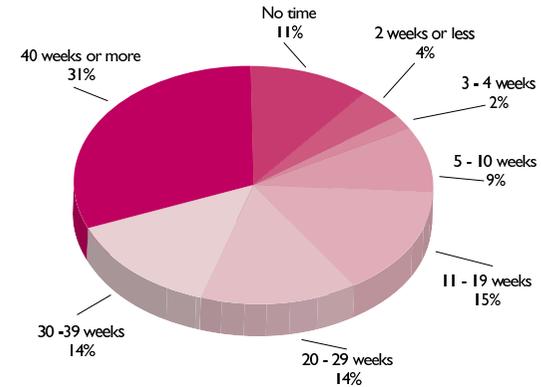
Table 3.1.1 Which stage or stages of the production were you involved in?

	All survey respondents %
Development	13
Pre-production	55
Production	85
Post production	19
Base	885

3.1.4 Time spent working on feature film in past year

One in ten respondents had not been involved in any feature film work in the past year, and a further 15% had worked on feature films for fewer than 10 weeks. Three in ten had spent between 11 and 29 weeks on feature films, and a further 14% had spent 30-39 weeks on such work. About three in ten respondents (31%) had spent most of the year (40 weeks or more) working in this sector.

Figure 3.1.4 How much time did you spend working on feature film productions in the past year?

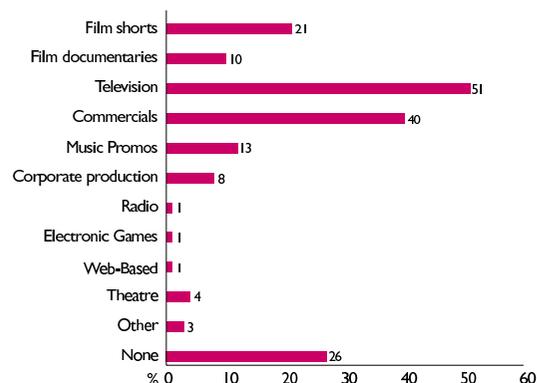


nb: base = 889.

3.1.5 Other audio visual work in past year

Three-quarters of the respondents had worked on some other kinds of audio visual production in the past year. Half had worked on television programmes in the past year, four in ten had worked on commercial productions, and one in five on film shorts. The next most common types of audio visual productions were music promos, film documentaries and corporate productions. Few had spent time in the past year working in radio, computer games, interactive productions or theatre.

Figure 3.1.5 Have you worked on any of the following types of production in the past year?



nb: base = 833.

3.1.6 Other non audio visual work in past year

About one in six respondents had done some paid work in the past year that was outside the audio visual industries altogether.

Table 3.1.2 Have you done any other paid work in the past year that was outside the audio visual industries?

	All survey respondents %
Yes	17
No	83
Base	743

* This low base is due to the high proportion of respondents that did not answer this question; possibly caused by the layout of this particular question in the questionnaire.

3.1.7 Unemployment in past year

A very high proportion of the respondents (71%) had been unemployed at some point during the past year; and more than a third had spent more than 10 weeks of the year unemployed.

Table 3.1.3 Have you been unemployed at any time during the past year?

	All survey respondents %
Unemployed at some point during the past year	71
Length of time unemployed	
2 weeks or less	3
3 - 4 weeks	9
5 - 10 weeks	24
11 - 19 weeks	20
20 - 29 weeks	10
30 - 39 weeks	3
40 weeks or more	2
Not sure how long	2
No time spent unemployed in past year	29
Base	880

3.2 Working patterns by occupational group

Tables 3.2.1 - 3.2.7 show the number of recent feature films worked on by survey respondents, the time they spent on feature film work, other work and recent unemployment by occupational group. The basic working patterns for some of the bigger occupational groups (comprising 60 or more respondents) have been outlined below².

3.2.1 Production / script & development departments

Those working in the production and script development departments tended to work on a relatively small number of feature film projects compared with some of their counterparts in other departments. Their work on a single project tended to last for a substantial number of weeks, and for about one in four workers, their work covered all four stages of the film from development to post production. Although many reported spending much of their year working on feature film productions, the majority had also worked on other audio visual productions in the past year; most commonly television programmes, followed by film shorts. About six in ten had also experienced unemployment at some point during the past year; which, although substantial, was slightly less than many of their counterparts in other departments.

3.2.2 Art, set decorating and props departments

Respondents in the art, set decorating and props departments were less likely than the production department workers to be involved in the development or post production stages, and thus the time spent on a single feature film project tended to be shorter; and the number of film projects in the past two years was slightly greater. Like production department workers, the majority had worked on other types of audio visual production in the past year; most commonly television programmes and commercials. The vast majority had experienced some period of unemployment in the past year.

²With a sample of this size, some apparent differences between groups will not be statistically significant. Therefore, please take care not to over-interpret slight differences in working patterns between groups.

3.2.3 Camera department

The work of camera technicians in the sample tended to be less concentrated on feature film work than their counterparts in the two groups discussed above. The time spent by camera technicians working on a feature film project tended to be fairly short, and focused almost entirely on the production phase of the film. They were more likely than workers in the previous two groups to have worked on other types of audio visual production in the past year, particularly in commercials and television programmes. Again, the majority had been unemployed at some point in the past year - almost half for more than 10 of the previous 52 weeks.

3.2.4 Sound and electrical departments

The work of sound and lighting technicians in the sample tended to take place largely in the production phase, although a sizeable minority of the sound technicians were also involved in post production. The period of time spent working on a single feature film project was generally between six and twelve weeks - longer on average than camera technicians, but shorter than their counterparts in the production or art departments. The vast majority of this group had worked on other audio visual productions, most commonly television programmes and commercials; and about two-thirds had experienced a period of unemployment in the past year.

3.2.5 Construction department

Construction workers tended to spend much of their year working on feature film productions, and had worked on a higher number of such productions in the past two years than other occupational groups. Their work was focused on the pre-production and production phases of the projects, and their working day - although still long - tended to be slightly more contained than some many other occupational groups. About two-thirds had worked on other audio visual productions in the past year, most commonly commercials. As with other groups, levels of recent unemployment were high, although they were perhaps slightly less likely than others to have been unemployed for extended periods of time in the past year.

Table 3.2.1 Number of feature films in past two years (by occupational group)

	All groups	Production /script development	Assistant directors	Art /set decorating /props	Camera	Sound / electrical	Costume	Make-up / Hair-dressing	Editing /Post production /VFX	Construction	Location	Others
	%	%	%	%	%	%	%	%	%	%	%	%
One	13	25	13	9	18	14	17	13	14	6	5	9
Two	19	26	18	20	23	13	26	13	26	7	18	14
Three	17	15	13	18	18	21	29	21	26	13	26	14
Four	17	17	13	21	12	20	9	24	17	19	18	15
Five	14	8	16	16	12	14	11	18	6	20	13	16
Six	7	4	18	7	8	9	-	3	3	9	5	8
Seven or more	13	5	9	9	9	9	9	8	9	27	15	24
Mean no. productions	4.1	3.0	3.9	4.1	3.6	3.8	3.1	3.6	3.5	5.1	4.1	6.0
Median no. productions	4.0	2.0	4.0	4.0	3.0	4.0	3.0	4.0	3.0	5.0	4.0	4.0
Base	815	115	45	122	97	56	35	38	35	70	39	154

Table 3.2.2 Time spent on recent feature film project (by occupational group)

	All groups	Production /script development	Assistant directors	Art /set decorating /props	Camera	Sound / electrical	Costume	Make-up / Hair-dressing	Editing /Post production /VFX	Construction	Location	Others
	%	%	%	%	%	%	%	%	%	%	%	%
3 weeks or less	13	2	9	8	33	8	13	28	-	10	9	20
4 - 5 weeks	8	7	6	5	11	6	5	20	3	7	12	8
6 - 7 weeks	10	5	15	7	15	27	10	15	5	10	9	5
8 - 9 weeks	11	10	13	10	13	19	8	10	3	13	14	8
10 - 12 weeks	15	8	26	19	16	22	18	13	5	24	12	11
13 - 15 weeks	12	12	19	22	5	11	10	8	16	9	14	8
16 - 30 weeks	19	23	11	22	8	2	33	8	26	24	23	24
31+ weeks	12	32	2	7	-	5	5	-	42	3	7	15
Base	882	121	47	129	104	63	40	40	38	79	43	169

Table 3.2.2a Average number of hours in working day on recent feature film project (by occupational group)

	All groups	Production /script development	Assistant directors	Art /set decorating /props	Camera	Sound / electrical	Costume	Make-up /Hair-dressing	Editing /Post production /VFX	Construction	Location	Others
	%	%	%	%	%	%	%	%	%	%	%	%
4 hours or fewer	3	7	-	-	-	2	-	-	-	-	-	8
5 - 6 hours	1	5	-	-	-	2	-	-	-	-	-	3
7 - 8 hours	4	5	2	5	1	2	3	-	16	1	2	7
9 - 10 hours	21	13	7	12	20	15	13	5	49	64	9	21
11 - 12 hours	43	34	35	64	68	61	16	38	22	29	23	38
13 hours or more	27	34	54	17	9	20	68	55	14	5	63	22
Other response	2	3	2	2	2	-	-	3	-	1	2	2
Base	875	119	46	129	106	61	38	40	37	80	43	167

Table 3.2.3 Involvement in different stages of production (by occupational group)

	All groups	Production / script development	Assistant directors	Art / set decorating / props	Camera	Sound / electrical	Costume	Make-up / Hair-dressing	Editing / Post production / VFX	Construction	Location	Others
	%	%	%	%	%	%	%	%	%	%	%	%
Development	13	34	–	8	–	3	5	–	–	32	–	18
Pre-production	55	80	70	76	23	21	75	29	18	52	86	52
Production	85	92	94	86	99	84	95	98	53	45	81	89
Post production	19	35	4	8	8	14	10	–	92	–	5	32
Base	885	121	47	131	106	63	40	41	38	77	42	170

Table 3.2.4 Time spent working on feature film in past year (by occupational group)

	All groups	Production / script development	Assistant directors	Art / set decorating / props	Camera	Sound / electrical	Costume	Make-up / Hair-dressing	Editing / Post production / VFX	Construction	Location	Others
	%	%	%	%	%	%	%	%	%	%	%	%
None	11	17	13	8	18	11	13	10	8	5	7	7
2 weeks or less	4	2	2	4	7	5	8	17	–	1	5	3
3 - 4 weeks	2	2	4	2	3	2	3	–	–	–	5	5
5 - 10 weeks	9	7	11	6	17	17	8	17	3	4	7	6
11 - 19 weeks	15	12	11	19	22	13	25	12	18	6	16	13
20 - 29 weeks	14	11	11	16	14	16	23	17	8	8	12	16
30 - 39 weeks	14	12	13	19	10	5	15	12	18	20	26	13
40 weeks or more	31	38	36	27	9	32	8	17	45	56	23	37
Base	889	121	47	128	107	63	40	42	38	79	43	172

Table 3.2.5 Other audio visual work in past year (by occupational group)

	All groups	Production / script development	Assistant directors	Art / set decorating / props	Camera	Sound / electrical	Costume	Make-up / Hair-dressing	Editing / Post production / VFX	Construction	Location	Others
	%	%	%	%	%	%	%	%	%	%	%	%
Film shorts	21	26	32	13	30	33	8	15	30	7	21	16
Film docs	10	13	7	2	14	25	6	10	15	–	11	10
TV programmes	51	41	57	45	63	61	64	74	33	32	53	52
Commercials	40	19	45	40	69	52	36	36	12	46	50	33
Music promos	13	3	9	13	31	25	6	8	6	11	16	9
Corporate	8	4	5	4	15	18	3	15	12	4	5	7
Radio	1	4	2	–	1	–	–	–	6	–	–	2
Comp Games	1	2	–	1	1	–	–	–	–	–	–	2
Interactive	1	2	2	–	2	2	–	5	3	–	–	1
Theatre	4	2	2	4	–	3	6	13	3	1	–	9
Other AV	3	7	–	3	1	–	6	3	–	3	5	4
No such work	26	35	18	29	9	13	19	13	45	36	24	32
Base	883	107	44	121	105	61	36	39	33	74	38	166

Table 3.2.6 Other non audio visual work in past year (by occupational group)

	All groups	Production / script development	Assistant directors	Art / set decorating / props	Camera	Sound / electrical	Costume	Make-up / Hair-dressing	Editing / Post production / VFX	Construction	Location	Others
	%	%	%	%	%	%	%	%	%	%	%	%
Yes	17	19	6	19	20	13	25	6	6	12	15	20
No	83	81	94	81	80	87	75	94	94	88	85	80
Base	743	100	35	110	94	54	32	34	32	66	34	143

Table 3.2.7 Time spent unemployed in past year (by occupational group)

	All groups	Production / script development	Assistant directors	Art / set decorating / props	Camera	Sound / electrical	Costume	Make-up / Hair-dressing	Editing / Post production / VFX	Construction	Location	Others
	%	%	%	%	%	%	%	%	%	%	%	%
None	29	39	13	16	21	33	5	12	32	29	19	48
2 weeks or less	3	3	4	4	1	5	–	–	–	8	–	1
3 - 4 weeks	9	8	9	10	4	7	15	7	11	20	14	5
5 – 10 weeks	24	20	52	24	24	21	33	24	24	20	33	16
11 - 19 weeks	20	17	20	28	19	20	25	27	16	16	24	16
20 - 29 weeks	10	4	2	12	20	11	10	22	16	4	7	6
30 - 39 weeks	3	3	–	2	5	2	5	–	–	–	–	6
40 weeks or more	2	4	–	1	4	2	3	7	–	3	2	1
Not sure of length	2	1	–	3	4	–	5	–	–	–	–	1
Base	880	118	46	130	107	61	40	41	37	79	42	119

3.3 Working patterns by stage of production

Analysis of these working patterns by the stage of production in which respondents were involved is shown in **Tables 3.3.1 to 3.3.7**. Workers who had been involved in the development or post production stages of a feature film project were more likely than others to have spent more than 30 weeks on a single project, to have had an average working day of fewer than 8 hours on the project, and to have been employed on feature film work for the majority of the past year.

This may be related to the fact that the types of workers involved in development and post production were more likely than others to be in permanent employment, rather than in project-based freelance work.

They also tended to have worked on more feature film productions in the past two years than other workers which, given their lengthy involvement in single projects, suggests that some were able to work on more than one production at a time.

Probably as a result of their substantial involvement in feature film work, they were slightly less likely than others to have worked on other types of audio visual work, and were significantly less likely to have been unemployed during the previous year.

Table 3.3.1 Number of feature films in past two years (by stage of production in which respondent had been involved)

	Development %	Pre-production %	Production %	Post production %
One	19	15	14	19
Two	15	20	20	21
Three	13	17	18	16
Four	11	18	17	13
Five	14	14	13	14
Six	7	5	7	1
Seven or more	20	12	11	16
Mean no. productions	4.9	4.1	3.9	4.7
Median no. productions	4.0	3.0	3.0	3.0
Base	105	455	684	159

nb respondents can work on more than one stage of a production, thus individual respondents may appear in several different columns.

Table 3.3.2 Time spent on single feature film project (by stage of production in which respondent had been involved)

	Development %	Pre-production %	Production %	Post production %
3 weeks or less	6	4	14	3
4 - 5 weeks	5	5	7	5
6 - 7 weeks	8	9	10	6
8 - 9 weeks	9	9	11	4
10 - 12 weeks	6	17	16	9
13 - 15 weeks	5	15	12	12
16 - 30 weeks	20	26	19	22
More than 30 weeks	41	15	11	41
Base	111	482	745	170

nb respondents can work on more than one stage of a production, thus individual respondents may appear in several different columns.

Table 3.3.2a Length of average working day on single feature film project (by stage of production in which respondent had been involved)

	Development %	Pre-production %	Production %	Post production %
4 hours or fewer per day	12	4	2	9
5 - 6 hours	6	2	1	3
7 - 8 hours	7	4	3	10
9 - 10 hours	35	17	16	23
11 - 12 hours	21	40	46	30
13 hours or more	16	31	30	24
Other arrangement	2	2	2	1
Base	108	477	738	167

nb respondents can work on more than one stage of a production, thus individual respondents may appear in several different columns.

Table 3.3.3 Time spent on feature film work during past year (by stage of production in which respondent had been involved)

	Development %	Pre-production %	Production %	Post production %
None	6	10	11	10
2 weeks or less	3	2	5	1
3 - 4 weeks	1	2	3	1
5 - 10 weeks	3	6	9	5
11 - 19 weeks	11	16	16	14
20 - 29 weeks	8	13	15	11
30 - 39 weeks	15	15	13	10
40 weeks or more	53	235	28	48
Base	109	477	743	167

nb respondents can work on more than one stage of a production, thus individual respondents may appear in several different columns.

Table 3.3.4 Other types of audio visual production in past year (by stage of production in which respondent had been involved)

	Development %	Pre-production %	Production %	Post production %
Film shorts	19	19	21	29
Film documentaries	9	8	11	16
TV programmes	29	46	54	36
Commercials	26	40	41	24
Music promos	7	12	14	8
Corporate	2	6	8	9
Radio	3	1	1	3
Computer games	3	1	1	3
Interactive	1	1	1	2
Theatre	8	4	4	6
Other AV	7	4	3	6
No such work	39	28	24	34
Base	107	443	696	154

nb respondents can work on more than one stage of a production, thus individual respondents may appear in several different columns.

Table 3.3.5 Paid work outside the audio visual industries in the past year (by stage of production in which respondent had been involved)

	Development %	Pre-production %	Production %	Post production %
Yes	8	15	17	13
No	92	85	83	87
Base	95	395	617	146

nb respondents can work on more than one stage of a production, thus individual respondents may appear in several different columns.

Table 3.3.6 Time spent unemployed during past year (by stage of production in which respondent had been involved)

	Development %	Pre-production %	Production %	Post production %
None	53	30	27	47
2 weeks or less	3	2	3	1
3 - 4 weeks	5	10	8	6
5 - 10 weeks	18	23	24	19
11 - 19 weeks	9	21	21	13
20 - 29 weeks	6	8	11	10
30 - 39 weeks	2	3	3	3
40 weeks or more	4	2	2	1
Not sure of length	1	1	1	1
Base	111	470	736	166

nb respondents can work on more than one stage of a production, thus individual respondents may appear in several different columns.

