

Main Interim Findings

Increasing competition and uncertainty about the future is the backdrop to a working life in the British television industry in the 1990's. To inform debate the British Film Institute has begun a longitudinal study of the impact of structural change and technological advances on the creative people making the programmes. We have established a sample of around 500 people working in creative jobs and will follow their careers for three years. Respondents have completed a questionnaire and two work diaries. This interim report is based on statistical data collected in the first year. Some of the main findings so far are:

- Thirty per cent of the whole sample got their first job through personal contacts, and 38 per cent of the 21-30 year olds got their first job this way. Twenty-two per cent of the 21-30 year olds got their first job by a speculative application. Thirty-nine per cent of the 41-50 year olds got their first job by formal application compared to just under a quarter of the 21-30 year olds.
- Thirty-five per cent of the sample got their current job through personal contacts and 22 per cent got their current job by a direct approach from a company or commissioning executive. Forty-four per cent of the 21-30 year olds got their current job using personal contacts.
- Just under a quarter of the women (23 per cent) started their career in television in secretarial or clerical positions compared with four per cent of the men. In addition 23 per cent of the women started in a production support capacity (for example as a production assistant) compared with six per cent of the men. Nineteen per cent of the men started in a Producer/Director role compared with eight per cent of the women. Men were also more likely to have started in technical areas such as Camera/Lighting/Sound and post production than women.
- Twenty per cent of the 41-50 year olds entered the industry after 1980, and just under a quarter of this group were 30 or over when they entered the industry. Types of work prior to employment in television included print journalism, secretarial posts, teaching, theatre, radio, and film.
- Nearly three quarters of the whole sample received higher education and this increases to 88 per cent for the 21-30 age group. Just under a quarter of the 21-30 year olds with higher education, did either media studies, film and television studies, or communication studies. Sixty-four per cent of those with higher education have a BA, and 11 per cent have a BSc. However only four per cent of the 21-30 year olds have a BSc.
- Thirty-seven per cent of the whole sample attended an independent secondary school and these figures are identical for the 21-30 ageband.
- Women are much more likely to be single than men. Twenty-nine per cent of women over 40 are single compared with four per cent of men.

- Fifty-three per cent of the women over 40 do not have children compared with 15 per cent of the men.
- About a third of those who were not single had partners working in television. In addition approximately a third of those with one or more children over 18, had at least one child working in television.
- Twenty-four per cent of the 21-30 year olds earn less than £10,000 a year.
- Sixty-five per cent of the 21-30 year olds are freelance and the majority live in London and the South East.
- Just over a third of the sample work 60 or more hours a week on average and nearly half of the 41-50 year olds work 60 or more hours a week.
- Similarly nearly half of the independent owners in the sample work 60 or more hours a week. Six per cent of the sample said they work 80 or more hours a week.
- A quarter of the overall sample earned less in 94/95 than they did in 93/94. A third of freelancers earned less in 94/95 than they did in 93/94.
- Around 20 per cent of the sample had received formal training in the previous six month period and these were much more likely to be permanent members of staff working for a broadcasting company.
- Just over half of the independent company owners felt they needed business or management training.
- Respondents were asked to rate a series of aspects of work they like or dislike in television. The lowest rated were uncertainty, conditions of work, and relationship with management. The highest rated were creativity, achievement, and intellectual stimulation.

Contents

Main Interim Findings	i
1) Introduction	1
1.1 Methodology	2
2) Characteristics of the Sample	3
2.1 Age, Location, and Gender	3
2.2 Children	5
2.3 Marital Status	6
2.4 Ethnicity	7
3) Educational Background	8
3.1 Secondary Education	8
3.2 Higher Education	9
4) Television Career Entry	11
4.1 Date of Entry	11
4.2 Type of First Job	13
4.3 Obtaining the First Job	14
4.4 Work Before Television	15
5) Current Work	16
5.1 Current Job	16
5.2 Employment Sector	18
5.3 Obtaining the Current Job	20
5.4 Income	22
5.5 Aspects of Work	23
5.6 Hours Worked	24
5.7 Work Values	26
5.8 Training Needs	29
6) More Background Information From The Work Diaries	31
6.1 Media Sector Working	31
6.2 Relatives in the Industry	32
6.3 Agent	32
6.4 Childcare Arrangements	33

7) Changes Over the Year	34
7.1 Changes in Income	34
7.2 Changes in Media Sector	34
7.3 Changes in Training	35
7.4 Employment Over Two Years	36