3.4 Working patterns by region of residence

Our ability to analyse by region or nation of residence is very limited, as there were so few individuals based outside London and the South East of England. For this reason, the following tables report on only four 'areas': London, South East, Scotland and a final category which covers workers living in all other English regions, Wales and Northern Ireland.

Those living in London and the South East had worked on more feature film productions in the past two years than those living in other UK regions or nations. They were also more likely than their counterparts elsewhere in the UK to have worked for substantial periods of time on single feature film projects; and were more likely to have spent at least 40 weeks of the past year on feature film work.

Scottish workers were the most likely to report average working days of more than 10 hours on feature film projects, and to have worked on other kinds of audio visual production in the past year (92%), most commonly television programmes (76%), commercials (52%) and film shorts (33%).

Londoners and those based in the South East were slightly less likely than others to have worked outside the audio visual industries altogether.

Table 3.4.1 Number of feature films in past two years (by region)

	London %	South East %	Scotland %	Other English regions, Wales and N. Ireland %
One	12	12	21	16
Two	18	17	25	20
Three	16	18	24	20
Four	17	16	14	18
Five	16	11	11	10
Six	7	9	1	6
Seven or more	13	16	4	10
Mean no. productions	4.4	4.2	3.0	3.7
Median no. productions	4.0	4.0	3.0	3.0
Base	470	158	72	96

Table 3.4.2 Time spent on single feature film project (by region)

	London %	South East %	Scotland %	Other English regions, Wales and N. Ireland %
3 weeks or less	10	21	8	18
4 - 5 weeks	7	9	8	8
6 - 7 weeks	10	5	16	13
8 - 9 weeks	10	9	21	11
10 - 12 weeks	14	9	31	22
13 - 15 weeks	12	12	11	11
16 - 30 weeks	21	25	3	12
More than 30 weeks	15	9	3	4
Base	506	170	80	106

Table 3.4.2a Length of average working day on single feature film project (by region)

	London	South East	Scotland	Other English regions, Wales and N. Ireland
	%	%	%	%
4 hours or fewer	4	1	1	1
5 - 6 hours	2	–	–	1
7 - 8 hours	5	3	5	2
9 - 10 hours	18	31	8	26
11 - 12 hours	42	45	49	43
13 hours or more	28	18	35	26
Other arrangement	2	2	1	–
Base	501	170	79	106

Table 3.4.3 Time spent on feature film work during past year (by region)

	London	South East	Scotland	Other English regions, Wales and N. Ireland
	%	%	%	%
None	9	9	25	10
2 weeks or less	5	2	3	5
3 - 4 weeks	1	3	7	5
5 - 10 weeks	7	9	11	14
11 - 19 weeks	13	17	27	12
20 - 29 weeks	13	15	14	16
30 - 39 weeks	16	11	6	16
40 weeks or more	36	34	6	22
Base	511	174	79	106

Table 3.4.4 Other types of audio visual production in past year (by region)

	London	South East	Scotland	Other English regions, Wales and N. Ireland
	%	%	%	%
Film shorts	21	10	33	23
Film documentaries	10	7	11	11
TV programmes	48	40	76	63
Commercials	41	36	52	37
Music promos	16	10	9	8
Corporate	9	6	6	8
Radio	1	1	–	3
Computer games	1	1	–	–
Interactive	2	1	–	1
Theatre	5	1	7	6
Other AV	5	2	–	2
No such work	25	39	8	23
Base	474	159	79	102

Table 3.4.5 Paid work outside the audio visual industries in the past year (by region)

	London	South East	Scotland	Other English regions, Wales and N. Ireland
	%	%	%	%
Yes	16	14	23	23
No	84	86	77	77
Base	438	142	64	84

Table 3.4.6 Time spent unemployed during past year (by region)

	London	South East	Scotland	Other English regions, Wales and N. Ireland
	%	%	%	%
None	30	28	27	27
2 weeks or less	3	2	1	5
3 - 4 weeks	10	6	13	6
5 - 10 weeks	26	24	12	22
11 - 19 weeks	19	15	28	22
20 - 29 weeks	8	13	15	13
30 - 39 weeks	2	6	–	3
40 weeks or more	2	2	4	3
Not sure of length	1	4	–	–
Base	508	170	78	105

3.5 Working patterns by gender

There were not many statistically significant differences between men and women in terms of their working patterns, or levels of recent unemployment. However, men tended to have worked on more feature film productions in the past two years than women, and were slightly more likely to have spent at least 40 weeks of the past year on feature film work.

Women were slightly more likely than men to have been involved in the pre-production phase of feature film work. Men were more likely to have worked on commercials in the past year.

Table 3.5.1 How many feature film productions have you worked on in the past two years?

	Men %	Women %
One	11	17
Two	16	24
Three	17	18
Four	17	15
Five	16	10
Six	9	3
Seven	5	4
Eight	3	2
Nine or more	5	6
Mean number of productions	4.3	4.0
Median number of productions	4.0	3.0
Base	542	266

Table 3.5.2 For about how many weeks did you work on the production?

	Men %	Women %
3 weeks or less	14	13
4 - 5 weeks	9	6
6 - 7 weeks	11	8
8 - 9 weeks	11	10
10 - 12 weeks	15	16
13 - 15 weeks	12	11
16 - 30 weeks	19	20
More than 30 weeks	10	15
Base	587	289

Table 3.5.2a Hours worked on an average day on the production

	Men %	Women %
4 hours or fewer per day	2	4
5 - 6 hours	1	2
7 - 8 hours	4	5
9 - 10 hours	24	14
11 - 12 hours	43	43
13 hours or more	24	31
Other arrangement	2	2
Base	585	284

Table 3.5.3 Which stage or stages of the production were you involved in?

	Men %	Women %
Development	14	11
Pre-production	51	61
Production	84	88
Post production	17	22
Base	590	289

Table 3.5.4 How much time did you spend working on feature film productions in the past year?

	Men %	Women %
No time	9	15
2 weeks or less	4	5
3 - 4 weeks	3	2
5 - 10 weeks	8	9
11 - 19 weeks	14	17
20 - 29 weeks	13	15
30 - 39 weeks	16	12
40 weeks or more	33	25
Base	592	292

Table 3.5.5 Have you worked on any of the following types of production in the past year?

	Men %	Women %
Film shorts	21	20
Film documentaries	11	7
TV programmes	49	55
Commercials	45	30
Music promos	15	9
Corporate productions	8	7
Radio	1	1
Computer games	1	•
Web-based / other interactive	1	1
Theatre	3	6
Other audio visual productions	3	5
No such audio visual work	26	25
Base	558	270

Table 3.5.6 Have you done any other paid work in the past year that was outside the audio visual industries?

	Men %	Women %
Yes	15	19
No	85	81
Base	504	237

Table 3.5.7 Have you been unemployed at any time during the past year?

	Men %	Women %
Unemployed at some point during the past year	69	76
Length of time unemployed		
2 weeks or less	3	2
3 - 4 weeks	7	12
5 - 10 weeks	24	23
11 - 19 weeks	19	22
20 - 29 weeks	9	11
30 - 39 weeks	3	2
40 weeks or more	2	2
Not sure how long	1	2
No time spent unemployed in past year	31	24
Base	598	293

3.6 Working patterns by age

There was no significant difference between the age groups in terms of number of feature film productions per year, working hours, or proportion of the year spent on feature film work. However, the younger survey respondents were more likely than their older counterparts to have worked on film shorts, commercials and music promos in the past year, and were considerably more likely to have worked outside the audio visual industry during that time. Levels of substantial unemployment (10 weeks or more in the past year) were more common among the older workers.

Table 3.6.1 How many feature film productions have you worked on in the past two years?

	16-24 %	25-34 %	35-49 %	50 or older %
One	16	13	15	11
Two	24	18	18	22
Three	20	18	18	14
Four	28	17	16	17
Five	8	14	15	12
Six	4	9	6	7
Seven	–	4	4	7
Eight	–	3	3	2
Nine or more	–	6	5	7
Mean number of productions	3.0	4.3	4.1	4.4
Median number of productions	3.0	4.0	3.0	4.0
Base	25	254	357	163

Table 3.6.2 For about how many weeks did you work on the production?

	16-24 %	25-34 %	35-49 %	50 or older %
3 weeks or less	30	10	15	13
4 - 5 weeks	4	9	6	9
6 - 7 weeks	11	9	9	12
8 - 9 weeks	7	10	11	13
10 - 12 weeks	11	19	16	8
13 - 15 weeks	15	11	13	12
16 - 30 weeks	15	18	18	22
More than 30 weeks	7	13	11	11
Base	27	266	390	183

Table 3.6.2a Hours worked on an average day on the production

	16-24 %	25-34 %	35-49 %	50 or older %
4 hours or fewer per day	–	3	2	2
5 - 6 hours	–	1	1	2
7 - 8 hours	–	4	5	3
9 - 10 hours	33	16	20	27
11 - 12 hours	41	46	42	42
13 hours or more	26	28	26	24
Other arrangement	–	2	3	1
Base	27	263	385	184

Table 3.6.3 Which stage or stages of the production were you involved in?

	16-24 %	25-34 %	35-49 %	50 or older %
Development	7	10	14	15
Pre-production	44	54	55	57
Production	85	87	82	87
Post production	19	19	18	21
Base	27	267	391	184

Table 3.6.4 How much time did you spend working on feature film productions in the past year?

	16-24 %	25-34 %	35-49 %	50 or older %
No time	15	10	11	11
2 weeks or less	7	5	5	2
3 - 4 weeks	11	2	2	3
5 - 10 weeks	7	9	9	8
11 - 19 weeks	11	17	12	19
20 - 29 weeks	4	13	14	16
30 - 39 weeks	15	12	16	13
40 weeks or more	30	31	31	29
Base	27	265	395	187

Table 3.6.5 Have you worked on any of the following types of production in the past year?

	16-24 %	25-34 %	35-49 %	50 or older %
Film shorts	16	33	17	12
Film documentaries	–	13	8	9
TV programmes	48	56	52	42
Commercials	52	42	42	32
Music promos	12	20	11	8
Corporate productions	–	11	6	8
Radio	–	2	2	1
Computer games	4	1	1	–
Web-based / other interactive	4	2	1	–
Theatre	5	2	5	7
Other audio visual productions	–	4	3	3
No such audio visual work	28	20	25	36
Base	25	256	372	169

Table 3.6.6 Have you done any other paid work in the past year that was outside the audio visual industries?

	16-24 %	25-34 %	35-49 %	50 or older %
Yes	41	23	15	9
No	59	77	85	91
Base	22	230	317	163

Table 3.6.7 Have you been unemployed at any time during the past year?

	16-24 %	25-34 %	35-49 %	50 or older %
Unemployed at some point during the past year	63	73	66	80
Length of time unemployed				
2 weeks or less	–	3	3	3
3 - 4 weeks	7	12	8	6
5 - 10 weeks	15	27	21	25
11 - 19 weeks	26	20	19	19
20 - 29 weeks	4	7	9	18
30 - 39 weeks	7	1	2	7
40 weeks or more	–	2	3	3
Not sure how long	4	2	2	–
No time spent unemployed in past year	37	27	34	20
Base	27	266	388	185

3.7 Working patterns by ethnic group

There were no statistically significant differences in working patterns by ethnic group.

Table 3.7.1 How many feature film productions have you worked on in past two years?

	White %	Ethnic minority %
One	13	12
Two	19	14
Three	18	14
Four	17	16
Five	14	23
Six	7	7
Seven	5	2
Eight	3	5
Nine or more	5	7
Mean number of productions	4.1	4.4
Median number of productions	3.0	4.0
Base	755	43

Table 3.7.2 For about how many weeks did you work on the production?

	White %	Ethnic minority %
3 weeks or less	14	7
4 - 5 weeks	8	7
6 - 7 weeks	10	5
8 - 9 weeks	10	24
10 - 12 weeks	15	19
13 - 15 weeks	12	12
16 - 30 weeks	19	12
More than 30 weeks	11	14
Base	823	42

Table 3.7.2a Hours worked on an average day on the production

	White %	Ethnic minority %
4 hours or fewer per day	2	3
5 - 6 hours	1	–
7 - 8 hours	4	3
9 - 10 hours	21	15
11 - 12 hours	43	38
13 hours or more	26	38
Other arrangement	2	5
Base	819	40

Table 3.7.3 Which stage or stages of the production were you involved in?

	White %	Ethnic minority %
Development	13	10
Pre-production	55	43
Production	85	90
Post production	19	17
Base	826	42

Table 3.7.4 How much time did you spend working on feature film productions in the past year?

	White %	Ethnic minority %
No time	11	7
2 weeks or less	4	9
3 - 4 weeks	2	2
5 - 10 weeks	8	16
11 - 19 weeks	15	7
20 - 29 weeks	14	7
30 - 39 weeks	14	20
40 weeks or more	31	32
Base	829	44

Table 3.7.5 Have you worked on any of the following types of production in the past year?

	White %	Ethnic minority %
Film shorts	21	24
Film documentaries	9	10
TV programmes	51	51
Commercials	41	29
Music promos	13	12
Corporate productions	8	7
Radio	1	–
Computer games	1	–
Web-based / other interactive	1	–
Theatre	4	2
Other audio visual productions	3	5
No such audio visual work	26	22
Base	778	41

Table 3.7.6 Have you done any other paid work in the past year that was outside the audio visual industries?

	White %	Ethnic minority %
Yes	16	21
No	84	79
Base	691	38

Table 3.7.7 Have you been unemployed at any time during the past year?

	White %	Ethnic minority %
Unemployed at some point during the past year	71	74
<u>Length of time unemployed</u>		
2 weeks or less	2	9
3 - 4 weeks	9	16
5 - 10 weeks	24	14
11 - 19 weeks	20	23
20 - 29 weeks	10	12
30 - 39 weeks	3	–
40 weeks or more	2	–
Not sure how long	2	–
No time spent unemployed in past year	29	26
Base	821	43

Respondents were asked to indicate their total gross income from working in the audio visual industry in the year preceding the survey (July to 2007), and their income from feature film work only during that time. Information was also collected about respondents' usual weekly or daily rate for feature film work.

4.1 Gross annual income from audio visual work

While a quarter of the sample (25%) had earned £20,000 or more from audio visual work, there was also a significant minority (23%) that had earned no income or less than £20,000 from the audio visual industries during that time. The income of the bulk of the sample (50%) fell between £20,000 and £19,999 and was fairly evenly spread across that range.

Comparison with the 2003 Skillset AV Work Survey suggests that those working in feature film had higher gross annual incomes than the audio visual workforce as a whole: 61% of the AV survey respondents reported a gross annual income of £10,000 or less (compared with 12% of the film survey respondents), and only 7% of the AV Workforce Survey respondents reported incomes of £50,000 or more.

Taking the mid-point of each salary band used in the questionnaire, we can estimate a mean annual gross income for the film workforce of £37,276. This is higher than the Skillset AV survey estimate of £29,840 per year, and higher than the average gross annual pay of £17,116 for employees in Great Britain re-estimated at £25,170 by the 2003 New Earnings Survey.

Among the film survey respondents, there was a considerable difference between the annual gross income of men and women. While 35% of women had earned no audio visual income or less than £20,000 in the past year, this was true for only 18% of the men. And 10% of men had earned £50,000 or more, compared with only 1% of women.

Further analysis revealed that these differences between men and women in gross annual AV income were not simply a function of the different age profiles of men and women in the sample. Neither were they simply due to the different occupational group profile of men and women. Women's earnings were significantly less, even after taking into account these other profile differences!

Figure 4.1.1 Gross income from audio visual work in the past year (by gender)



As might be expected, on the whole income increased with age, with about half of 16-29 year olds (51%) earning no audio visual income or less than £20,000 a year; compared with 21% of those in their thirties, 16% of those in their forties, and 9% of aged between 50 and 59.

The proportion of workers earning £50,000 or more in the past year increased from 5% of those under 30 to 22% of those in their thirties and 37% of those in their forties and fifties.

Earnings of the oldest age group then appeared to decrease slightly, with 29% of workers aged 60 or older earning nothing from audio visual work or less than £20,000 in the past year; and only 18% earning £50,000 or more. This may be in part due to the fact that there was a considerable gap between the date of sample selection for the survey and the date of sending out questionnaires; so this age group is likely to include some individuals who had retired fully or partially from paid work.

Table 4.1.1 Gross income from audio visual work in the past year (by age)

	16-29 %	30-39 %	40-49 %	50-59 %	60 or older %
No income from audio visual work in past year	2	1	2	3	8
£1 - £19,999	49	20	14	6	21
£20,000 - £29,999	31	20	12	16	23
£30,000 - £39,999	11	19	20	17	26
£40,000 - £49,999	3	18	15	22	5
£50,000 - £74,999	4	13	21	16	8
£75,000 or more	1	9	16	20	10
Base	118	274	196	117	39

There is some indication from the table below that ethnic minority film industry workers may have a lower income distribution than those describing themselves as white. However, after taking into account the different age and gender profiles of the two groups, there is no statistically significant difference between white and ethnic minority workers in terms of their gross annual audio visual income⁴.

Table 4.1.2 Gross income from audio visual work in the past year (by ethnic background)

	White %	Ethnic minority %
No income from audio visual work in past year	2	3
£1 - £19,999	20	35
£20,000 - £29,999	19	16
£30,000 - £39,999	18	3
£40,000 - £49,999	15	19
£50,000 - £74,999	14	16
£75,000 or more	11	6
Base	709	31

⁴ Logistic regression analysis was conducted in order to establish whether the apparent differences between white and ethnic minority respondents in gross annual audio visual income were a factor of the different age and gender profiles of the two groups. The analysis confirmed this hypothesis - using a binary income variable (less than £20,000 vs. £20,000 or more), the ethnic group difference was not statistically significant after controlling for age and gender.

4.2 Gross annual income from feature film work only

Respondents were also asked about their recent annual income from feature film work only. As might be expected, these figures were lower than for audio visual income.

One in ten workers had earned no income at all from feature film work in the past year; and a further 36% had earned less than £20,000 (20% less than £10,000). About a quarter (27%) had earned between £20,000 and £39,999; 9% had earned between £40,000 and £49,999, and 18% had earned £50,000 or more from feature film work in the past year.

Again, there appeared to be a difference between the annual gross feature film income of men and women. As shown in the following table, 42% of women had earned no income or less than £10,000 from feature film work in the past year; compared with 24% of men. And while 31% of men had earned £40,000 or more in the past year from feature film work, this was true for 21% of women.

Further analysis revealed that these differences between men and women in gross annual feature film income were not simply an artefact of the different age or occupational group profile of men and women in the sample. Women's feature film earnings were significantly less, even after taking into account these other profile differences⁵.

Table 4.2.1 Gross income from feature film work in the past year (by gender)

	All survey respondents %	Men %	Women %
No income from feature film work in past year	10	8	14
£1 - £9,999	20	16	28
£10,000 - £19,999	16	15	17
£20,000 - £29,999	14	15	11
£30,000 - £39,999	13	15	10
£40,000 - £49,999	9	11	8
£50,000 - £74,999	11	11	10
£75,000 or more	7	9	3
Base	795	532	260

Again, feature film income increased with age. Almost half the 16-29 year olds (49%) had earned no such income or less than £10,000 in the past year; compared with 31% of 30-39 year olds, 26% of respondents in their forties, and 17% of those in their fifties.

The proportion of workers earning £40,000 or more from feature film work in the past year increased from 7% of the youngest age group to 28% of 30-39 year olds, 34% of respondents in their forties and 40% of those in their fifties.

Again, earnings of the oldest age group then appeared to decrease slightly, with 23% of respondents aged 60 or older earning nothing from audio visual work or less than £10,000 in the past year; and 15% earning £40,000 or more.

⁵ Logistic regression analysis was conducted in order to establish whether the apparent differences between men and women in gross annual feature film income were a factor of the different age and occupational group profile of men and women. But using a binary variable (annual film income of less than £10,000 vs. income of £10,000 or more), there is a significant gender difference, even after controlling for age and occupational group. Similarly, the difference in income by age is significant after controlling for gender.

Table 4.2.2 Gross income from feature film work in the past year (by age)

	16 - 29 %	30-39 %	40-49 %	50-59 %	60 or older %
No income from feature film work in past year	13	10	9	8	18
£1 - £9,999	37	21	17	9	5
£10,000 - £19,999	22	16	14	13	18
£20,000 - £29,999	14	14	11	18	15
£30,000 - £39,999	8	13	15	13	28
£40,000 - £49,999	3	14	8	10	3
£50,000 - £74,999	4	9	15	17	5
£75,000 or more	–	5	11	13	8
Base	120	294	212	125	39

There is some indication from the table below that ethnic minority film industry workers are slightly more likely than those describing themselves as white to earn less than £10,000, and also slightly more likely to earn £40,000 or more. However, more detailed analysis reveals that these apparent differences are not statistically significant, after taking into account the different age and gender profiles of the two ethnic groups⁶.

Table 4.2.3 Gross income from feature film work in the past year (by ethnic background)

	White %	Ethnic minority %
No income from audio visual work in past year	10	14
£1 - £9,999	19	30
£10,000 - £19,999	16	8
£20,000 - £29,999	14	3
£30,000 - £39,999	13	8
£40,000 - £49,999	9	19
£50,000 - £74,999	11	14
£75,000 or more	7	5
Base	746	37

4.3 Comparison of gross annual income from feature film work only, and audio visual work as a whole

The table below compares individuals' feature film income for the past year with their income from all audio visual work during that time.

For a substantial proportion of those with low feature film earnings, their income appears to have been supplemented by work elsewhere in the audio visual industries: 52% of those who earned between £1 and £19,999 from feature film work in the past year, reported an overall audio visual gross income of more than £19,999; 25% reported an overall AV income of £30,000 or more.

For those with higher-level feature film earnings, there was less supplementing of income from other audio visual work. For those earning between £20,000 and £29,999, 48% reported overall audio visual incomes of £30,000 or more; and 16% of those earning between £30,000 and £49,999 from feature film work, reported overall audio visual incomes of £50,000 or more.

Table 4.3.1 Comparison of feature film income with audio visual income in past year

	Feature Film Income				
	No film income %	£1 - £20,000 %	£20,000 - £29,999 %	£30,000 - £49,999 %	£50,000 or more %
<u>Audio visual income</u>					
No AV income	19	–	–	–	–
£1 - £19,999	33	48	–	–	–
£20,000 - £29,999	19	26	52	–	–
£30,000 - £49,999	23	19	34	84	–
£50,000 or more	6	6	14	16	100
Base	79	263	98	168	122

4.4 Daily (or weekly) rate for feature film work

Respondents were asked what their usual daily or weekly rate had been for feature film work over the past year. As **Table 4.4.1** shows, although most respondents gave a weekly rate, about one in five gave a daily rate, and 5% reported that their income wasn't calculated on a weekly or daily basis.

Of those who were paid on a weekly rate, 18% received less than £800 per week, 30% were paid between £800 and £1,199 a week, 25% between £1,200 and £1,599 a week, and a similar proportion (26%) £1,600 or more a week. Of those reporting a daily rate of pay, a few (7%) received less than £100 a day, 31% earned between £100 and £199 a day, and similar proportions (30% and 31%) between £200 and £299, and £300 or more a day.

Again, analysis by gender (as shown in **Table 4.4.2**) reveals some apparent differences in the rates of pay. Of those with a weekly rate of pay, women tended to have lower weekly rates than men. 28% of women reported a weekly rate of less than £800 for feature film work, compared with 14% of men; and women were also less likely than men to report weekly rates of £1,600 or more (18% compared with 30%). A similar pattern was evident among men and women who reported daily rates of pay.

⁶ Logistic regression analysis was conducted in order to establish whether the apparent differences between white and ethnic minority respondents in gross annual feature film income were an artefact of the different age and gender profile of the two groups. The analysis confirmed this hypothesis - using a binary film income variable (less than £10,000 vs. £10,000 or more), the ethnic group differences were not significantly different after controlling age and gender.

Table 4.4.1 Daily or weekly rate for feature film work

	All survey respondents %	
		% of those paid weekly
Less than £400 per week	3	5
£400 - £599 per week	3	5
£600 - £799 per week	6	9
£800 - £999 per week	10	15
£1,000 - £1,199 per week	10	15
£1,200 - £1,399 per week	8	12
£1,400 - £1,599 per week	8	13
£1,600 - £1,799 per week	3	5
£1,800 or more per week	13	21
Only a daily rate given		% of those paid daily
Less than £100 per day	2	7
£100 - £199 per day	8	31
£200 - £299 per day	7	30
£300 - £399 per day	4	17
£400 or more per day	3	14
No feature film income in the past year	7	
Income not calculated on a daily or weekly basis	5	
Base	825	

Table 4.4.2 Daily or weekly rate for feature film work (by gender)

	Men %		Women %	
		% of those paid weekly		% of those paid weekly
Less than £400 per week	3	4	4	7
£400 - £599 per week	2	4	4	6
£600 - £799 per week	4	6	10	15
£800 - £999 per week	10	16	9	13
£1,000 - £1,199 per week	9	15	10	15
£1,200 - £1,399 per week	7	11	9	14
£1,400 - £1,599 per week	9	14	7	11
£1,600 - £1,799 per week	4	6	3	4
£1,800 or more per week	15	24	9	14
Only a daily rate given		% of those paid daily		% of those paid daily
Less than £100 per day	1	6	2	12
£100 - £199 per day	8	31	6	31
£200 - £299 per day	7	27	8	41
£300 - £399 per day	5	19	2	12
£400 or more per day	5	17	1	4
No film income in the past year	6		10	
Income not calculated on a daily or weekly basis	5		6	
Base	552		270	

Weekly and daily pay rates increased with age. Among those reporting a weekly pay rate for feature film work, about two-thirds of 16-29 year olds received less than £800 a week, compared with 16% of 30-39 year olds, 6% of those aged 40 or older. The proportion reporting weekly rates of £1,600 or more rose from 1% of 16-29 year olds to 18% of 30-39 year olds and 41% of those aged 40 or older. There was a similar pattern among those reporting daily rates of pay.

More detailed analysis was conducted to establish whether the apparent differences in weekly rate by age and gender were artefacts of the different occupational group profile of men and women, and of the different age groups. This analysis confirmed that, even after taking into account the different occupational group and age profiles, there were still statistically significant differences between the weekly pay rates of men and women, and between the pay rates of workers from different age groups⁷.

⁷ Logistic regression analysis was conducted to establish whether the apparent differences in weekly rate by age and gender were artefacts of the different occupational group profile of these groups. Analysis, using a binary variable split at a rate of £800 per week, indicates that after controlling for occupational group, both the gender and age differences are still statistically significant. Similarly, after controlling for age, the gender differences are significant, and vice versa.

Table 4.4.3 Daily or weekly rate for feature film work (by age)

	16-29	30-39	40-49	50 or older
	% of those paid weekly			
Less than £400 per week	22	4	1	–
£400 - £599 per week	20	3	1	2
£600 - £799 per week	22	9	6	3
£800 - £999 per week	16	17	13	15
£1,000 - £1,199 per week	14	24	5	11
£1,200 - £1,399 per week	1	14	15	14
£1,400 - £1,599 per week	4	11	18	15
£1,600 - £1,799 per week	1	5	10	4
£1,800 or more per week	–	13	31	37
Base	81	193	136	115
Only a daily rate given	% of those paid daily			
Less than £100 per day	29	7	–	3
£100 - £199 per day	42	32	32	25
£200 - £299 per day	21	36	26	28
£300 - £399 per day	4	10	34	20
£400 or more per day	4	15	8	25
Base	24	81	50	40

Because of the small numbers of ethnic minority workers in the sample, our ability to analyse by sub-group is limited. However, it would appear that there is no significant difference between the reported weekly pay rates of workers describing themselves as white, and those describing themselves as of ethnic minority origin.

Table 4.4.4 Daily or weekly rate for feature film work (by ethnic background)

Base: those reporting weekly pay rates		
	White %	Ethnic minority %
Less than £400 per week	5	10
£400 - £599 per week	4	5
£600 - £799 per week	9	14
£800 - £999 per week	15	10
£1,000 - £1,199 per week	15	14
£1,200 - £1,399 per week	13	10
£1,400 - £1,599 per week	13	14
£1,600 - £1,799 per week	5	–
£1,800 or more per week	21	24
Base	500	21

4.5 Analysis of annual income and pay rates by occupational group

Table 4.5.1 suggests that those working in the female-dominated costume, make-up and hairdressing departments tended to report slightly lower annual audio visual income than their counterparts in other departments. In particular, they were less likely to have earned £50,000 or more from audio visual work in the past year.

Table 4.5.1 Gross income from audio visual work in the past year (by occupational group)

	Production / script development	Assistant directors	Art / set decorating / props	Camera	Sound / electrical	Costume	Make-up / Hair-dressing	Editing / Post production / VFX	Construction	Location	Others
	%	%	%	%	%	%	%	%	%	%	%
Less than £20,000	28	26	19	21	13	28	29	12	10	15	24
£20,000 - £29,999	15	14	31	19	27	10	29	9	19	21	14
£30,000 - £39,999	17	21	16	14	11	31	18	21	33	18	13
£40,000 - £49,999	12	19	15	16	18	14	15	15	20	18	11
£50,000 - £74,999	11	16	13	12	25	7	3	33	11	18	14
£75,000 or more	13	5	6	17	5	3	6	9	4	8	23
No income from audio visual work in past year	5	–	2	1	2	7	–	–	3	3	1
Base	108	43	108	86	56	29	34	33	70	39	137

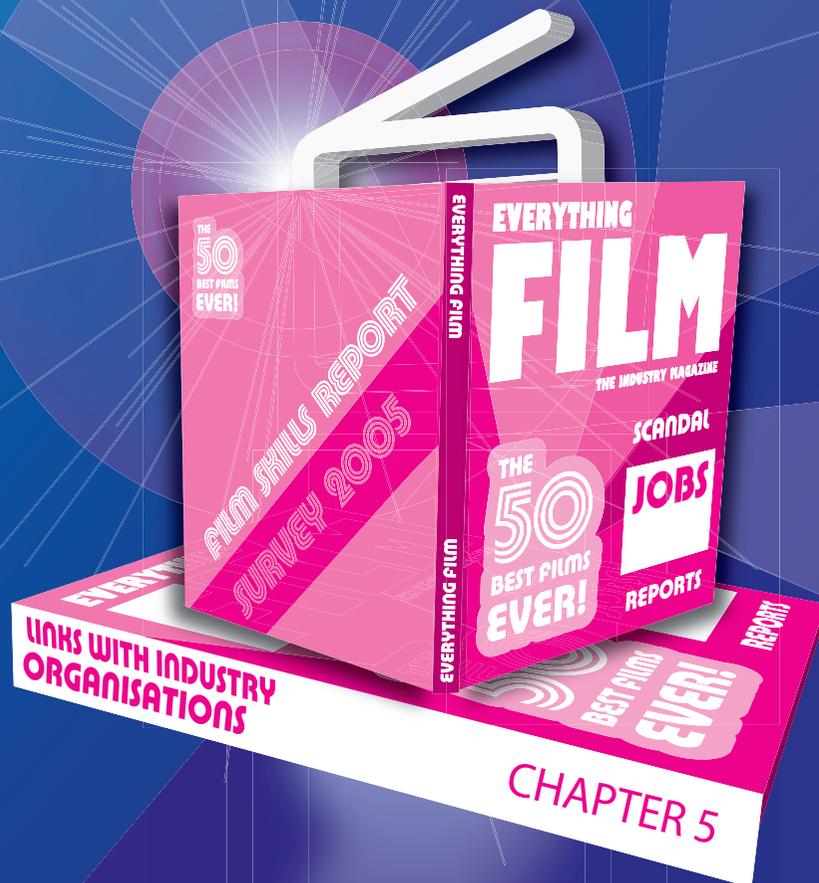
Table 4.5.2 suggests that those working in editing and post production were the most likely to be earning substantial incomes from feature film. In particular; they were the most likely to have earned £50,000 or more in the past year from feature film work.

Construction workers were the least likely group to have earned less than £10,000 from feature film work in the past year. Their recent annual feature film income tended to be concentrated in the £20,000 - £49,999 bracket.

Table 4.5.2 Gross income from feature film work in the past year (by occupational group)

	Production / script development	Assistant directors	Art / set decorating / props	Camera	Sound / electrical	Costume	Make-up / Hair-dressing	Editing / Post production / VFX	Construction	Location	Others
	%	%	%	%	%	%	%	%	%	%	%
Less than £10,000	17	23	17	28	19	23	44	14	7	28	16
£10,000 - £19,999	14	16	21	16	22	17	14	8	11	15	13
£20,000 - £29,999	13	9	16	13	14	17	17	3	17	13	15
£30,000 - £39,999	13	9	10	11	12	14	8	19	28	13	12
£40,000 - £49,999	6	12	13	5	9	3	3	11	20	15	9
£50,000 - £74,999	10	14	10	10	10	9	-	31	8	8	13
£75,000 or more	8	5	4	7	5	3	8	11	3	5	13
No income from film work in past year	19	12	9	11	9	14	6	3	6	5	9
Base	111	43	112	94	58	35	36	36	71	40	151





5.1 Membership of trade unions, guilds and professional associations

Respondents were asked whether they were members of various listed unions, guilds and professional associations. Over half (57%) were members of some such organisation. By far the most common membership was of BECTU (33%), followed by BAFTA (10%), the Guild of British Camera Technicians (5%), Equity (4%) and the Production Guild of Great Britain (3%).

Table 5.1.1 Membership of industry organisations

	All survey respondents %
Association of Motion Picture Sound (AMPS)	2
Association of Professional Recording Services (APRS)	*
British Academy of Film and Television Arts (BAFTA)	10
Broadcasting Entertainment Cinematograph and Theatre Union (BECTU)	33
BKSTS - The Moving Image Society	1
British Society of Cinematographers (BSC)	2
Casting Directors Guild	1
Cine Guilds of Great Britain	1
Directors Guild of America (DGA)	*
Directors Guild of Great Britain	*
Equity	4
Guild of British Animation	-
Guild of British Camera Technicians (GBCT)	5
Guild of British Film Editors	1
Guild of Location Managers	1
Guild of Stunt & Action Co-ordinators	*
Guild of Television Cameramen	*
Guild of Vision Mixers	-
International Alliance of Theatrical Stage Employees (IATSE)	1
International Visual Communication Association (IVCA)	-
Musicians Union	1
New Producers Alliance	1
Pact - Producers Alliance for Cinema & Television	2
Production Guild of Great Britain	3
Production Managers Association (PMA)	*
Screen Actors Guild (SAG)	1
Screen Producers Ireland	-
Society of Authors	*
TAC (Welsh Independent Producers)	-
Who's Where	-
Women in Film & Television	1
Writers' Guild of Great Britain	*
Other union, guild or association	9
Not a member of any union, guild or association	43
Base	903

Membership of a union, guild or professional association varied by occupational group. Those working in the camera department, and in stunts or special effects were the most likely to belong to a union of some kind, with more than eight in ten reporting membership of organisations such as BECTU, GBCT, Equity, British Society of Cinematographers and BAFTA. Construction workers, those in editing and post production, sound and electrical departments were the groups next most likely to sign up to union membership, with organisations such as BECTU, AMPS and BAFTA. Fewer than half of those working as assistant directors, or in production, art, set decorating, props, costume or location departments were union or guild members.

Table 5.1.2 Membership of industry organisations (by occupational group)

	Member of union, guild or professional association %	Base (n)
Production	50	124
Assistant directors	38	47
Art / set decorating / props	41	132
Camera	80	108
Sound / electrical	67	63
Costume	45	40
Make-up / hairdressing	55	42
Editing / post production / visual effects	63	38
Special effects / stunts	80	51
Construction	67	81
Location	42	43
Other department	56	123

nb. row percentages

Taking the sample as a whole, men were slightly more likely than women to be members of a union, guild or professional association (60% compared with 51%). However, further analysis reveals that this difference between men and women is an artefact of the different occupational group profiles of the two groups, rather than a gender difference per se⁸.