8) Future Research	37
---------------------------	-----------

List of Tables

Table 1.1 Response Rates	2
Table 2.1a Age Distribution	3
Table 2.1b Location of Creative Workers	3
Table 2.1c Location by Ageband	4
Table 2.1d Gender by Ageband	4
Table 2.2 Children by Gender	5
Table 2.3 Marital Status by Gender	6
Table 2.4 Ethnicity	7
Table 3.1 Secondary Education by Ageband	8
Table 3.2 Degree Type by Ageband	10
Table 4.1a Decade of Entry into Television	11
Table 4.1b Ageband when Entering the Television Industry	11
Table 4.1c Sector of First Job by Ageband	12
Table 4.2 Type of First Job by Gender	13
Table 4.3 Method of Obtaining First Job by Ageband	14
Table 5.1a Current Job by Gender	16
Table 5.1b Decade Current Job Started	17
Table 5.2a Employment Sector by Ageband	18
Table 5.2b Employment Sector by Gender	19
Table 5.3a Method of Obtaining Current Job by Ageband	20
Table 5.3b Method of Obtaining Current Job by Employment Sector	21
Table 5.4a Income by Ageband	22
Table 5.4b Income by Employment Sector	22
Table 5.5 Aspects of Work by Ageband	23
Table 5.6a Hours Worked by Ageband	24
Table 5.6b Hours Worked by Gender	24
Table 5.6c Hours Worked by Employment Sector	25
Table 5.7a Work Values by Ageband	27
Table 5.7b Work Values by Gender	27
Table 5.7c Work Values by Employment Sector	28
Table 5.8a Training Needs by Ageband	29
Table 5.8b Training Needs by Employment Sector	30
Table 6.1a Experience of Media Sectors by Ageband	31
Table 6.1b Experience of Media Sectors by Employment Sector	31
Table 6.3 Having an Agent by Employment Sector	32
Table 6.4 Childcare Arrangements by Gender	33

Table 7.1	Change in Income in Past Year by Employment Sector	34
Table 7.2	Working in Cable/Satellite and Multi Media by Employment Sector	34
Table 7.3a	Training in the Past Year	35
Table 7.3b	Training in the Past Year and Employment Sector	35
Table 7.4	Employment Over the Past Two Years	36

List of Figures

Figure 2.2	No Children by Ageband and Gender	5
Figure 3.2	Higher Education by Ageband	9
Figure 5.7	Work Values	26

1) Introduction

Increasing competition and uncertainty about the future is the backdrop to a working life in Britain's television industry in the 1990's. The labour force is largely unmapped, workplaces are ever more unregulated, and work has become increasingly casualised. The BFI, as an independent organisation seeking to sustain the quality and range of British production, began a three year study in 1994 to assess the impact of the structural, organisational, and technological change on the television careers of people working in creative production jobs. This report details a number of important interim findings which confirm the timeliness and importance of the research.

The project was set up to map the effect of recent changes in the industry on the workforce. We were aware that there would be consequences from the largest change to working practices in a generation, as the television industry came to grips with market forces and global competition. After an initial pilot study a range of questions emerged: Have the altered characteristics of the labour market had any effect on the valuation of the individual creative worker and his or her attitude and motivation? How is the necessary expertise found in an increasingly fragmented industry? Is talent nurtured and used in the most appropriate ways? How do individuals benefit from informal networks of contact? What are the implications of multi-skilling? In what ways is career advancement possible? Are career opportunities available to a range of social groups? Do the possibilities for development and the capacity for innovation differ between types of companies? How is programme development and research affected by downward pressure on costs? Which kinds of organisation offer fertile environments for effective and confident programme making?

This project aims to consider these questions and to look at the characteristics and stability of the labour force. It will analyse and compare the career paths of creative personnel in a variety of genre. There remain important equal opportunities questions concerning the ways in which new work is found and the social backgrounds of those entering the industry. Particular attention will be paid to new entrants to the industry and the factors affecting the opportunities available to them. It is generally agreed that the training of new entrants is fundamental to ensuring a satisfactory skills base for the future of the industry.

This interim report indicates a series of important public policy issues that are beginning to emerge from the initial analysis of the quantitative data. At the same time it offers a map of some of the changes underway in the industry as the workforce accommodates itself to the demands of new ways of working in a fragmented industry. Further results based on the qualitative research will be published next year.

The first year of this research was funded by a grant from the Hosono Bunka Foundation to the BFI's Research and Education Division. The statistical analysis was carried out by Nick Pettigrew and the report was compiled by Nick Pettigrew, Janet Willis and Richard Paterson.

October 1995

1.1 Methodology

A sample of 532 people has been established. Aged between 21 and 65, 56 per cent male and 44 per cent female, they come from all sectors of the industry, from London and all regions. They are in creative production grades at each point of the production cycle: ranging from researchers and production assistants, producers and directors, to designers and editors, and including new entrants as well as experienced executive producers. Respondents have agreed to write a work diary and complete a questionnaire twice a year and have been guaranteed anonymity and confidentiality.