Table 5.1.3 Membership of industry organisations (by gender)

	Men %	Women %
Member of union, guild or professional association	60	51
Base	599	295

Union or guild membership increased considerably with age, from only 27% of 16-25 year olds to 73% of those aged 46 or older. These differences were still significant, even after controlling for gender and occupational group⁹.

Table 5.1.4 Membership of industry organisations (by age)

	16-25 %	26-35 %	36-45 %	46-55 %	56 or older %
Member of union, guild or professional association	27	38	66	72	74
Base	44	290	276	182	92

There was no difference by ethnic background in the proportion that were union or guild members.

5.2 Listing membership of industry directories

Respondents were also asked whether their details were listed in any of the industry directories listed in the questionnaire. About eight in ten (79%) were listed in some sort of directory, most commonly The Knowledge (55%) or Kays (47%). 17% ticked the 'other printed or internet directories' category in the questionnaire, and the most commonly mentioned directories here were IMDB (which currently lists very few contact details) and Mandy.com.

Table 5.2.1 Whether details listed in industry directories

	All survey respondents %
Kays	47
The Knowledge	55
Film Bang	10
Regional or National Screen Commission/Agency Production directories	7
Guild directories	13
Other printed or internet directories	17
Not listed in any directory	21
Base	903

Some occupational groups were more likely than others to have their details listed in a directory. Almost all those in the camera department (98%) were listed in some kind of directory, and this was the group best catered for by The Knowledge directory, which had details for 88% of this group (compared with between 50 and 60% of most other groups).

Only 41% of construction workers, on the other hand, were listed in a directory.

⁸ Logistic regression analysis was conducted in order to establish whether the apparent differences between men and women in union membership were an artefact of the different occupational group profiles of men and women. The analysis confirmed this hypothesis - using a binary variable (union member vs. other), the gender difference was not found to be statistically significant after controlling for occupational group. However, the rise in union membership with age was found to be statistically significant, after controlling for both occupational group and gender.

Table 5.2.2 Whether details listed in industry directories (by occupational group)

	Production / script development	Assistant directors	Art / set decorating / props	Camera	Sound / electrical	Costume	Make-up / Hair-dressing	Editing / Post production / VFX	Construction	Location	Others
	%	%	%	%	%	%	%	%	%	%	%
Kays	36	43	72	64	53	65	58	39	28	38	33
The Knowledge	59	68	55	88	54	50	58	61	14	58	49
Film Bang	12	19	12	10	9	8	10	11	3	18	7
RSA / nat. screen commission directory	4	4	5	8	12	5	5	8	4	23	5
Guild directories	15	4	7	45	12	8	-	5	3	8	13
Other printed / internet directories	17	13	16	19	18	5	5	16	10	13	27
Not listed in any directory	22	13	12	2	21	18	20	13	59	25	26
Base	113	47	128	105	57	40	40	38	79	40	166

Men were no more or less likely than women to be listed in an industry directory, and there was no difference between white and ethnic minority workers in this regard. However, the older respondents were more likely than their younger counterparts to be listed in a directory. While the vast majority (84%) of those aged 50 or older were listed in one of the industry directories, this was true for only 62% of those aged under 25. This increase in directory listing with age was particularly marked for Kays and The Knowledge. The exception to this pattern was for the directory Film Bang, which was more commonly used by the younger respondents.

Table 5.2.3 Whether details listed in industry directories (by age)

	16-24 %	25-34 %	35-49 %	50 or older %
Kays	17	33	50	64
The Knowledge	33	44	58	67
Film Bang	13	10	11	4
RSA / nat. screen commission directory	4	4	7	10
Guild directories	4	6	15	21
Other printed / internet directories	8	20	16	17
Not listed in any directory	38	28	19	16
Base	24	249	386	186

5.3 Readership of journals and trade press

Respondents were asked whether they ever read any of the journals or trade press listed in the questionnaire. The majority (79%) read at least one of the listed journals, most commonly Screen International which was read by 44% of the sample, the Media Guardian (read by 22%), and Broadcast (read by 17%).

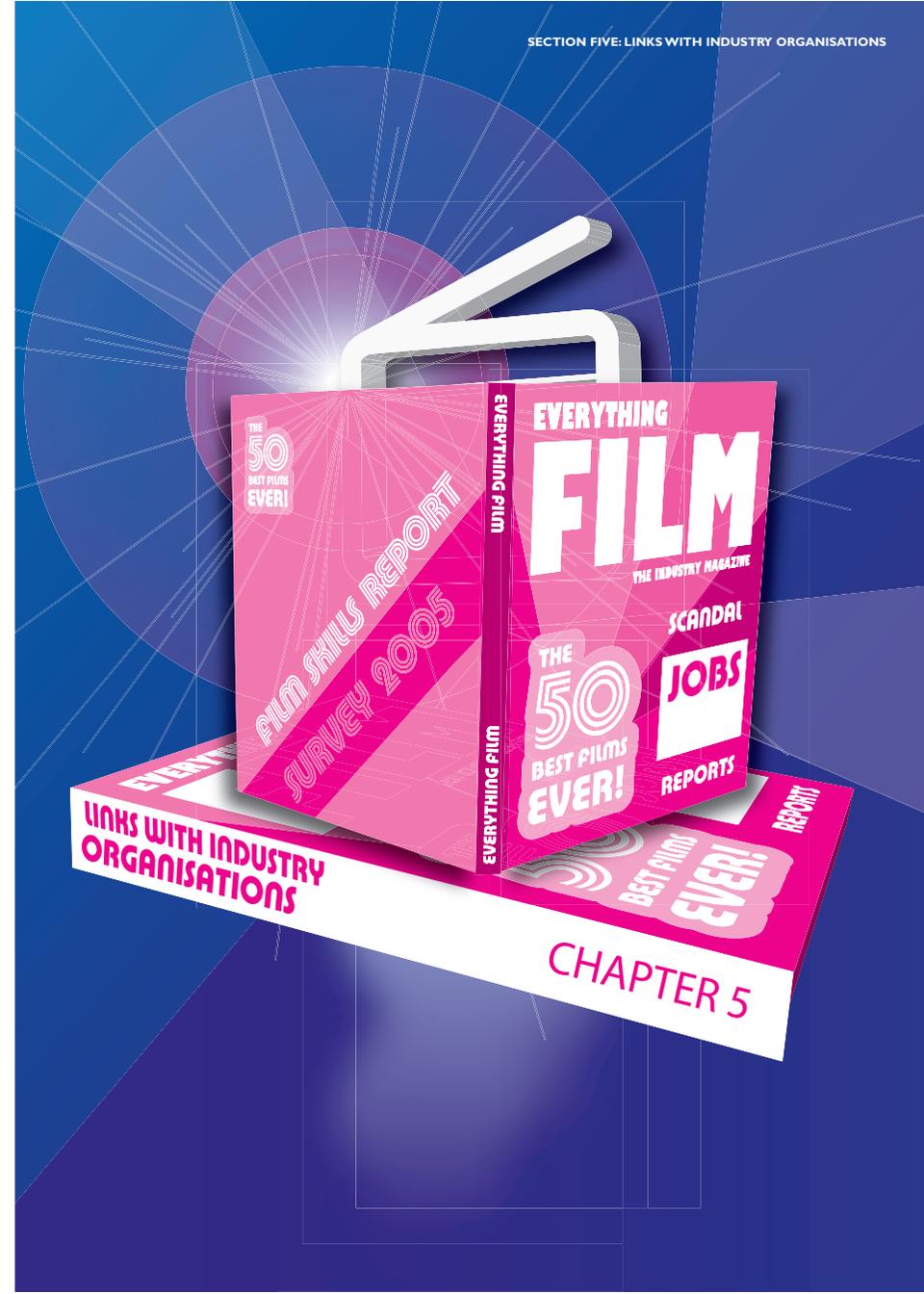
Table 5.3.1 Readership of journals and trade press

	All survey respondents %
Broadcast	17
Screen Digest	2
Screen Finance	3
Screen International	44
The Stage	8
The Media Guardian	22
PCR - Production and Casting Report	7
Film Log	7
Guild magazines	13
Newsletters from national or regional Screen agencies / commissions	10
Other journals / trade press	19
None of these journals or trade press	21
Base	903

As might be expected, occupational groups varied a little in their journal reading. For instance, those working in production and post production were the most likely to read Screen International, and to a lesser extent, the Media Guardian. Guild magazines were most commonly read by those working in the camera department. Location managers were much more likely than other groups to read the regional or national screen agency / commission newsletters.

Table 5.3.2 Readership of journals and trade press (by occupational group)

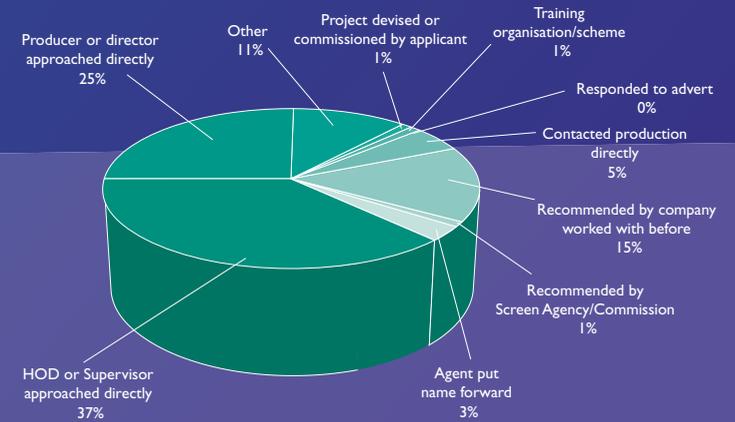
	Production / script development	Assistant directors	Art / set decorating / props	Camera	Sound / electrical	Costume	Make-up / Hair-dressing	Editing / Post-production / VFX	Construction	Location	Others
	%	%	%	%	%	%	%	%	%	%	%
Broadcast	27	17	12	24	21	18	12	18	4	7	17
Screen Digest	2	-	3	2	3	-	-	5	2	2	2
Screen Finance	10	-	2	2	2	-	-	3	1	-	3
Screen International	67	47	41	34	33	38	43	66	25	44	45
The Stage	2	4	4	5	10	18	19	-	15	5	14
Media Guardian	39	26	27	19	17	23	7	39	7	21	17
PCR	9	11	5	3	6	10	12	16	1	5	11
Film Log	3	9	14	5	3	3	24	16	-	2	6
Guild magazines	14	6	4	45	11	5	5	13	1	12	10
Newsletters from screen agencies etc	15	2	9	13	10	5	5	5	2	35	6
Other journals / trade press	10	17	13	27	24	10	21	16	30	12	22
None of these journals / trade press	18	17	26	15	24	28	14	8	27	21	22
Base	124	47	132	108	63	40	42	38	81	43	174



6.1 Recruitment methods

Respondents were asked how they had been recruited for one of their recent feature film productions. The vast majority (81%) had been recruited by word of mouth. More than half had either been approached directly by the producer or director (25%) or by their Head of Department or Supervisor (36%). A further 15% had been suggested to the production by an individual or company who had worked with them before and 4% had been recommended by an agent (3%) or national or regional screen agency (1%). None of those surveyed had responded to a job advertisement, the standard recruitment method in many other industries, and in some other parts of the audio visual industries (28% of respondents to the 2003 Skillset Workforce Survey heard about their first job in the industry via an advertisement).

Figure 6.1.1 How were you recruited for this production?



There were few differences in recruitment method by occupational group, with the majority being approached directly by a producer, director, HOD or supervisor; or having been suggested to the production by a previous colleague or employer.

A sizeable minority (18%) of those working in editing and post production had been suggested by their agent, a less common recruitment route for others. And those in production were the only group to have initiated the feature film project themselves.

Table 6.1.2 How were you recruited for this production? (by occupational group)

	Production / script development	Assistant directors	Art / set decorating / props	Camera	Sound / electrical	Costume	Make-up / Hair-dressing	Editing / Post production / VFX	Construction	Location	Others
	%	%	%	%	%	%	%	%	%	%	%
Approached by producer / director	40	30	14	23	29	20	10	34	6	26	31
Approached by HOD / supervisor	16	47	53	36	44	40	39	32	48	53	27
Name suggested by agent	3	–	3	4	5	5	7	18	1	–	2
Name suggested by a screen agency	–	–	–	2	–	–	–	–	–	2	1
Name suggested by previous colleague / employer	14	11	11	23	10	20	15	11	19	9	17
I contacted HOD or production co.	6	4	4	3	2	3	7	–	8	–	8
Via training org / scheme	2	–	2	3	3	–	–	3	1	–	1
My own project	9	–	–	–	–	–	–	–	–	–	–
Other way	8	9	14	8	8	13	22	3	16	9	14
Base	117	47	131	106	63	40	41	38	79	43	168

There were no differences between men and women in the way they had been recruited to the production. However, as shown in **Table 6.1.3**, there was a slight difference by age, in that the youngest age groups were less likely than their older counterparts to have been approached directly by the producer or director, and were more likely to have been approached by their HOD or supervisor. This will be largely due to the difference in seniority of position between the age groups.

For similar reasons, the youngest age groups were also the only ones to have been recruited via a training organisation or scheme.

There was no difference in recruitment methods experienced by ethnic group.

Nor was there a difference by the stage of production in which individuals had been involved (development, pre-production etc).

Table 6.1.3 How were you recruited for this production? (by age)

	16-25 %	26-35 %	36-45 %	46-55 %	56 or older %
Approached by producer / director	7	16	31	29	36
Approached by HOD / supervisor	41	42	36	34	30
Name suggested by agent	2	2	3	4	6
Name was suggested by a screen agency	–	*	1	1	–
Name suggested by previous colleague or employer	16	16	14	16	13
I contacted HOD or production company	9	5	5	3	3
Via a training organisation / scheme	9	3	–	–	–
My own project	2	*	1	2	–
Other way	14	15	9	10	12
Base	44	285	270	177	90

6.2 Type of contract

The vast majority of the sample (89%) were employed directly by the production company. The majority of each occupational group were employed in this way, although sizeable minorities in the electrical and construction departments were employed directly by lighting and construction companies respectively.

Table 6.2.1 Which type of company or organisation was employing you?

	All survey respondents %
Production company	89
Post production company	1
Lighting company	1
Sound company	–
Camera company	*
Transport company	1
Construction company	3
Catering company	*
Other type of company or organisation	4
Base	874

Table 6.2.2 Which type of company or organisation was employing you? (by occupational group)

	Production / script development	Assistant directors	Art / set decorating / props	Camera	Sound / electrical	Costume	Make-up / Hair-dressing	Editing / Post production / VFX	Construction	Location	Others
	%	%	%	%	%	%	%	%	%	%	%
Production company	97	100	97	94	74	93	90	95	67	98	81
Other company type (e.g. lighting, post production, construction)	3	—	3	6	26	8	10	5	33	2	19
Base	118	47	130	106	62	40	39	37	79	43	166

Two-thirds of the survey sample had been employed on a fixed-term contract for the feature film production, i.e. for a fixed number of hours, days or weeks. A further 14% had been employed as dailies, and 11% had been permanent employees. 11% described their working relationship with the production in some other way, most commonly as open-ended freelance contracts, negotiated from week to week, with no specific fixed terms.

Workers in the production department were the most likely of any occupational group to be permanent employees rather than freelance. And those in the make-up and hairdressing departments were the most likely to be on daily contracts, followed by those in the camera department.

Figure 6.2.1 Which of the following best describes the sort of contract you had when you were working on that production?

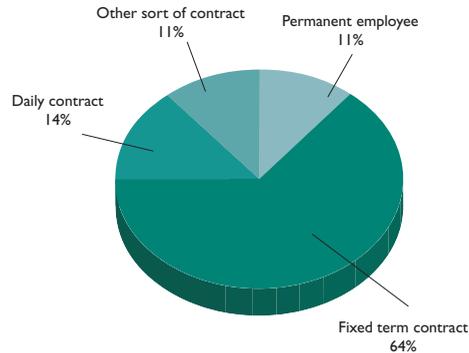


Table 6.2.3 Type of contract (by occupational group)

	Production / script development	Assistant directors	Art / set decorating / props	Camera	Sound / electrical	Costume	Make-up / Hair-dressing	Editing / Post production / VFX	Construction	Location	Others
	%	%	%	%	%	%	%	%	%	%	%
Permanent employee	22	4	8	4	13	3	2	6	9	5	18
Fixed term contract	63	82	71	54	68	81	51	71	64	79	48
Daily contract	3	11	6	31	13	8	46	3	15	10	17
Other sort of contract	13	2	15	11	6	8	—	20	12	5	16
Base	112	45	125	102	62	37	41	35	78	39	152

As Table 6.2.4 shows, those working in the development and post production phases of feature film projects were more likely than others to be permanent employees; and the production phase was the one in which daily workers ("dailies") were most commonly employed.

Type of contract did not vary significantly by gender, age group or disability.

Table 6.2.4 Type of contract (by stage of production)

	Development %	Pre-production %	Production %	Post production %
Permanent employee	27	13	11	22
Fixed term contract	51	63	65	58
Daily contract	6	5	15	2
Other sort of contract	16	13	10	18
Base	102	454	711	154

The more films an individual had been involved in over the past two years, the more likely he or she was to be a permanent employee of a company. 17% of those who had worked on 6 films or more were permanent employees, compared with 8% of those who had worked on 1-3 films in the past two years.

Table 6.2.5 Type of contract (by number of feature films in past two years)

	1-3 films %	4-5 films %	6 films or more %
Permanent employee	6	11	17
Fixed term contract	68	64	52
Daily contract	12	13	17
Other sort of contract	12	12	14
Base	382	233	149

80% of the survey sample had a written contract. This varied by occupational group. Those in the make-up, hairdressing and camera departments were the least likely to have a written contract. This is probably related to the fact that they were the most likely to be employed on a daily basis.

Table 6.2.6 Did you have a written contract?

	All survey respondents %
Written contract	80
Base	876

Table 6.2.7 Did you have a written contract? (by occupational group)

	Production / script development	Assistant directors	Art / set decorating / props	Camera	Sound / electrical	Costume	Make-up / Hair-dressing	Editing / Post production / VFX	Construction	Location	Others
	%	%	%	%	%	%	%	%	%	%	%
Written contract	89	87	91	63	74	78	54	95	81	81	79
Base	120	47	129	104	62	40	41	37	78	42	168

Respondents who had a written contract were asked if this had entitled them to any holiday credits or leave, or any sick leave. About two-thirds of those with a written contract (54% of the sample as a whole) said that they had been entitled to holiday credits or leave.