An introductory questionnaire was sent in May 1994, to obtain detailed information about education, career history, training, current job, and work values. It is the analysis of this questionnaire which forms the basis for much of this interim report. The second wave work diary/questionnaire was sent in November 1994 and the third in May 1995. Each work diary requires the respondent to write a discursive account of a nominated working day and to answer supplementary structured questions, some of which are repeated either every six months or once a year, and which have covered issues such as decision making, work values and how changes in television have affected working practice.

In this way the study is collecting data that will describe the characteristics of the workforce, will track careers and elements of change, and establish perceptions and experience of change of a diverse, but representative sample of the creative workforce. This material will be complemented by practitioners' discursive accounts of work in progress in a variety of programme genre and in different types of production organisation. In addition, interviews with subsamples will be carried out at intervals over the research period. This interim report only reflects data from the first year, future reports will be able to document change and will incorporate qualitative data.

The following response rates were obtained for the three waves so far:

Table 1.1: Response Rates

	Total Sample	First Wave Questionnaire May 1994	Second Wave Diary November 1994	Third Wave Diary May 1995
Response Rate (Percent)	n/a	82	66	64
Number of Responses	532	436	349	339

In all 300 people in the sample have responded to every questionnaire or diary sent to them so far.

2) Characteristics of the sample

This section draws on the background information from the first questionnaire, and examines the age, geographical location, gender, and ethnicity of the respondents, and whether they have children.

2.1 Age, Location, and Gender

The age distribution for the sample is as follows:

Table 2.1a: Age distribution

	n	Percent
21-30 year olds	92	21
31-40 year olds	135	31
41-50 year olds	137	31
51+ year olds	72	16

N=436 Source: *BFI First Wave Questionnaire*

It can be seen that the majority of people (62 per cent) are concentrated in the 31-40 year old and the 41-50 year old ageband.

Sixty-two per cent of the sample live in London and the South East. The rest is distributed across the UK, with the South West the next most popular area to live in and this centres on Bristol. This is followed by the Midlands, Wales, and Scotland. The figures for where the respondent works are similar to that of region lived in, with the exception that many of the those living in the South East commute to work in London.

Table 2.1b: Location of Creative Workers

	n	Percent
London	201	46
South East	68	16
South West	40	9
Wales	21	5
Scotland	20	5
Ulster	7	2
Midlands	27	6
North West	16	4
North East	14	3
Channel Islands	2	-
Yorkshire Humberside	11	3
East Anglia	9	2

N= 436 Source: *BFI First Wave Questionnaire*

The majority of each age group live in London and the South East, although the 21-30 year olds and 31-40 year olds are slightly more likely to be living there:

Table 2.1c: Location by Ageband

	Percentage of 21-30 year olds	Percentage of 31-40 year olds	Percentage of 41-50 year olds	Percentage of 51+ year olds	Total Percentage
London/ South East	64	65	59	57	62
Elsewhere	36	35	41	43	38
n	92	135	137	72	436

N=436 Source: *BFI First Wave Questionnaire*

Forty-four per cent of the sample are female, with 56 per cent male. However when gender is examined in terms of age, it is noteworthy that 62 per cent of 21-30 year olds are female, compared to 28 per cent of 51+ year olds. Therefore two thirds of the women in the sample are under 40 compared with 41 per cent of the men. This suggests that there are now many more entry points into the industry for women, or alternatively that women are less likely to remain in television after the age of 40:

Table 2.1d: Gender by Ageband

	Percentage of 21-30 year olds	Percentage of 31-40 year olds	Percentage of 41-50 year olds	Percentage of 51+ year olds	Total Percentage
Male	38	48	67	72	56
Female	62	52	33	28	44
n	92	135	137	72	436

N=436 Source: *BFI First Wave Questionnaire*

2.2 Children

In all, approximately half of the sample have children. However, when examined by gender, 34 per cent of men have no children compared with 71 per cent of women:

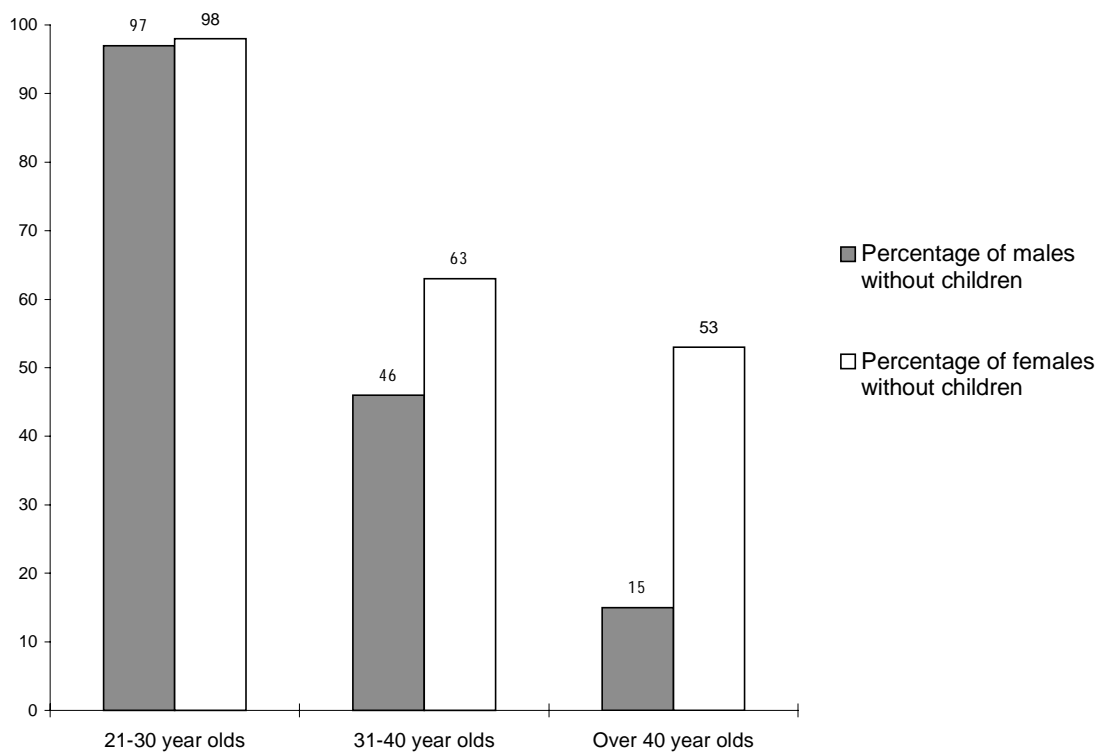
Table 2.2: Children by Gender

	Percentage of Males	Percentage of Females
No Children	34	71
One Child	13	15
Two Children	32	11
Three Children	16	3
Four or More Children	5	1
n	242	191

N=433 Source: *BFI First Wave Questionnaire*

The large percentage of women with no children was attributed to the fact that the majority of women in the sample are younger (62 per cent of the 21-30 year olds are female). On further analysis it was found that even the older women in the sample are less likely to have children than the men:

Figure 2.2: No Children by Ageband and Gender



Source: *BFI First Wave Questionnaire*

Fifty-three per cent of the over 40 year old women do not have children as opposed to 15 per cent of the men. Similarly with the 31-40 year olds, 63 per cent of the women do not have children as opposed to 46 per cent of the men. It is also of interest to note the extremely large numbers of 21-30 year olds of either sex who do not have children. This may be because of the specific pressures of television or because of a general trend in the population to have children later in life.

Of the small number of women working under 40 hours a week, 52 per cent have children, compared with 27 per cent of the women working over 40 or more hours a week.

2.3 Marital status

Table 2.3: Marital Status by Gender

	Percentage of Males	Percentage of Females	Total Percentage
Single	16	41	27
Married	64	36	52
Divorced	7	8	7
Widowed	-	1	1
Living with Partner	11	14	12
Other	3	1	2
n	244	192	436

N=436 Source: *BFI First Wave Questionnaire*

Women are much more likely to be single. As previously with the age results, it was thought that because younger people are more likely to be single, these results could be attributed to the predominance of younger women in the sample. However 29 per cent of women who are over 40 are single, compared with four per cent of the men in this age group. The Other category in this table includes people who are engaged or separated. Four per cent of the sample who are single have children, and a quarter of those living with a partner have children. Seventy-eight per cent of those who are married have children.

2.4 Ethnicity

Table 2.4: Ethnicity

	n	Percent
White	418	96
Other	13	3
Did not wish to state	5	1

N=436 *Source: First Wave Questionnaire*

The respondents were asked to indicate their ethnicity using a series of categories. Ninety-six per cent of the respondents are white, three per cent other groups, and a further one per cent not willing to state. These figures are similar to those found by Skillset for freelancers.¹

¹ Employment Patterns and Training Needs 1993/4. Table 2.1. Skillset 1994

3) Educational Background

3.1 Secondary Education

Respondents were asked about their secondary education and 37 per cent of the sample had attended an independent school of some description. The analysis of secondary education by ageband produced the following table:

Table 3.1: Secondary Education by Ageband

	Percentage of 21-30 year olds	Percentage of 31-40 year olds	Percentage of 41-50 year olds	Percentage of 51+ year olds	Total Percentage
Comprehensive	46	35	7	-	24
Secondary Modern	6	9	7	10	8
Grammar	20	36	41	46	36
Independent Day	20	15	17	16	17
Independent Boarding	17	13	29	23	20
Other	2	2	3	9	2
n	91	133	136	70	430

N=430 Source: *BFI First Wave Questionnaire*

Note: Percentages sum to slightly more than 100 as some people attended more than one type of school, and therefore ticked more than one box.