There was much more uncertainty about entitlement to sick leave. 17% of those with a written contract said they had rights to sick leave (14% of the sample as a whole), but a further four in ten of those with a contract were unsure about their sick leave rights.

Table 6.2.8 In this contract, were you entitled to any holiday credits or leave? Were you entitled to any sick leave?

	All with a written contract %
Entitled to holiday credits or leave?	
Yes	69
No	19
Don't know	12
Entitled to any sick leave?	
Yes	17
No	41
Don't know	41
Base	701

The vast majority of the sample (78%) were paid weekly on their recent feature film production, with 5% paid monthly, 4% daily, 1% fortnightly and 6% in instalments. This varied by type of contract. Although the majority of permanent employees were still paid weekly, a sizeable minority (25%) were paid monthly. Of those on a daily contract, half were still paid weekly, but 26% were paid on a daily basis.

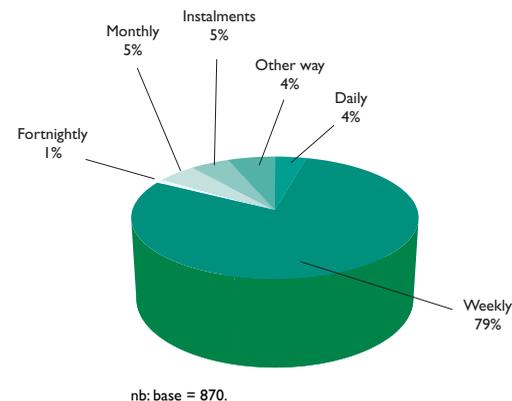
Figure 6.2.2 How were your wages or fees paid?

Table 6.2.9 How were your wages or fees paid? (by contract type)

	Permanent employee %	Fixed-term contract %	Daily contract %	Other sort of contract %
Daily	–	1	26	1
Weekly	65	91	51	62
Fortnightly	1	1	–	–
Monthly	25	2	3	4
Instalments	2	3	3	19
Paid in some other way	7	2	17	14
Base	89	528	109	95

7% had agreed to defer at least some of their fees for that production. This proportion did not vary significantly by occupational group. However, there was a slight difference by contract type, with those on a daily contract being the least likely to have agreed to defer fees.

Table 6.2.10 Did you agree to defer any of your fees for that production?

	All survey respondents %
Yes	7
No	93
Base	870

Table 6.2.11 Did you agree to defer any of your fees for that production? (by contract type)

	Permanent employee %	Fixed-term contract %	Daily contract %	Other sort of contract %
Yes	9	7	2	9
No	91	93	98	91
Base	89	528	120	95





7 QUALIFICATIONS, TRAINING & SKILLS

7.1 Qualifications held

Respondents were asked what qualifications, if any, they held at the time of the survey. They were also asked to indicate in the questionnaire whether the subject of their qualifications was relevant to their work in the film industry. In Table 7.1.1, all qualifications held by each individual are shown (hence the columns add up to more than 100%).

The vast majority of the sample (87%) held some kind of qualification, with two-thirds having obtained CSE, GCSE or O level qualifications. About half the sample (46%) held A levels or S levels; and more than four in ten respondents (43%) held an undergraduate qualification (a quarter of the sample having obtained a degree or diploma in an subject that they deemed relevant to their work in the film industry). 13% of respondents held a postgraduate qualification, 10% in an industry-relevant subject. One in ten respondents held NVQ or SVQ qualifications, 3% held GNVQs and 21% had obtained some other type of qualification (mostly in industry-relevant subjects).

Table 7.1.1 Do you hold any of the following types of qualifications?

	All survey respondents %
Postgraduate qualification	13
- in subject relevant to film industry	10
- in other subject	4
Undergraduate qualification	43
- in subject relevant to film industry	26
- in other subject	22
A level or S level	46
- in subject relevant to film industry	20
- in other subject	35
CSE, GCSE or O level	67
- in subject relevant to film industry	28
- in other subject	50
GNVQ	3
- in subject relevant to film industry	2
- in other subject	1
NVQ or SVQ	10
- in subject relevant to film industry	8
- in other subject	2
Other qualification	21
- in subject relevant to film industry	16
- in other subject	7
No qualifications	13
Base	903

nb: the categories in this table are not mutually exclusive; therefore the percentages add up to more than 100%.

7.1.1 Highest academic qualification held

In **Table 7.1.2**, the responses are prioritised, to indicate the highest academic qualification obtained by each respondent. (Within each type of qualification, industry-relevant qualifications have been prioritised).

Table 7.1.2 shows that almost half of those surveyed (46%) held a postgraduate qualification or an undergraduate degree or diploma. Therefore, at least 46% of the respondents have graduate level qualifications. The proportion may be slightly higher, as it is possible that some of those holding NVQ or SVQs had obtained such qualifications at NVQ level 3 or higher, i.e. graduate level, but this level of detail was not collected.

This is considerably higher than the proportion of graduates in the UK workforce as a whole (19% of the economically active population aged 16 or older, according to the LFS 2003).

Comparison with the 2003 Skillset Workforce Survey suggests that the feature film workforce are less likely than the audio visual workforce as a whole to have graduate level qualifications - 66% of the 2003 Workforce Survey respondents had such qualifications. (This is likely to be due, at least in part, to the older age profile of the film survey respondents: as is shown later in this section, the proportion of respondents who were graduates decreased significantly with age).

For 13% of the respondents, their highest qualification was a postgraduate qualification, and for most of these (10% of the full sample) these qualifications were in a subject relevant to the respondent's work in the film industry. For a further 33%, their highest qualification was an undergraduate degree or diploma (21% in a subject relevant to their film work).

A fifth (21%) had no academic qualifications - this group was divided into those with some other kind of qualification (8%) and those who reported no qualifications at all (13%).

Table 7.1.2 Highest academic qualification held

	All survey respondents %
Postgraduate qualification, relevant to film industry	10
Other postgraduate qualification	3
Undergraduate degree or diploma, relevant to film industry	21
Other undergraduate degree or diploma	12
A level or S level, relevant to film industry	6
Other A level or S level	8
CSE, GCSE or O level, relevant to film industry	9
Other CSE, GCSE or O level	9
No academic qualifications	21
- other non-academic qualifications	8
- no qualifications at all	13
Base	903

7.1.2 Qualification level by occupational group

Qualification level varied considerably by occupational group. While about six in ten of those working in the production, art, post production, costume and location departments and approaching half of those in the camera department were graduates, this was much less common among other occupational groups.

Table 7.1.3 Highest academic qualification obtained (by occupational group)

	Production / script development	Assistant directors	Art / set decorating / props	Camera	Sound / electrical	Costume	Make-up / Hair-dressing	Editing / Post production / VFX	Special effects / Stunts	Construction	Location	Others
	%	%	%	%	%	%	%	%	%	%	%	%
Graduate level	65	43	57	43	27	60	26	66	33	10	60	47
- Postgraduate	18	-	22	8	6	20	5	21	6	-	9	19
- Undergraduate	48	43	35	34	21	40	21	45	27	10	51	28
A level or S level	19	21	14	11	13	18	26	16	8	7	26	13
CSE, GCSE, O level	10	17	15	23	32	8	29	11	22	31	7	15
No academic qualifications	6	19	14	23	29	15	19	8	37	52	7	24
- other non-academic qualifications	1	9	2	12	21	3	5	-	18	23	-	7
- no qualifications at all	55	11	13	11	8	13	14	8	20	28	7	18
Base	124	47	132	108	63	40	42	38	51	81	43	123

7.1.3 Qualification level by other workforce characteristics

There was a marked difference in the level of academic qualifications held by year of entry into the film industry. While 15% of those entering the film industry pre-1970 were graduates, this proportion increased to 37% of those entering the industry in the 1980s and 66% of those entering the industry in 2000 or later.

It seems likely that this year of entry difference at least partly explains the fact that those on the lowest feature film and audio visual incomes (under £15,000) were the most likely to hold a graduate level qualification, as shown in **Tables 7.1.5 and 7.1.6**.

As shown in **Table 7.1.7**, respondents who had been unemployed at some point in the past year were slightly less likely to hold graduate level qualifications than those who had been fully employed all year, and slightly more likely to hold no academic qualifications.

⁹ In Table 7.1.2, the ranking is limited to academic qualifications because, with the level of detail collected in this survey, it is not possible to rank the other qualification types (GNVQ, NVQ, other qualification).

Table 7.1.4 Highest academic qualification obtained (by year of entry into film industry)

	1969 or earlier %	1970-1979 %	1980-1989 %	1990-1999 %	2000-2003 %
Graduate level	15	25	37	57	66
- Postgraduate	4	9	9	16	21
- Undergraduate	11	16	28	42	46
A level or S level	8	20	19	14	9
CSE, GCSE, O level	26	23	19	16	14
No academic qualifications	50	32	24	13	10
- other non-academic qualifications	14	13	9	6	5
- no qualifications at all	36	19	15	7	6
Base	72	109	227	354	125

Table 7.1.5 Highest academic qualification obtained (by gross income from feature film work in the past year)

	Less than £15,000 %	£15,000 - £29,999 %	£30,000 - £49,999 %	£50,000 or more %
Graduate level	61	38	42	44
- Postgraduate	15	14	11	14
- Undergraduate	46	24	31	30
A level or S level	16	19	13	13
CSE, GCSE, O level	12	19	21	21
No academic qualifications	11	24	24	22
- other non-academic qualifications	4	11	9	7
- no qualifications at all	7	13	15	15
Base	215	175	182	143

Table 7.1.6 Highest academic qualification obtained (by gross income from all audio visual industry work in the past year)

	Less than £15,000 %	£15,000 - £29,999 %	£30,000 - £49,999 %	£50,000 or more %
Graduate level	61	50	42	46
- Postgraduate	14	12	15	13
- Undergraduate	47	38	27	34
A level or S level	16	13	16	14
CSE, GCSE, O level	8	18	20	20
No academic qualifications	15	18	22	30
- other non-academic qualifications	6	7	11	6
- no qualifications at all	8	11	11	14
Base	108	212	246	188

Table 7.1.7 Highest academic qualification obtained (by experience of unemployment in the past year)

	No time unemployed in the past year %	Unemployed at some point in the past year %	Unemployed for up to 10 weeks %	Unemployed for 11 - 29 weeks %	Unemployed for 30 weeks or more %
Graduate level	53	43	41	48	34
- Postgraduate	16	12	12	13	7
- Undergraduate	37	32	30	35	27
A level or S level	12	16	15	16	18
CSE, GCSE, O level	19	18	21	15	18
No academic qualifications	16	23	23	21	30
- other non-academic qualifications	8	8	8	7	5
- no qualifications at all	8	15	14	14	25
Base	251			264	44

7.1.4 Qualification level by demographic characteristics

There were marked differences between men and women in terms of their highest academic qualification obtained. Women were considerably more likely than men to be qualified to graduate level (60% compared with 39%); and while 17% of men had no qualifications at all, this was true for only 5% of women. These differences were still statistically significant after taking account of the different age and occupational group profiles of men and women¹⁰.

There is some indication from the table below that ethnic minority film industry workers are slightly more likely than those describing themselves as white to hold postgraduate qualifications. However, with such a small sample of ethnic minority respondents, this apparent difference is not statistically significant.

Table 7.1.8 Highest academic qualification obtained (by gender)

	Men %	Women %
Graduate level	39	60
- Postgraduate	11	17
- Undergraduate	28	43
A level or S level	12	21
CSE, GCSE, O level	21	13
No academic qualifications	28	6
- other non-academic qualifications	11	1
- no qualifications at all	17	5
Base	599	295

Table 7.1.9 Highest academic qualification obtained (by ethnic group)

	White %	Ethnic Minority %
Graduate level	45	61
- Postgraduate	12	23
- Undergraduate	33	39
A level or S level	15	14
CSE, GCSE, O level	19	11
No academic qualifications	21	14
- other non-academic qualifications	8	3
- no qualifications at all	13	11
Base	839	44

7.2 Film industry training

Very few of those surveyed had experienced any kind of formal, organised film industry training in the past year: 13% had attended a taught course, designed to help them develop skills for use in the film industry; 3% had been on a training attachment or work placement within the industry; and 8% had received some other supervised on-the-job training.

More common was self-tuition, with a third of the sample (33%) having taught themselves some industry-relevant skills in the past year.

Table 7.2.1 Film industry training or learning in the past 12 months

	All film survey respondents %
Attended training course	13
Training attachment or work placement	3
Received on-the-job training	8
Taught yourself industry-relevant skills, without formal tuition	33
No such training or learning	57
Base	889

nb. multiple responses mean that percentages add up to more than 100% in this table.

If we combine these four types of film 'training', 43% of respondents had done some kind of industry learning, including teaching themselves skills. But only 20% had attended a taught course, been on a training attachment or received on-the-job training. The rest had taught themselves skills, without any formal tuition.

Comparison with the 2003 AV Workforce Survey suggests that the film workforce are receiving less training than the audio visual workforce as a whole, although perhaps a similar level to their freelance counterparts. As shown in Table 7.2.2, 55% of the audio visual workforce survey respondents had received at least part of a day's training. Given the predominantly freelance nature of the film workforce, it is perhaps more useful to compare the film survey respondents with the freelancers from the audio visual workforce survey, 44% of whom had received some kind of training in the previous year.

¹⁰ Logistic regression analysis was conducted in order to establish whether the apparent differences between men and women in qualification level were an artefact of the different age and occupational group profile of men and women. But using two binary variables (graduate vs. non-graduate; qualifications vs. no qualifications), there is a significant gender difference, even after controlling for age and occupational group.

It is difficult to make a precise comparison with the 2003 Skillset AV Workforce Survey however, as the training questions were asked in a different way. While the film survey addressed each of the four forms of learning in turn, the 2003 AV survey respondents were asked how many days they had spent receiving training during the previous year, including structured self-tuition. They were then asked about method of delivery of this training (using slightly different delivery categories to those used in the film survey).

The film survey approach seems likely to have encouraged more reporting of self-tuition, and this indeed appears to be the case: with only about 10% of the AV freelancers reporting self-tuition (22% of those reporting training of any kind), compared with 33% of the film survey respondents. The AV freelancers appear to have attended more formal training courses than their film industry counterparts: about 23% had done so (53% of those reporting training of any kind), compared with 13% of the film survey respondents.

Table 7.2.2 2003 Skillset AV Workforce Survey: training received in 2002

	All %	Employees %	Freelancers %
At least part of a day's training received, including structured self-tuition	55	60	44
Of which:			
Delivered on formal course	62	65	53
Delivered on-the-job	32	32	28
Delivered through structured self-tuition	14	12	22
Delivered by other method	3	4	3
Base	1091	818	273

nb. multiple responses mean that percentages add up to more than 100% in this table.

The rest of this chapter discusses the film survey respondents' experience of various types of training, their reported training needs and views about levels of specialist skills in their industry.

7.2.1 Attendance at taught training courses

13% of the film survey respondents had attended a taught course in the past year, designed to help them develop skills for use in the film industry. This varied somewhat by occupational group. Those working in the make-up and hairdressing department were more likely than their counterparts in other departments to have attended such a training course in the past year. There was no significant difference by contract type.

As might be expected, younger respondents were considerably more likely than their older counterparts to have attended a recent training course. While 30% of 16-24 year olds had attended a course, this dropped to 18% of those aged 25 - 34, 12% of those aged 35 - 49, and 6% of those aged 50 or older.

Women were slightly more likely than men to have attended a training course.

There was no statistically significant difference in this regard between white and ethnic minority workers.

Table 7.2.3 Did you attend any training courses in the past 12 months?

	All film survey respondents %
Yes, one course	9
Yes, two or more courses	4
No	87
Base	889

Table 7.2.4 Did you attend any training courses in the past 12 months? (by occupational group)

	Production / script development	Assistant directors	Art / set decorating / props	Camera	Sound / electrical	Costume	Make-up / Hair-dressing	Editing / Post production / VFX	Construction	Location	Others
	%	%	%	%	%	%	%	%	%	%	%
Yes	17	13	9	8	17	—	32	11	11	12	10
No	81	87	91	92	73	100	68	89	89	88	90
Base	123	47	128	106	63	39	41	37	80	43	172

Table 7.2.5 Did you attend any training courses in the past 12 months? (by age)

	16-24 %	25-34 %	35-49 %	50 or older %
Yes	30	18	12	6
No	70	82	88	94
Base	27	267	394	185

Table 7.2.6 Did you attend any training courses in the past 12 months? (by gender)

	Men %	Women %
Yes	11	18
No	89	82
Base	595	288

Table 7.2.7 Did you attend any training courses in the past 12 months? (by ethnic group)

	White %	Ethnic minority %
Yes	12	26
No	88	74
Base	829	43

Of the respondents who had attended a taught course, 51% had attended courses involving a day of tuition, 20% had attended 2-day courses and 17% had attended substantial courses that involved 10 or more days of tuition.

Table 7.2.8 Number of days teaching, instruction, tuition or supervised study

	Had attended training courses in past year %
Attended course with 1 days' tuition	51
Attended course with 2 days' tuition	20
Attended course with 3 days' tuition	6
Attended course with 4 days' tuition	9
Attended course with 5 days' tuition	8
Attended course with 6 - 9 days' tuition	4
Attended course with 10 - 20 days' tuition	12
Attended course with more than 20 days' tuition	5
Attended course, unknown length	5
Base	118

nb the categories in this table are not mutually exclusive; therefore the percentages may add up to more than 100%.

Of those who had attended training courses in the past year, about a third had attended courses provided by their employers, one in six had attended courses run by a trade association, guild or membership organisation, one in ten had attended university or college courses, and a third had attended courses run by some other kind of specialist organisation.

Table 7.2.9 Training providers

	Had attended training courses in past year %
Respondent attended course provided by...	
...Your employer	31
... FE / HE college or university	10
... National or regional screen agency/commission	8
... FT2	6
... National Film & Television School	3
... Trade association, professional guild or membership organisation	16
... Other training organisation specialising in film / TV	36
... Not specified	5
Base	118

nb the categories in this table are not mutually exclusive; therefore the percentages may add up to more than 100%.