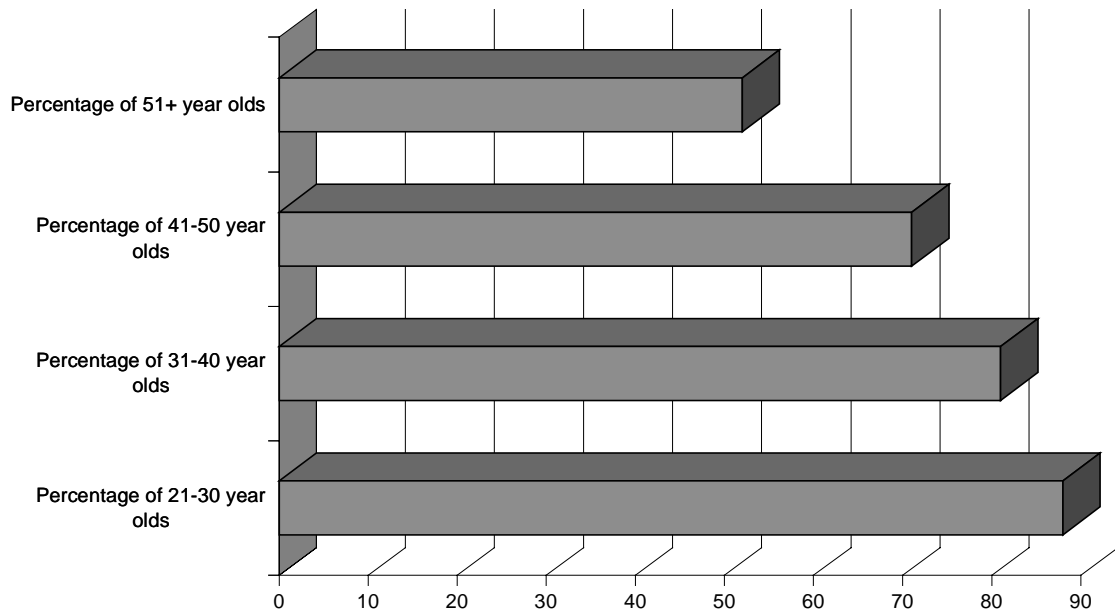
The 21-30 year old age group were the most likely to have attended a comprehensive school, and the least likely to have attended a grammar or secondary modern. It had been originally thought the predominance of independent schools would feature in the older cohorts of the sample. However 37 per cent of the 21-30 year olds went to an independent school, which is exactly the same figure for the whole sample. The Other category was mainly composed of those having a secondary education abroad.

Just under two thirds of the sample had seven or more 'O' Levels, and well over half had three or more 'A' Levels. People aged under 40 were likely to have more 'O' and 'A' levels.

3.2 Higher Education

Around three quarters of the sample (74 per cent) has had some kind of higher education, the majority of this group attending a university. The younger the person the more likely he/she is to have received higher education. Eighty-eight per cent of the 21-30 year olds noted that they had had a higher education:

Figure 3.2: Higher Education by Ageband



N=430 Source: *BFI First Wave Questionnaire*

Sixteen per cent of those who had attended a higher education institution went to Oxbridge. This percentage slightly reduces to 11 per cent of the 21-30 year olds, showing that the television industry still recruits people from Oxbridge. Other popular universities were Leeds, London, and Bristol. Six per cent of those receiving higher education attended a university abroad.

Over a hundred different subjects were taken in higher education, although English was by far the most popular with 16 per cent of those studying a degree in this subject, and this also did not vary for age group. Other popular subjects were art, politics, history and languages. Just under a quarter of the 21-30 ageband who received higher education studied either media studies, film and television studies, or communication studies, and this reflects the increased availability of these courses. Just under two thirds (64 per cent) of those who had received higher education have a BA, whereas 11 per cent have a BSc. The proportion of those with a BA has increased from 54 per cent of the 51+ year olds, to 73 per cent of the 21-30 year olds, whereas the proportions of those with a BSc has reduced from 18 per cent of the 51+ year olds to four per cent of the 21-30 year olds:

Table 3.2: Degree Type by Ageband

	Percentage of 21-30 year olds	Percentage of 31-40 year olds	Percentage of 41-50 year olds	Percentage of 51+ year olds	Total Percentage
BA	73	69	49	54	64
BSc	4	12	13	18	11
Other	23	19	38	28	25
n	77	96	75	28	276

N=276 Source: *BFI First Wave Questionnaire*

In addition to higher education many of the sample had other qualifications relating to television work. Around a third of the sample had qualifications ranging from journalism qualifications, to training from the film and television schools. Five per cent of the sample had secretarial qualifications, and three per cent teaching qualifications.

4) Television Career Entry

4.1 Date of Entry

In order to examine the career history and previous work of the sample, respondents were asked when they started work in television. Just over half of the sample entered after 1980:

Table 4.1a: Decade of Entry into Television

	n	Percent
1950's	13	3
1960's	81	19
1970's	113	26
1980's	140	33
1990's	83	19

N= 430 *Source: BFI First Wave Questionnaire*

From this it was possible to work out how old people were when they entered the industry. Over three quarters entered television in their twenties:

Table 4.1b: Ageband when Entering the Television Industry

	n	Percent
20 years old or under	40	9
21-30 years old	332	77
31-40 years old	54	13
41+ years old	4	1

N=430 *Source: BFI First Wave Questionnaire*

The current age of the respondent reflects the decade in which they entered the industry, so for example just under three quarters of the 51-60 year olds entered in the 1960's. However it is interesting to note that 20 per cent of the 41-50 year olds entered the industry after 1980, partly reflecting the growth of the independent sector at that time. This is also shown by the fact that just under a quarter of the current 41-50 year olds in the sample were 30 or over when they entered the industry.

Table 4.1c: Sector of First Job by Ageband

	Percentage of 21-30 year olds	Percentage of 31-40 year olds	Percentage of 41-50 year olds	Percentage of 51+ year olds	Total Percentage
Broadcaster	42	65	82	84	68
Independent Companies	56	29	15	6	27
Other	2	6	2	10	6
n	86	127	130	68	411

N=411 *Source: BFI First Wave Questionnaire*

It can be seen that the importance of the broadcasters (BBC, ITV and a very small number of Cable/Satellite) in providing the first job has decreased with the growth of the independent sector. The majority of the 21-30 year olds in the sample were provided with their first job by the independent sector. The Other category mainly includes television companies abroad.

4.2 Type of First Job

There were many different types of first job noted in the questionnaire, and for ease of analysis they were placed into the following categories:

Producers/Directors includes people who started in jobs such as directors, trainee directors, and assistant producers.

Production Support category includes production assistants (which most of this group started as), production co-ordinators, and production managers.

Researchers/Runners includes those who started as either researchers or as runners, who may have done a variety of jobs including ferrying tapes, office work, assisting on location, and sometimes research.

The Post Production category includes all types of editors, most of whom started as assistant editors.

Camera/Lights/Sound includes all those who started in roles such as camera assistants and sound recordists.

The Writers category contains those who started in a writing role.

The Managerial/Executive Producer category is for the extremely small number of people who started work straight away as either an executive producer or head of department.

The Art/Design section includes people who started as art directors or animators.

TV News Journalists are those who started out by producing news items and also appearing as news presenters.

Table 4.2: Type of First Job by Gender

	Percentage of Males	Percentage of Females	Total Percentage
Producers/Directors	19	8	14
Production Support	6	23	14
Researcher/Runner	22	20	21
Post Production	15	3	9
Camera/Lighting/Sound	8	4	6
Writers	3	1	2
Managerial/Exec. Producer	-	1	1
TV News Journalist	7	6	6
Art/Design	7	4	6
Secretarial/Clerical	4	23	13
Other	9	8	8
n	239	191	430

N=430 *Source: BFI First Wave Questionnaire*

In the Researcher/Runner category more than three quarters of this group started directly as a researcher. Just under a quarter of the women started in Secretarial/Clerical positions compared with four per cent of the men and a similar proportion of women started in a Production Support role. In addition 19 per cent of the males started as Producers/Directors compared with eight per cent of the females.

The 21-30 year olds in the sample are less likely to have started as Producers/Directors (two per cent), but 17 per cent of both the 31-40 year olds and 41-50 year olds began their careers as Producers/Directors. The 21-30 year olds are the group most likely to have entered the industry as Researchers/Runners, with 40 per cent starting this way compared to 17 per cent of the 41-50 year olds. Ten per cent of the 41-50 year olds started in Post Production compared with four per cent of the 21-30 year olds.

4.3 Obtaining the First Job

The most popular method of getting the first job was by Formal Application/Interview, followed by Personal Contacts. Many people used a combination of these methods such as responding to an advertisement and following this up with formal application. However there are differences between the age groups showing that methods of getting the first job have changed:

Table 4.3: Method of Obtaining First Job by Ageband

	Percentage of 21-30 year olds	Percentage of 31-40 year olds	Percentage of 41-50 year olds	Percentage of 51+ year olds	Total Percentage
Response to an Advertisement	23	22	37	30	28
Formal Application/Interview	24	37	39	28	34
Personal Contacts	38	28	30	24	30
Through an Agency	2	2	2	1	2
Speculative Application	22	19	18	14	18
Pitching of Project	2	5	2	1	3
Direct Approach from Company	8	13	9	14	11
Other	7	5	2	6	4
n	92	134	137	71	434

N=434 Source: *BFI First Wave Questionnaire*

Note: Percentages sum to more than 100 as respondents could tick more than one box.

The table above shows that the younger the person, the more important Personal Contacts have been, with 38 per cent of the 21-30 year olds using this method to get their first job compared with 24 per cent of the 51+ year olds. Similarly the 21-30 year olds are more likely to have used a Speculative Application. The gender of the respondent makes little difference to how the first job was obtained.