Almost half of those who had attended training courses (45%) had paid the fees themselves; and 30% had attended courses that had been paid for by their employer. About one in six of the course attendees said that there had been no fees to pay.

Comparisons with the 2003 audio visual workforce survey suggest that the film industry workers are more likely to have funded their own attendance at formal training courses. Again, there are some problems with making a precise comparison because the questions were asked in different formats. However, of those 2003 AV survey respondents who had received some kind of training (which included formal courses), only 7% reported paying the fees themselves (this rose to 20% of AV freelancers).

Table 7.2.10 Course fees

	Had attended training courses in past year %
Respondent attended course provided by...	
...You, or your family	45
...Your employer	30
... Grant from industry body or trust	6
... National or regional screen agency/commission	3
... National Film & Television School	-
... Other person or organisation	9
... Not specified	2
... There were no fees to pay	16
Base	118

nb the categories in this table are not mutually exclusive; therefore the percentages may add up to more than 100%.

Film survey respondents who had attended a taught course were asked to describe the subject area covered by the course(s). By far the most common subject area was health and safety, mentioned by a third (33%) of the course attendees. 14% had attended courses in first aid, and a similar proportion had attended courses in business or finance skills.

Table 7.2.11 Subject area covered by taught course

	Had attended training courses in past year %
Health and Safety - including safety in specific area / skill, e.g. chainsaws, pyrotechnics, props	33
First Aid	14
Finance / business skills - inc. production finance / funding, marketing, team management etc	14
Development / script - inc. development skills, script development / writing / editing	9
Construction - inc. use of mobile platforms, fork-lift etc	9
Art / Design - inc. art direction, draughting, computer graphics, CAD, Photoshop	8
Production - inc. production management, co-production, short film production	7
Hair - inc. extensions, wig techniques, cutting / styling	7
Make-up - inc. prosthetics, airbrushing, bald caps	7
Driving - inc. HGV, LPG, off-road driving	7
Legal skills - inc. copyright, contracts, rights clearance	5
Post production / editing / visual effects - inc. Avid, Final Cut Pro, 3D computer modelling	5
Camera - inc. HD cameras, cinematography, film lighting	4
Special effects / stunts - inc. pyrotechnics, fighting, fitness training	4
General computer / admin skills - inc. web-site design, Excel	4
Directing	3
Lighting / electrical	2
Sound / music	1
General film studies	1
Base	105

nb the categories in this table are not mutually exclusive; therefore the percentages may add up to more than 100%.

7.2.2 Training attachments or work placements

3% of those surveyed had been on a training attachment or work placement within the film industry in the past year. This proportion did not vary by occupational group or by contract type. However again, as might be expected, the proportion did decrease with age: 11% of the 16-24 year olds had been on a recent training attachment or work placement, compared with 6% of 25-34 year olds and 2% of respondents aged 35 or older.

Men were no more or less likely than women to have been on a training attachment or work placement. And there was no statistically significant difference between white and ethnic minority workers in this regard.

Table 7.2.12 In the past year, have you been on any training attachments or work placements?

	All survey respondents %
Yes	3
No	97
Base	889

Table 7.2.13 In the past year, have you been on any training attachments or work placements? (by age)

	16-24 %	25-34 %	35-49 %	50 or older %
Yes	11	6	2	1
No	89	94	98	99
Base	27	269	392	185

Table 7.2.14 In the past year, have you been on any training attachments or work placements? (by gender)

	Men %	Women %
Yes	4	2
No	96	98
Base	594	289

Table 7.2.15 In the past year, have you been on any training attachments or work placements? (by ethnic group)

	White %	Ethnic minority %
Yes	3	14
No	97	86
Base	828	44

7.2.3 Supervised on-the-job training

8% of survey respondents had received supervised on-the-job training during the past year. Again, this proportion did not vary significantly by occupational group. However, there was a slight difference by contract type, with permanent employees being slightly more likely than freelance workers to have received this kind of on-the-job training while they were actually doing the job.

While a third of those under 25 years old (33%) had received supervised on-the-job training, this dropped to 16% of those aged between 25 and 34 and 4% of those aged 35 or older.

There was no difference between men and women or between white and ethnic minority workers in terms of their receipt of supervised on-the-job training.

Table 7.2.16 In the past year, have you received any other supervised job training, while you were actually doing a job?

	All survey respondents %
Yes	8
No	92
Base	892

Table 7.2.17 In the past year, have you received any other supervised job training, while you were actually doing a job? (by contract type)

	Permanent employee %	Fixed-term contract %	Daily ontract %	Other sort of contract %
Yes	17	6	8	8
No	83	94	92	92
Base	90	525	120	96

Table 7.2.18 In the past year, have you received any other supervised job training, while you were actually doing a job? (by age)

	16-24 %	25-34 %	35-49 %	50 or older %
Yes	33	16	4	3
No	67	84	96	97
Base	27	270	395	184

Table 7.2.19 In the past year, have you received any other supervised job training, while you were actually doing a job? (by gender)

	Men %	Women %
Yes	7	10
No	93	90
Base	596	290

Table 7.2.20 In the past year, have you received any other supervised job training, while you were actually doing a job? (by ethnic group)

	White %	Ethnic minority %
Yes	8	11
No	92	89
Base	832	44

Respondents who had received supervised on-the-job training were asked to describe the subject area of this training. The most common type of skills learned in this way were skills in art and design (20% of respondents receiving on-the-job training), business and finance (18%), camera operation (15%), post production / editing (15%) and health and safety (14%).

Table 7.2.21 Subject area covered by supervised on-the-job training

	Had received on-the-job training in past year %
Art / Design - inc. technical drawing, draughting, model making, graphic design	20
Business / finance - inc. budgeting, scheduling, marketing, payroll	18
Camera - inc. camera operation, high definition, new equipment/technology	15
Post production / editing / visual effects - inc. editing skills, particular systems & software, e.g.AVID	15
Health and safety - inc. safety in specific area or skill, fire drills etc	14
Construction - inc. welding, use of specific equipment, set dressing	11
Special effects / stunts - inc. use of explosives, particular stunt skills e.g. fighting, falls	9
Production - inc. production management / co-ordination	9
Development / script - inc. script reading, supervision, continuity	9
Legal - inc. contracts, rights clearance, production law	6
Hair - inc. colouring, cutting, wig techniques	4
Sound / Music - inc. sound recording, boom techniques	4
Lighting / Electrical - inc. IPAF, lighting techniques	3
Assistant directing - inc. stage management	3
Driving	1
General computer / admin skills	1
Costume	1
Other training	3
Base	66

nb base excludes those who did not state the subject covered by the course.

7.2.4 Self-taught skills

Respondents were also asked whether they had taught themselves any skills relevant to the film industry in the past year; for example by studying on their own without formal tuition. A third had taught themselves skills in this way.

This did not vary by contract type, and there was very little significant difference by occupational group. However, construction workers were slightly less likely than others to have taught themselves industry-relevant skills in the past year.

While over four in ten 16-34 year olds had taught themselves some skills in the past year; this dropped to under a third of workers aged between 35 and 49, and about a quarter of those aged 50 or older:

Men were no more or less likely than women to have taught themselves skills in the past year and there were no differences between white and ethnic minority workers in this regard.

Table 7.2.22 In the past year, have you taught yourself any skills relevant to the film industry?

	All survey respondents %
Yes	33
No	67
Base	882

Table 7.2.23 In the past year, have you taught yourself any skills relevant to the film industry? (by occupational group)

	Production / script development	Assistant directors	Art / set decorating / props	Camera	Sound / electrical	Costume	Make-up / Hair-dressing	Editing / Post production / VFX	Construction	Location	Others
	%	%	%	%	%	%	%	%	%	%	%
Yes	35	36	34	40	37	23	34	42	18	29	32
No	65	64	66	60	63	78	66	58	83	71	68
Base	122	45	126	106	62	40	41	38	77	41	171

Table 7.2.24 In the past year, have you taught yourself any skills relevant to the film industry? (by age)

	16-24 %	25-34 %	35-49 %	50 or older %
Yes	44	46	30	23
No	56	54	70	77
Base	25	266	393	182

Table 7.2.25 In the past year, have you taught yourself any skills relevant to the film industry? (by gender)

	Men %	Women %
Yes	34	32
No	66	68
Base	590	287

Table 7.2.26 In the past year, have you taught yourself any skills relevant to the film industry? (by ethnic group)

	White %	Ethnic minority %
Yes	33	36
No	67	64
Base	824	42

Respondents who had taught themselves skills were asked to describe these skills. The most common type of self-taught skills was skills in camera operation (21% of self-taught respondents), post production / editing / visual effects (20%), general computer or administration skills (16%), art and design (14%) and business and finance (13%).

Table 7.2.27 Self-taught skills

	Had taught themselves skills in past year %
Camera - inc. keeping up to date with equipment / technology, digital cameras / videos, film lighting, general camera operation skills	21
Post production / editing / visual effects - inc. editing skills, digital post production techniques, computer modelling / animation, CD/DVD authoring, Avid, Final Cut Pro	20
General computer / admin - inc. general computer literacy, Excel, internet skills	16
Art / design - inc. Photoshop, CAD, computer graphics, graphic design and design software, draughting, technical drawing skills	14
Business / finance - inc. budgeting, scheduling, Movie Magic, film funding, sales, accounts, management skills	13
Keeping up to date with skills or new equipment (general)	9
Development / script - inc. script writing, script development, general development skills	5
Sound / music - inc. sound recording, audio post production, sound mixing	5
Construction - inc. woodwork, painting, decorating, use of equipment, welding	5
Special effects / stunts - inc. pyrotechnics, specific stunt skills e.g. fighting, fitness	5
Production - inc. general production skills, production management, short film production	4
Health and safety	4
Legal - inc. production law, copyright, rights clearance, employment law	3
First Aid	2
Directing	2
Make-up - inc. airbrushing, specific make-up techniques	2
General film studies	1
Hair	1
Lighting / electrical	1
Driving	1
Locations	1
Assistant directing	1
Other specific skill - inc. foreign languages	2
Base	263

nb base excludes those who did not state the skill learned.

7.3 Perceived need for further training

Survey respondents were then asked whether there were any areas in which they needed further training. More than half (55%) felt that there were some such areas.

This did not vary significantly by contract type. However, there was some difference by occupational group. The groups most likely to feel that they needed training in certain areas were those in the make-up and hairdressing departments, locations and those working in editing, post production and visual effects. Three-quarters of these groups reported areas for which they needed further training.

More than six in ten respondents under the age of 35 felt that they needed further training in particular areas. This dropped to just over half of those aged between 35 and 49, and about a third of those aged 50 or older.

Women were more likely than men to say that they needed further training (62% compared with 51%).

There was no statistically significant difference between white and ethnic minority workers in terms of their perceived training needs.

Table 7.3.1 Are there any areas in which you feel you need further training?

	All survey respondents %
Yes	55
No	45
Base	880

Figure 7.3.1 Are there any areas in which you feel you need further training? (by occupational group)

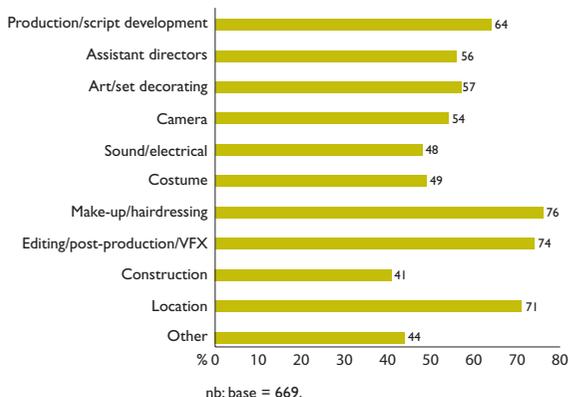


Table 7.3.2 Are there any areas in which you feel you need further training? (by age)

	16-24 %	25-34 %	35-49 %	50 or older %
Yes	63	63	56	38
No	37	37	44	62
Base	27	264	386	177

Table 7.3.4 Are there any areas in which you feel you need further training? (by gender)

	Men %	Women %
Yes	51	62
No	49	38
Base	582	279

Table 7.3.5 Are there any areas in which you feel you need further training? (by ethnic group)

	White %	Ethnic minority %
Yes	54	67
No	46	33
Base	809	42

Respondents who felt they needed further training were asked to describe their training needs. By far the most common type of skill in which further training was felt to be needed was business and finance, mentioned by 32% of those wanting training (15% of the sample as a whole). Further training was also felt to be needed in post production / editing / visual effects techniques, art and design, camera operation, general computer operation and administration and health and safety. The training needs described were often related to the changing technology within the film industry, e.g. the increasing use of high definition cameras and digital technology.

Table 7.3.6 Areas in which further training is felt to be needed

	Need further training in particular areas %
Business / finance - inc. film / production finance, budgeting / costing, scheduling, Movie Magic, accountancy, film sales, management skills	32
Post production / editing / visual effects - inc. keeping up to date with editing / post production technology and systems, digital techniques, Avid, Final Cut Pro, DVD/CD authoring, CGI, non-linear editing, visual effects	19
Art / design - inc. technical drawing, draughting, model making, computer graphics, CAD, Photoshop, other design software	17
Camera - inc. camera operation skills, keeping up to date with new equipment, digital / DV cameras, film lighting techniques	16
General computer / admin - inc. computer literacy, internet use, Excel	14
Generally keeping up to date with skills / new equipment	12
Health and Safety	11
Legal skills - inc. production law, contracts, employment and international law	6
Production - inc. producing / production skills, production management	5
Development / script - inc. script development, writing, project development	5
Construction - inc. use of fork-lift / scissor-lift trucks, other equipment, metalwork	5
Make-up - inc. prosthetics, airbrushing, other make-up techniques	4
Directing	3
Hair - inc. cutting, styling, colouring, hair extensions	3
Sound / Music - inc. sound editing, audio post production, sound recording	3
Special effects / stunts - inc. general sfx skills, use of explosives, particular stunt skills	3
First Aid	3
Assistant directing	1
Costume	1
Lighting / Electrical	1
General film studies	1
Locations	*
Other specific skill - inc. foreign languages	2
Base	437

nb base excludes those who did not state the area for further training.

7.4 Reasons for needing further training

All respondents who indicated current training needs were asked why they felt they needed further training. The most commonly cited reasons were to keep up to date with current skills, develop new technical skills or to move on in their careers. Each of these reasons was mentioned by more than 50% of those with training needs.

There was no significant difference in reasons given by contract type or by the stage of production in which individuals were involved.

However, there were some differences by age. The younger age group were considerably more likely than their older counterparts to want further training in order to move on their careers, and to earn more money. The older age group were more likely to want further training in order to develop their computer or IT skills.

Women were slightly more likely than men to want further training in order to develop their management or business skills.

Ethnic minority workers were slightly more likely than those describing themselves as white to want further training in order to move on in their careers, or to develop management or business skills.

Table 7.4.1 Why do you feel you need further training in those areas?

	Need further training in particular areas %
To keep up to date in my current skills	57
To develop new technical skills	55
To move on in my career	53
To change career direction within the industry	14
To help me earn more money	28
To develop my management / financial / business skills	25
To develop my computer / IT skills	29
Other reason	6
Base	478

nb the categories in this table are not mutually exclusive; therefore the percentages may add up to more than 100%.

Table 7.4.2 Why do you feel you need further training? (by age)

	16-24 %	25-34 %	35-49 %	50 or older %
To keep up to date in my current skills	52	53	59	61
To develop new technical skills	47	53	59	49
To move on in my career	76	67	50	23
To change career direction in the industry	18	17	14	9
To help me earn more money	41	34	27	14
To develop management / business skills	29	25	28	17
To develop my computer / IT skills	12	22	32	35
Other reason	–	5	6	12
Base	17	169	217	69

Table 7.4.3 Why do you feel you need further training? (by gender)

	Men %	Women %
To keep up to date in my current skills	57	57
To develop new technical skills	58	49
To move on in my career	51	57
To change career direction in the industry	15	14
To help me earn more money	26	31
To develop management / business skills	21	32
To develop my computer / IT skills	27	32
Other reason	8	3
Base	295	180

Table 7.4.4 Why do you feel you need further training? (by ethnic group)

	White %	Ethnic minority %
To keep up to date in my current skills	58	55
To develop new technical skills	54	62
To move on in my career	52	72
To change career direction in the industry	14	17
To help me earn more money	27	38
To develop management / business skills	23	48
To develop my computer / IT skills	30	24
Other reason	6	7
Base	441	29

7.5 Difficulties experienced in obtaining training

Respondents were asked whether they had found it difficult to get training. Six in ten respondents reported some difficulty, most commonly difficulty taking time off work (32%), and the fear of losing work through committing time for training in advance (23%). One in five respondents (19%) felt that the possible loss of earnings while training was too high a risk and a similar proportion found the training fees too high. 16% found it difficult to assess the quality of the various courses on offer.

Table 7.5.1 Have you found it difficult to get training for any of the following reasons?

	All survey respondents %
Yes, some difficulty getting training	61
No difficulty getting training	39
Lack of suitable courses / training available	3
Possible loss of earnings too high a risk	19
Fees are too high	19
Difficulty taking time off work	32
Difficulty finding time because of domestic / personal arrangements	9
Available training is in inconvenient places	8
Available training is at inconvenient times	9
Fear of losing work through committing time for training in advance	23
Lack of information about available training	19
Difficult to assess the quality of courses	16
Employers not willing to pay for training	11
Employers not willing to give time off for training	7
Other difficulty	5
Base	903

nb the categories in this table are not mutually exclusive; therefore the percentages may add up to more than 100%.

There were not many significant differences by occupational group. However, construction workers were less likely than those in other departments to report difficulties in obtaining training; and those in the make-up and hairdressing departments were the most likely to report difficulties getting training because of the high fees.