4.4 Work Before Television

Respondents noted over a hundred different types of jobs before starting in television and some people had long careers in other industries before entering television. However 16 per cent went straight to work in television from higher education/school having only done temporary or vacation work, and these were most likely to be the 21-30 year olds. Thirteen per cent of the whole sample had worked on newspapers, and 16 per cent, mainly women, had held secretarial jobs in other industries. Eleven per cent of all the sample had had teaching or lecturing jobs. Eleven per cent had worked in the theatre before television, and 15 per cent had worked in radio. Seven per cent had worked in the film industry.

5) Current Work

The following section of the report examines the range of current jobs held by the respondents, their employment sector, and how these jobs were obtained, as well as details of income, aspects of work, hours worked, and work values.

5.1 Current Job

There were many different types of job noted in the questionnaire, which have been categorised in the same way as for First Job. Many people were very difficult to classify precisely, since their jobs often crossed several categories (e.g. writer/director). In addition many of the Freelances carried out several different types of job depending on the capacity for which they were hired (e.g. researcher or assistant producer). Producers/Directors includes people ranging from producers to directors to assistant producers. Production Support includes production assistants, production co-ordinators, and production managers. Researchers/Runners are those who are either researchers or runners who often undertake some research, and Post Production includes various types of editors ranging from post production assistants to film editors. The Managerial/Executive Producer category refers to those people who may still work as executive producers supervising projects, but call themselves head of departments or independent chief executives. The Art/Design section includes art directors and animators. TV News Journalists are those who produce news items but may also appear as news presenters.

The research project has been designed to concentrate on creative roles and the distribution of jobs in the sample reflects this. Thirty-nine per cent of the sample are currently in the Producers/Directors category. The next largest group is Managerial/Executive Producers, followed by Production Support:

Table 5.1a: Current Job by Gender

	Percentage of Males	Percentage of Females	Total Percentage
Producers/Directors	38	40	39
Production Support	5	24	13
Researcher/Runner	3	10	6
Post Production	10	3	7
Camera/Lighting/Sound	10	2	6
Writers	2	2	2
Managerial/Exec. Producer	20	6	14
TV News Journalist	5	2	4
Art/Design	4	4	4
Secretarial /Clerical	-	2	1
Other	2	5	3
n	240	184	424

N=424 Source: BFI First Wave Questionnaire

Women predominate in Production Support (24 per cent of the women in the sample are in this category compared to five per cent of men). The table above shows similar proportions of men

and women are Producers/Directors. Proportionately more men are in the Managerial/Executive Producer category, as well as Post Production, and Camera/Sound/Lights.

Table 5.1b: Decade Current Job Started

	n	Percentage
1960's	6	2
1970's	10	3
1980's	92	23
1990's	288	73

N=396 Source: *BFI First Wave Questionnaire*

Nearly three quarters of the sample started their current job in the 1990's. Just under a quarter started in the 1980's.

5.2 Employment Sector

As with their current job, it proved difficult to categorise some people according to the employment sector they work in. For the purposes of this study, Freelances are categorised as those who are on contracts of less than a year, while Broadcaster Staff and Independent Staff members are those who hold permanent contracts, or who are on contracts of over a year. Therefore some people who consider themselves freelance may have been classified as staff. Other people were unsure of what kinds of contract they actually held. Broadcaster Staff work at the BBC or at an ITV company (there are also a very small number of cable/satellite staff in this group), and Independent Staff work at independent production companies. In addition it was found that many of those working as freelances owned a small independent company, even though very often it was in name only. These individuals carry out freelance work on some occasions and on others work through their company, and have been called Independent/Freelances, since they have some of the attributes of both Freelances and Independent Owners. Independent Owners are those who are managing directors of independent companies and carry out most of their work through this company.

Table 5.2a: Employment Sector by Ageband

	Percentage of 21-30 year olds	Percentage of 31-40 year olds	Percentage of 41-50 year olds	Percentage of 51+ year olds	Total Percentage
Freelances	65	36	26	38	39
Independent Staff	17	11	4	4	9
Broadcaster Staff	14	31	36	33	29
Independent/ Freelances	3	8	12	7	8
Independent Owners	1	15	22	18	15
n	89	134	137	72	432

N=432 *Source: BFI First Wave Questionnaire*

The important point to note from this table is the fact that 65 per cent of 21-30 year olds are Freelances, which indicates that younger people beginning their careers in the television industry are much more likely to start in a freelance capacity. Independent Staff are also much more likely to be younger. The highest proportion of Independent Owners are in the 41-50 year old age category.