Table 7.5.2 Have you found it difficult to get training for any of the following reasons? (by occupational group)

	Production / script development	Assistant directors	Art / set decorating / props	Camera	Sound / electrical	Costume	Make-up / Hair-dressing	Editing / Post production / VFX	Construction	Location	Others
	%	%	%	%	%	%	%	%	%	%	%
Yes, some difficulty getting training	65	77	60	57	71	67	76	61	37	74	55
Lack of suitable courses available	1	4	5	4	3	3	2	–	–	2	2
Possible loss of earnings a high risk	18	32	19	19	21	18	29	24	10	33	16
Fees are too high	25	23	23	22	10	10	43	29	6	16	12
Difficulty taking time off work	39	34	31	19	46	33	36	37	22	53	27
Difficulty finding time for personal reasons	7	2	8	13	14	3	14	13	6	14	9
Available training in inconvenient places	10	–	11	8	11	3	7	5	6	9	8
Available training is at inconvenient times	10	6	10	8	16	13	7	11	9	7	7
Fear of losing work through time training	23	34	22	23	30	33	29	34	14	26	17
Lack of information available	19	26	18	16	27	15	21	13	20	23	16
Difficult to assess the quality of courses	23	19	14	20	19	8	26	11	5	7	14
Employers not willing to pay for training	9	15	17	13	3	5	10	13	12	19	6
Employers not willing to give time off	6	4	12	11	5	5	5	13	10	12	2
Other difficulty	6	11	4	5	3	5	2	–	2	7	5
No difficulty getting training	35	23	40	43	29	33	24	39	63	26	45
Base	124	47	132	108	63	40	42	38	81	43	123

There were no differences in reported training difficulties by contract type, or stage of the feature film production in which the individuals were involved (development, pre-production etc).

However, reported difficulties obtaining training decreased with age, with about three-quarters of those under 50 reporting some kind of difficulties, compared with 59% of respondents aged 50 or older. In particular, younger respondents found it more difficult to get training than the older age groups because of the high fees, difficulty taking time off work, the fear of losing work through committing time to training in advance, and difficulty assessing the quality of courses on offer.

Women were more likely than men to have experienced difficulties in obtaining training. In particular, they were more likely than men to have found the fees too high, to have worried about losing work through committing time to training, and to have found it difficult to assess the quality of the courses on offer.

Ethnic minority workers were more likely than those describing themselves as white to have experienced difficulties obtaining training.

Table 7.5.3 Have you found it difficult to get training for any of the following reasons? (by age)

	16-24 %	25-34 %	35-49 %	50 or older %
Yes, some difficulty getting training	70	80	76	59
Lack of suitable courses available	–	4	3	4
Possible loss of earnings a high risk	35	25	26	16
Fees are too high	22	35	19	14
Difficulty taking time off work	35	40	45	24
Difficulty finding time for personal reasons	4	9	14	10
Available training in inconvenient places	4	10	12	6
Available training is at inconvenient times	9	10	14	8
Fear of losing work through time training	26	33	28	21
Lack of information available	30	26	23	18
Difficult to assess the quality of courses	26	27	14	14
Employers not willing to pay for training	13	17	12	9
Employers not willing to give time off	9	9	10	7
Other difficulty	9	5	6	6
No difficulty getting training	30	20	24	41
Base	23	244	321	139

Table 7.5.4 Have you found it difficult to get training for any of the following reasons? (by gender)

	Men %	Women %
Yes, some difficulty getting training	69	84
Lack of suitable courses available	3	4
Possible loss of earnings a high risk	23	26
Fees are too high	18	34
Difficulty taking time off work	38	43
Difficulty finding time for personal reasons	11	11
Available training in inconvenient places	9	12
Available training is at inconvenient times	10	14
Fear of losing work through time training	25	36
Lack of information available	21	28
Difficult to assess the quality of courses	16	25
Employers not willing to pay for training	13	14
Employers not willing to give time off	10	7
Other difficulty	6	4
No difficulty getting training	31	16
Base	498	235

Table 7.5.5 Have you found it difficult to get training for any of the following reasons? (by ethnic group)

	White %	Ethnic minority %
Yes, some difficulty getting training	73	87
Lack of suitable courses available	4	–
Possible loss of earnings a high risk	23	36
Fees are too high	23	31
Difficulty taking time off work	38	54
Difficulty finding time for personal reasons	11	8
Available training in inconvenient places	10	13
Available training is at inconvenient times	11	15
Fear of losing work through time training	28	36
Lack of information available	23	18
Difficult to assess the quality of courses	19	15
Employers not willing to pay for training	12	18
Employers not willing to give time off	8	13
Other difficulty	6	3
No difficulty getting training	27	13
Base	685	39

7.6 Sources of information about training

Respondents were asked where they would normally look for information about training. Three in ten respondents did not answer this question, suggesting either that they would not normally be looking for training information, or that they would not know where to look¹⁰. Amongst those who answered this question, the most common sources of training information indicated were colleagues (35%), the internet (32%) and the trade press (30%).

¹⁰ Logistic regression analysis was conducted in order to establish whether the apparent differences between men and women in qualification level were an artefact of the different age and occupational group profile of men and women. But using two binary variables (graduate vs. non-graduate; qualifications vs. no qualifications), there is a significant gender difference, even after controlling for age and occupational group.

Table 7.6.1 Where do you normally look for information on training?

	All survey respondents answering this question %
Trade press	30
Trade associations / membership organisations	16
Employer(s)	12
National / local press	6
Colleagues	35
Internet	32
Public education institutions	9
Trade Unions	12
Guilds	12
Email circulars	11
Skillset / skillsformedia database	12
British Film Institute database	6
National or regional screen agencies/commissions	7
Other	15
Base	628

nb the categories in this table are not mutually exclusive; therefore the percentages may add up to more than 100%.

There were some differences between the occupational groups in terms of where they would normally look for training information. However, the small sub-group sizes means that some apparent differences are unlikely to be statistically significant.

Those in the production, camera, sound and electrical departments were the most likely to consult the trade press. Those in the costume department were more likely than others to consult the national or local press, or public education institutions for information about training. Camera technicians were more likely than others to consult their guild for training information. Workers in the production or post production departments were the most likely to use email circulars as information sources; and make-up artists and hairdressers were the most likely to consult the Skillset/skillsformedia database.

There were no differences by contract type or by stage of production in which individuals were involved (development, pre-production etc).

However there were differences by age. Younger respondents were considerably more likely than their older counterparts to consult the internet and their employers for information on training. They were also more likely to consult colleagues and email circulars, but were slightly less likely than older respondents to look to guilds for training information.

Women were slightly more likely than men to use the internet and Skillset/skillsformedia database as a source of training information.

There were no differences by ethnic group.

Table 7.6.2 Where do you normally look for information on training? (by occupational group)

	Production / script development	Assistant directors	Art / set decorating / props	Camera	Sound / electrical	Costume	Make-up / Hair-dressing	Editing / Post production / VFX	Construction	Location	Others
	%	%	%	%	%	%	%	%	%	%	%
Trade press	28	21	12	34	32	8	26	32	6	21	24
Trade associations / membership orgs.	18	6	5	15	17	3	17	11	7	12	14
Employer(s)	10	9	5	2	14	5	5	8	14	2	18
National / local press	3	2	8	2	–	15	5	8	4	5	2
Colleagues	27	23	27	26	19	23	38	39	15	21	30
Internet	31	21	23	16	17	28	17	32	11	26	32
Public education institutions	7	2	7	1	8	35	10	3	6	5	2
Trade Unions	6	4	5	8	17	3	7	13	17	7	12
Guilds	10	4	2	25	8	3	2	11	–	7	11
Email circulars	21	9	5	8	3	–	2	18	–	7	18
Skillset / skills-formedia database	18	6	11	2	5	–	26	13	2	2	7
bfi database	6	9	2	6	85	–	2	11	–	2	4
National / regional screen agencies/c	9	4	4	3	3	–	–	13	2	16	3
Other	1	15	15	8	10	8	12	5	19	12	17
Base	124	47	132	108	63	40	42	38	81	43	114

nb the categories in this table are not mutually exclusive; therefore the percentages may add up to more than 100%.

Table 7.6.3 Where do you normally look for information on training? (by age)

	16-24 %	25-34 %	35-49 %	50 or older %
Trade press	15	27	19	17
Trade associations / membership orgs.	4	11	11	13
Employer(s)	33	11	7	5
National / local press	4	4	4	4
Colleagues	41	31	20	22
Internet	44	37	17	10
Public education institutions	7	7	7	3
Trade Unions	4	5	9	12
Guilds	4	4	10	11
Email circulars	11	11	6	5
Skillset / skills-formedia database	11	10	7	7
bfi database	4	6	4	3
National / regional screen agencies commission	7	7	5	1
Other	7	11	9	14
Base	27	271	397	189

nb the categories in this table are not mutually exclusive; therefore the percentages may add up to more than 100%.

Table 7.6.4 Where do you normally look for information on training? (by gender)

	Men %	Women %
Trade press	22	19
Trade associations / membership orgs.	10	13
Employer(s)	9	8
National / local press	3	5
Colleagues	23	27
Internet	19	28
Public education institutions	5	9
Trade Unions	10	6
Guilds	9	7
Email circulars	6	11
Skillset / skills-formedia database	5	15
bfi database	3	6
National / regional screen agencies commission	4	6
Other	13	5
Base	599	295

nb the categories in this table are not mutually exclusive; therefore the percentages may add up to more than 100%.

Table 7.6.5 Where do you normally look for information on training? (by ethnic group)

	White %	Ethnic minority %
Trade press	20	32
Trade associations / membership orgs.	11	16
Employer(s)	9	9
National / local press	4	5
Colleagues	24	30
Internet	22	32
Public education institutions	6	5
Trade Unions	8	7
Guilds	8	11
Email circulars	7	9
Skillset / skills-formedia database	8	7
bfi database	4	9
National / regional screen agencies commission	5	5
Other	11	2
Base	839	44

nb the categories in this table are not mutually exclusive; therefore the percentages may add up to more than 100%.

7.7 Training others

Respondents were asked whether they had trained others in the industry in the past year. About half had done so, and as might be expected, this proportion increased with age.

There was no difference in the proportion of recent trainers by contract type or stage of production in which the individual was involved. And there was very little significant difference by occupational group, although the respondents who worked in the camera department were the most likely to have trained others in the past year.

There was no difference by gender or ethnic group.

Table 7.7.1 Over the last 12 months, have you trained others in the industry?

	All survey respondents %
Yes	52
No	48
Base	845

Table 7.7.2 Over the last 12 months, have you trained others in the industry? (by occupational group)

	Production / script development	Assistant directors	Art / set decorating / props	Camera	Sound / electrical	Costume	Make-up / Hair-dressing	Editing / Post production / VFX	Construction	Location	Others
	%	%	%	%	%	%	%	%	%	%	%
Yes	46	53	43	71	53	60	51	61	47	56	48
No	54	47	57	29	47	40	49	39	53	44	52
Base	119	40	125	99	58	40	37	36	77	41	165

Table 7.7.3 Over the last 12 months, have you trained others in the industry? (by age)

	16-24 %	25-34 %	35-49 %	50 or older %
Yes	36	45	56	55
No	64	55	44	45
Base	25	265	374	170

Table 7.7.4 Over the last 12 months, have you trained others in the industry? (by gender)

	Men %	Women %
Yes	54	47
No	46	53
Base	561	279

Table 7.7.5 Over the last 12 months, have you trained others in the industry? (by ethnic group)

	White %	Ethnic minority %
Yes	52	51
No	48	49
Base	790	41

7.8 Specialist skills

Respondents were asked whether they felt that there were any specialist skills that were in short supply among people working in their field. Opinions were split on this. 35% of respondents felt that specialist skills were in short supply, 39% disagreed, and 25% were not sure.

These proportions did not vary significantly by occupational group, contract type, age or stage of production in which individuals were involved (development, pre-production) etc.

Table 7.8.1 In your opinion, are there any specialist skills that are in short supply among people working in your field?

	All survey respondents %
Yes	35
No	39
Don't know	25
Base	856

Respondents were asked which specialist skills they felt were in short supply in their field. A considerable range of skills was described across many departments, as shown in the following table. Many skills were specific to particular departments, for example, gripping, drawing, construction techniques, and engineering skills. There were also some cross-departmental skills shortages, notably people management skills - mentioned by 10% of respondents answering this question, general computer or IT skills (7%) and knowledge of the work of other departments or the film-making process as a whole (7%).

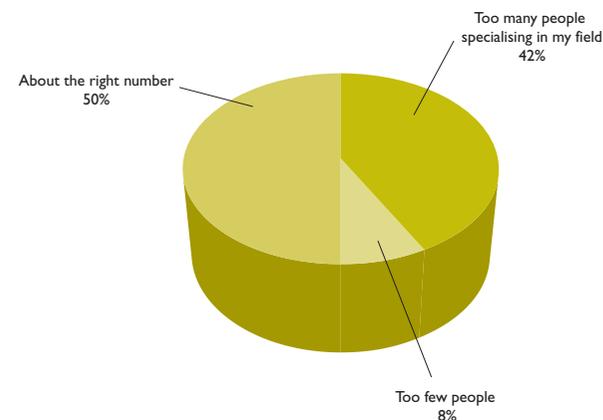
Table 7.8.2 Specialist skills in short supply

	Respondents who feel that there are specialist skills in short supply in their field %
Cross-departmental skills shortages	
Finance / budgeting / scheduling (inc. Movie Magic)	3
People management skills (inc. fair treatment of crew, respect, politeness, empathy, flexibility)	10
Other management skills	5
General computer / IT skills	7
Legal skills	2
Knowledge of the work of other departments / aspects of film-making (e.g. post production, camera, film marketing)	7
Department-specific skills shortages	
Directing skills	1
General production or production management skills	4
Producers' / production office knowledge of film market	1
Other producers' / production office skills or knowledge	1
Accounts skills (e.g. accountancy, payroll, book-keeping)	2
Accounts skills (e.g. accountancy, payroll, book-keeping)	3
Grip skills	3
Camera operation skills (inc HD, digital, steadicam)	2
Camera operation skills (inc HD, digital, steadicam)	5
Make-up skills (inc. prosthetics, body moulding)	2
Hairdressing skills (inc. wig-making / dressing, colouring, period / modern styles)	4
Other hair or make-up skills	*
Sound skills (e.g. boom operation)	2
Lighting / electrical skills (e.g. dimmer board operation, qualifications)	4
Editing / post production skills (e.g. assistant editing, use of new technology, non-linear systems)	5
Drawing skills (e.g. draughting, technical, freehand drawing)	5
Computer graphics skills (inc CAD, CGI, Photoshop)	5
Other design skills (inc. architectural design)	5
Props skills (e.g. mould making)	1
Transport skills	2
Construction (e.g. plastering, scenic painting, wire rope rigging)	7
Stunt skills	1
Costume skills (inc. basic sewing and dress-making skills)	4
Engineering skills (inc. mechanical and electrical engineering)	5
Other department-specific skills (inc. casting, locations)	1
Other general skills	6
Base	257

Respondents were also asked for their opinion about whether, given the current volume of work available in the film industry, there was the right number of people specialising in their field. 50% of respondents felt that there was the right number; 42% felt that there were too many people in their field, and fewer than one in ten respondents (8%) thought that there was a shortage of people specialising in their field.

There was some difference of opinion here between the occupational groups. In the construction department, the vast majority of workers (76%) were of the view that there were about the right number of people specialising in their field. A slim majority in the costume, production and post production departments also reported this view. However, in the camera department, two-thirds felt that there were too many people, given the current volume of film work available. And about half of those in the art and props, sound, electrical, location, special effects and stunt departments felt the same way.

Responses also varied by contract type. Employees were more likely than freelancers to say that there were too few people specialising in their field (19% employees were of this view, compared with 7% of those on fixed term or daily freelance contracts).

Figure 7.8.3 Given the current volume of work available in the film industry, do you think there are too many people specialising in your field, too few, or about the right number?

nb: base = 861.

Table 7.8.4 Are there too many people specialising in your field, too few, or about the right number? (by occupational group)

	Production / script development	Assistant directors	Art / set decorating / props	Camera	Sound / electrical	Costume	Make-up / Hair-dressing	Editing / Post production / VFX	Construction	Location	Others
	%	%	%	%	%	%	%	%	%	%	%
Too many people	33	47	51	65	48	37	56	39	10	32	39
Too few people	9	2	4	3	10	5	3	8	14	17	12
The right number	58	51	45	32	42	58	41	53	76	51	49
Base	112	45	126	106	62	38	39	38	79	41	167

Table 7.8.5 Are there too many people specialising in your field, too few, or about the right number? (by contract type)

	Permanent employee %	Fixed-term contract %	Daily contract %	Other sort of contract %
Too many people	35	41	47	45
Too few people	19	7	5	12
The right number	46	52	47	44
Base	85	509	116	94

7.9 Multi-skilling

Half those surveyed thought that over the next few years, people working in their field would need to become more multi-skilled, i.e. skilled enough to be able to do more than one job within the department or production.

This view did not vary significantly by occupational group, contract type or stage of film production in which the individual had been involved. But it did vary with age. While 69% of respondents under 25 thought that more multi-skilling would be necessary, fewer than half those aged 50 or older held this view.

There was no difference in views between men and women, or between white and ethnic minority workers.

Table 7.9.1 Over the next few years, do you think people working in your field will need to become more multi-skilled?

	All survey respondents %
Yes	53
No	47
Base	876

Table 7.9.2 Over the next few years, do you think people working in your field will need to become more multi-skilled? (by age)

	16-24 %	25-34 %	35-49 %	56 or older %
Yes	69	59	51	46
No	31	41	49	54
Base	26	266	388	181

Table 7.9.3 Over the next few years, do you think people working in your field will need to become more multi-skilled? (by gender)

	Men %	Women %
Yes	54	51
No	46	49
Base	590	280

Table 7.9.4 Over the next few years, do you think people working in your field will need to become more multi-skilled? (by ethnic group)

	White %	Ethnic minority %
Yes	53	60
No	47	40
Base	817	43

7.10 Other skills changes

About half those surveyed believed that there would be other changes to the type of skills needed to work in their field.

This view varied by occupational group. Those working in post production and visual effects, or in the camera and sound departments were the most likely to see the need for future skills changes in their field.

There were no differences in response to this question by contract type, stage of film production in which the individual was involved, or by age.

Table 7.10.1 Do you think there will be any other change in the type of skills needed to work in your field?

	All survey respondents %
Yes	45
No	55
Base	841

Table 7.10.2 Do you think there will be any other change in the type of skills needed to work in your field? (by occupational group)

	Production / script development	Assistant directors	Art / set decorating / props	Camera	Sound / electrical	Costume	Make-up / Hair-dressing	Editing / Post production / VFX	Construction	Location	Others
	%	%	%	%	%	%	%	%	%	%	%
Yes	39	24	48	59	57	31	40	68	28	47	44
No	61	76	52	41	43	69	60	32	72	53	56
Base	110	45	123	105	58	36	35	37	79	38	167

As **Table 7.10.3** shows, the most commonly predicted skill changes were the need to keep up to date with new technology or equipment, better knowledge of digital or computer-based technology, better general computer or IT skills, better finance and business skills and better knowledge of changing health and safety / working practice regulations.

Table 7.10.3 Predicted changes in the type of skills needed

	Respondents who predict a skill change %
Need to keep up to date with new technology or equipment (general)	21
Better knowledge of digital or computer-based technology / formats	21
Better knowledge of high definition / video	5
Better knowledge of computer programmes or software	4
Better general computer or IT skills	19
Better knowledge of changing H&S / working practice regulations	8
Increasing need to obtain qualifications	5
Need to be more flexible / adaptable / versatile	4
Increased ability to work within tight budgets	1
Increased ability to work within tight schedules / timetables	1
New entrants will have lower skill levels	1
Better knowledge of new products or materials	2
Better finance / business skills	10
Specific changes to post production / editing skills, inc. CGI	4
Specific changes to art / design skills, inc. CAD	7
Specific changes to hair / make-up skills	1
Other predicted changes	6
Base	341

7.1.1 Routes into the film industry

Respondents were asked a number of questions about how they first got started in the film industry. The bulk of those surveyed had started paid work in the industry in the 1990s (40%) and 1980s (26%).

Three in ten respondents had done some unpaid work experience in the film industry before getting a paid film industry job.

Two-thirds had done some other audio visual work before entering the film industry, most commonly in television (45%), commercials (34%) and film shorts (34%). 25% had worked on music promos, and 22% on documentaries before their first paid job in the film industry.

Analysis of responses by year of first entering the industry suggests that routes into the film industry have clearly changed over the decades. For those starting paid work in the industry prior to the 1980s, it was very unusual for them first to have done some unpaid film work - only 5% of the sample had done so. It was becoming increasingly common in the 1980s (25% had done some unpaid work prior to getting their first paid film job) and this was true for almost half of those who had entered the film industry in 2000 or later (45%).

It has also become more common to work in other audio visual sectors prior to entering the film industry. While just under half of those entering the film industry prior to 1980 had already been employed on other types of audio visual production, this proportion increased to 65% of those starting paid film work in the 1980s, and 77% of those entering the film industry in the 1990s and 2000s.

Figure 7.11.1 Do you think there will be any other change in the type of skills needed to work in your field?

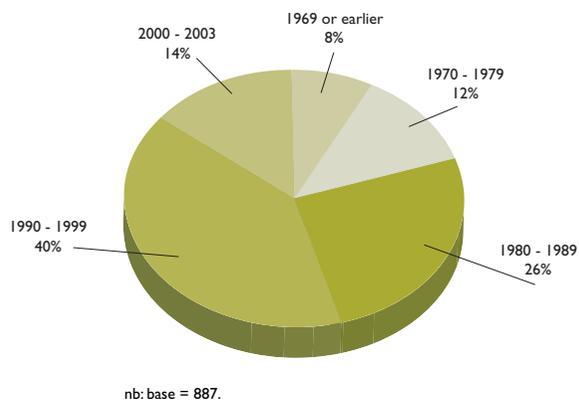


Table 7.11.2 Before that, had you done any unpaid work experience in the film industry?

	All survey respondents %
Yes	30
No	70
Base	892

Table 7.11.3 Before your first paid job on a feature film production, had you done any work (paid or unpaid) on any of the following types of productions?

	All survey respondents %
Film shorts	34
Documentaries	22
Television	45
Commercials	34
Music promos	25
Corporate productions (inc. education / training)	18
Radio	5
Computer games	1
Web-based / interactive programmes	2
Other type of audio visual productions	6
None of these types of production	33
Base	903

Table 7.11.4 Before that, had you done any unpaid work experience in the film industry? (by year of entry into film industry)

	1969 or earlier %	1970-1979 %	1980-1989 %	1990-1999 %	2000-2003 %
Yes	4	6	25	40	45
No	96	94	75	60	55
Base	72	109	227	351	124

Table 7.11.5 Before your first paid job on a feature film production, had you done any work (paid or unpaid) on other types of audio visual productions? (by year of entry into film industry)

	1969 or earlier %	1970-1979 %	1980-1989 %	1990-1999 %	2000-2003 %
Yes	40	50	65	78	75
No	60	50	35	22	25
Base	72	109	227	354	125

APPENDIX 1: FEATURE FILM PRODUCTIONS ELIGIBLE FOR SURVEY

The survey sought to cover all individuals working on feature film productions that met the following eligibility criteria:

- Shooting started within the calendar year 2002
- 80 minutes or longer duration
- Minimum budget of £500,000
- Involving UK crew

According to these criteria, there were 109 feature film productions eligible for the survey, although full details of the crew were not available for all of these.

Absolon
Actors, The
Adventures of Mike S Blueberry
American Cousins
Ashes and Sand
Baby Geniuses 2: Superbabies
Blackball
Blue Butterfly
Bodysong
Bone Hunter, The (aka Winter Warrior)
Bright Young Things
Calcium Kid
Calendar Girls
Carmen
Chaos & Cadavers
Cheeky
Citizen Verdict
Cloud Cuckoo Land
Cold Mountain
Crime Spree (aka Wanted)
Dangerous Acquaintances
Day of the Sirens
Den of Lions
Devil's Gate
Die Another Day
Dogville
Dot the I
Dreamers, The
Ella Enchanted
Émile
Entering Blue Zone aka This Little Life
Fakers
Finding Fortune
Five Moons Square (Piazza delle cinque lune)
George and the Dragon
Girl with a Pearl Earring
Gladiator
Great Ceili War (aka The Boys from County Clare)
Great Goose Capers, The
I Inside, The
If only

I'll sleep when I'm dead
Imagining Argentina
Incredible Mrs Ritchie, The
Intermission
Jericho Mansions
Johnny English
Kiss of Life, The aka Helen of Peckham
Lara Croft & The Cradle of Life
Last Horror Movie, The
LD 50 Lethal Dose
Lighthouse Hill aka A Flight of Fancy
Limit, The
Live Forever
Love Actually
Love's Brother
Loving Glances aka Sjai u ocima
Luminal
Mandancin
Mindhunters
Mother, The
Mujhse Kosti Karoge
Ned Kelly aka The Kelly Gang
Neil's Party
Nemesis Game aka Paper Scissors Stone
Neverland (J.M.Barrie's Neverland)
Nicholas Nickleby
Night We Called it a Day, The
Nine Lives
Octane
One for the Road
One last chance aka Burns' Rush, The
One Love
Pardesi Re aka O Migrant
Partners in Action
Poet, The
Prodigal, The
Pure aka A Bad Way
Real Thing, The aka Now
Republic of Love
Sandmother aka The Bone Snatcher
Saul's Story

I'll Be There aka Family Business
Sixteen Years of Alcohol
Skagerrak aka Sweet Dreams
Solid Air
Song for a Raggy Day
Stander
Stella Street
Stratosphere Girl
Suzie Gold
Swimming Pool
Team One
Ted and Sylvia aka Sylvia aka The Beekeeper's Daughter
Three Blind Mice
To Kill a King aka Cromwell & Fairfax

Silk Road, The aka In this World
Tulse Luper Suitcase, The aka The Early Years
Ullaththai Killathay
Ulysses aka Bloom
Underworld
Veronica Guerin aka Chasing the Dragon
Virgin of Liverpool, The
Water Giant, The aka Ogoogo
What a Girl Wants aka American Girl aka London Calling
Wilbur wants to kill himself
Woman Trap, The
Wondrous Oblivion
Young Adam

APPENDIX 2: CATEGORISATION OF JOB TITLES FOR BROAD OCCUPATIONAL GROUP ANALYSIS

Based on the job titles and departments given on the feature film production unit lists, and in response to the survey, the following list of job titles was compiled. The numbers of participating respondents in some of the detailed occupational sub-groups (listed in Section 2, **Table 2.1.1**) were too small to allow detailed sub-group analysis in the report. So for the purposes of this report, the occupational group categories have been condensed into the following eleven groups (as shown in Section 2, **Table 2.1.2**).

Group 1: Production / script and development*Original sub-group: production)*

Director
Writer
Producer
Executive Producer
Line Producer
Associate Producer
Co-Producer
Production Co-ordinator
Assistant Production Co-ordinator
Producer's Assistant
Director's Assistant
Production Runner
Production Manager
Production Assistant
Production (other - please list)

Original sub-group: script / development

Script Supervisor
Continuity / assistant continuity
Script Editor
Development co-ordinator
Other script / development (other)

Group 2: Assistant directors*Original sub-group: assistant directors*

1st Assistant Director
2nd Assistant Director
3rd Assistant Director
Floor Runner
Assistant Director (other)

Group 3: Art / set decorating / props*Original sub-group: art department / set decorating*

Production Designer
Supervising Art Director
Art Director
Standby Art Director
Assistant Art Director
Storyboard Artist
Draughtsman
Junior Draughtsman
Graphic Artist
Art department trainee
Art department runner
Set Decorator
Assistant Set Decorator
Set dresser

Production Buyer
Assistant Production Buyer
Drapesmaster
Art Department Assistant
Art department (other)

Original sub-group: props

Property Master
Props Storeman
Chargehand Dresser
Chargehand Standby Prop
Dresser
Junior Dresser
Standby props
Dressing props
Greensman
Props daily
Props (other)

Group 4: Camera**Original sub-group: camera**

Director Of Photography
Camera Operator
Focus Puller
Clapper Loader
Key Grip
Camera Grip
Assistant Grip
Steadicam Operator
Crane Operator
Camera Trainee
Visual effects camera assistant
1st Assistant Camera
2nd Assistant Camera
Camera (other)

Original sub-group: video playback

Video Assist Operator
Video trainee
Video (other)

Group 5: Sound / electrical

Original sub-group: sound
Sound Mixer
Sound Maintenance
Sound Recordist
Boom Operator
Sound Assistant
Sound Trainee
Sound Editor
Sound Designer
Sound (other)

Original sub-group: electrical

HOD Electrician
Electrician
Best Boy
Gaffer
Rigging Gaffer
Rigging Electrician
Apprentice electrician
Genny operator
Electrician trainee
Lighting Technician
Electrical (other)

Group 6: Costume**Original sub-group: costume**

Costume Designer
Assistant Costume Designer
Costume Supervisor
Wardrobe Supervisor
Wardrobe Master / Wardrobe Mistress
Wardrobe Assistant
Costume Assistant
Costume Daily
Costume Maker
Costume (other)

Group 7: Make-up and hair**Original sub-group: make-up and hair**

Make-up & Hair Designer
Chief make-up artist
Make-up Artist
Assistant make-up artist
Chief hairdresser
Hairdresser
Assistant hairdresser
Make-up & hair artist
Make-up & hair trainee
Make-up / Hair (other)

Group 8: Editing / post production / visual effects**Original sub-group: editing & post production**

Editor
Assistant Editor
2nd Assistant Editor
Post Production Supervisor
Editing trainee
Editing / post production (other)

Original sub-group: visual effects

Visual Effects Supervisor
Visual Effects Producer
Visual Effects (other)

Group 9: Construction**Original sub-group: construction**

Construction Manager
Assistant Construction Manager
Construction Secretary
Supervising Carpenter
Chargehand Carpenter
Carpenter
Stand-by Carpenter
Trainee Carpenter
Chargehand Machinist
Machinist
HOD Painter
Supervising Painter
Chargehand Painter
Scenic painter
Painter
Stand-by Painter
Painters' Labourer
HOD Rigger
Supervising Rigger
Chargehand Rigger
Rigger
Stand-by Rigger
HOD Stagehand
Supervising Stagehand
Chargehand Stagehand
Stagehand
Stand-by stagehand
Scenic Carpenter
HOD Plasterer
Plasterer
Construction (other)

Group 10: Locations**Original sub-group: locations**

Location Manager
Assistant Location Manager
Unit Manager
Location finder
Locations Assistant
Location Marshall
Locations (other)

Group 11: Other**Original sub-group: accounts**

Financial Controller
Supervising Accountant
Production Accountant
Assistant Accountant
Accounts Assistant
Accounts Trainee
Accounts (other)

Original sub-group: casting

Casting Director
Casting Assistant
Casting (other)

Original sub-group: publicity / stills

Unit Publicist
Stills Photographer

Original sub-group: special effects

Special Effects Supervisor
Special Effects Co-ordinator
Special Effects Secretary
Special Effects Workshop Supervisor
Senior Special Effects Technician
Special Effects Technician
Special Effects Trainee
Special Effects (other)

Original sub-group: stunts / doubles / stand-ins

Stunt Co-ordinator
Assistant Stunt Co-ordinator
Stunt Secretary
Stunt Performer / Double / Stuntman / Stuntwoman
Stunt Driver
Stand In
Stunt / Stand in (other)

Original sub-group: catering

Catering Manager
Chef
Catering assistant
Catering (other)

Original sub-group: transport

Transport Manager / Transport Captain / Vehicle
Co-ordinator
[Actor's / Director's] Driver
Unit Driver
Minibus Driver / Honeywagon Driver etc.
Driver (other)
Transport (other)

Original sub-group: music

Composer
Music agent
Music supervisor
Music (other)

Original sub-group: other

Dialect or voice coach
Armourer
Animal wrangler
Health & Safety Officer / Advisor
Aerial crew
Marine & diving crew
Unit Nurse
Researcher / Archive
Runner (unspecified)
Other

Survey questionnaire

Your Employment

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

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

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

- | | |
|---|--|
| <input type="checkbox"/> Producing | <input type="checkbox"/> Art & Design |
| <input type="checkbox"/> Production (including Direction) | <input type="checkbox"/> Camera |
| <input type="checkbox"/> Journalism & 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"/> Draw/Stop Frame Animation | <input type="checkbox"/> Other, please specify below |
| <input type="checkbox"/> 2D/3D Computer Animation | <input type="checkbox"/> _____ |

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

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

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

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

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

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

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

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

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

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

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

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

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

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

- | | |
|--|--|
| <input type="checkbox"/> 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 below) |
| <input type="checkbox"/> To care for dependents | _____ |
| <input type="checkbox"/> Other domestic/personal reasons | |

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

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

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

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

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

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

- | | |
|--|---|
| <input type="checkbox"/> 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 below) |
| <input type="checkbox"/> Trade Union | _____ |

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

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

- | | |
|--|---|
| <input type="checkbox"/> 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 below) |
- _____



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

Yes No

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

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

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

- | | |
|--|---|
| <input type="checkbox"/> Skillset Careers (formerly known as 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 below) |
- _____

Please proceed to Question 24

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

Yes No

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

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

Training

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

Reason	Topic of training needed (please enter details)
<input type="checkbox"/> 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"/> Develop/learn new language skills.....	_____
<input type="checkbox"/> Other (please specify below).....	_____

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

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

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

- | | |
|---|---|
| <input type="checkbox"/> Lack of suitable courses/training in the UK | <input type="checkbox"/> Fear of losing work through committing time in advance |
| <input type="checkbox"/> Lack of suitable courses/training in the region/nation I live/work | <input type="checkbox"/> Lack of information about available training |
| <input type="checkbox"/> Possible loss of earnings too high a risk | <input type="checkbox"/> Difficult to assess the quality of courses |
| <input type="checkbox"/> Fees are too high | <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"/> No barriers or obstacles experienced |
| <input type="checkbox"/> Domestic/personal arrangements | <input type="checkbox"/> Other (please specify below) |
- _____

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

- | | |
|--|--|
| <input type="checkbox"/> 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) |
- _____

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

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

Please enter the the subject:	Please enter the number of days training received
Topic 1 _____	_____ days
Topic 2 _____	_____ days
Topic 3 _____	_____ days

Did you find this training beneficial? ()

Topic 1 Yes No Topic 2 Yes No Topic 3 Yes No

Please enter the method of delivery for each topic ()

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

Who was the training provided by? ()

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

Who were the fees paid by? ()

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

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

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



Background information

32. Are you: () Male Female
33. Are you: () Single Divorced Widowed / separated Married or in a long term relationship
34. How many dependant children (under the age of 16) do you have living with you? ()
 None One Two More than two

35. What was your age last birthday?

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

If Yes, please the appropriate box

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

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

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

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

38. We would like an estimate of your gross annual income in order to assess income levels across the industry. Please the appropriate box indicating your income from all work in the industry for the last financial year for which you have information: (one only)

- Less than £6,000 £12,000 - £19,999 £30,000 - £49,999 £75,000 or more
 £6,000 - £11,999 £20,000 - £29,999 £50,000 - £74,999

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

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

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

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

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

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

42. Do you speak Welsh? () Yes No

You and Industry Organisations

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

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



44. Are you registered with any of the following online/offline communities?

any which apply)

- Animation World Network (AWN)
- Brighton New Media
- e-consultancy.com
- Festivus
- freelancers.net
- mandy.com
- new-media-freelancers.co.uk
- Productionbase
- Shooting People
- SkillSwap
- skwigly.co.uk
- Talent Circle
- TV Freelancers
- Other (please write in below)

45. Are your details listed in any of the following industry directories?

any which apply)

- Kays
- The Knowledge
- The Production Guide
- Film Bang
- Regional or National Screen Commission/Agency production directories
- Guild directories
- Other printed or internet directories (please write in below)

Not listed in any directory

46. Do you read any of the following journals/trade press?

any which apply)

- Broadcast
- Develop Magazine
- Digit
- Gamesindustry.biz
- MCV Magazine
- New Media Age
- Screen Digest
- Screen Finance
- Screen International
- Televisual
- The Stage
- The Media Guardian
- TVB Europe Magazine
- PCR - Production and Casting Report
- Film Log
- Guild magazines
- Regional and national newsletters
- Other journals/trade press (please write in below)

47. Prior to today had you heard of Skillset? ()

Yes

No

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

MANY THANKS FOR YOUR HELP

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

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