Table 5.2b: Employment Sector by Gender

	Percentage of Males	Percentage of Females
Freelances	35	44
Independent Staff	5	15
Broadcaster Staff	32	26
Independent/Freelances	9	7
Independent Owners	20	9
n	243	189

N=432 Source: *BFI First Wave Questionnaire*

Proportionately more of the Independent Owners in the sample are male.

5.3 Obtaining the Current Job

Respondents were asked to indicate how they got their current job by ticking one or more boxes, identical to the ones for first job:

Table 5.3a: Method of Obtaining Current Job by Ageband

	Percentage of 21-30 year olds	Percentage of 31-40 year olds	Percentage of 41-50 year olds	Percentage of 51+ year olds	Total Percentage
Response to an Advertisement	11	12	14	11	12
Formal Application/ Interview	17	23	19	17	19
Personal Contacts	44	35	30	33	35
Through an Agency	2	4	1	4	3
Speculative Application	6	5	3	4	4
Pitching of Project	5	18	14	14	13
Direct Approach from Company	22	20	23	24	22
Other	12	16	25	21	18
n	85	129	134	70	418

N=418 Source: *BFI First Wave Questionnaire*

Note: Percentages sum to more than 100 because respondents could tick more than one box

In obtaining the current job, Personal Contacts was the highest rated category: 35 per cent of the whole sample used this method, with 44 per cent of the 21-30 year olds using Personal Contacts. The next highest category was getting a Direct Approach from a Company or a Commissioning Executive, and this was fairly evenly spread across the age groups. Other includes unspecified responses of promotion (five per cent) and setting up company (eight per cent), mainly from the Independent Owners.

Table 5.3b: Method of Obtaining Current Job by Employment Sector

	Percentage of Freelances	Percentage of Independent Staff	Percentage of Broadcaster Staff	Percentage of Independent/ Freelances	Percentage of Independent Owners
Response to an Advertisement	9	5	27	3	-
Formal Application/ Interview	11	-	48	9	-
Personal Contacts	48	54	19	49	14
Through an Agency	6	-	1	-	-
Speculative Application	3	13	2	3	6
Pitching of Project	11	3	3	39	33
Direct Approach from Company	29	26	19	21	9
Other	10	5	19	18	50
n	157	39	124	33	64

N=417 Source: *BFI First Wave Questionnaire*

Note: Percentages sum to more than 100 because respondents could tick more than one box

This table shows some interesting variations. Personal Contacts were used by around half of the Freelances, Independent Staff, and Independent/Freelances. Freelances were also the most likely to receive a Direct Approach from a Company or Commissioning Executive. A third of the Independent Owners and 39 per cent of the Independent Freelances gained their current job by Pitching of Project. Half the Independent Owners specified Other for getting their current job, which usually meant setting up the company.

5.4 Income

Respondents were asked to indicate how much they earn a year:

Table 5.4a: Income by Ageband

	Percentage of 21-30 year olds	Percentage of 31-40 year olds	Percentage of 41-50 year olds	Percentage of 51+ year olds	Total Percentage
Less than £10,000	24	5	3	6	8
£10,001- £20,000	47	17	13	21	23
£20,001- £30,000	23	38	20	27	27
£30,001- £50,000	4	36	42	36	31
£50,001- £70,000	1	4	16	6	8
£70,000+	-	1	6	4	3
n	90	133	135	70	428

N=428 Source: *BFI First Wave Questionnaire*

Just under a quarter of the 21-30 year olds earn less than £10,000. Of those under 25 years old, 37 per cent earn less than £10,000 a year.

Table 5.4b: Income by Employment Sector

	Percentage of Freelances	Percentage of Independent Staff	Percentage of Broadcaster Staff	Percentage of Independent/ Freelances	Percentage of Independent Owners
Less than £10,000	18	3	2	3	-
£10,001 - £20,000	31	40	12	27	11
£20,001 - £30,000	24	32	32	36	20
£30,001 - £50,000	23	18	43	24	42
£50,001 - £70,000	2	5	9	9	19
£70,000+	1	3	3	-	8
n	164	38	126	33	64

N=425 Source: *BFI First Wave Questionnaire*

Sixty-nine per cent of the Independent Owners earn over £30,000 a year, compared to a third of the Independent/Freelances. Many of the Freelances in the sample are quite young which may be one explanation why 18 per cent of the Freelances earn less than £10,000 a year. However when examining those Freelances over 40 years old, 13 per cent of this group earn less than £10,000.

5.5 Aspects of Work

The study was designed to concentrate on creative workers in the television, and respondents were asked to tick what they considered to be the range of aspects of their work. Ninety per cent emphasised the creative aspects to their work:

Table 5.5: Aspects of Work by Ageband

	Percentage of 21-30 year olds	Percentage of 31-40 year olds	Percentage of 41-50 year olds	Percentage of 51+ year olds	Total Percentage
Creative	89	86	92	93	90
Technical	32	42	41	44	40
Craft Based	15	26	32	43	28
Administrative	52	51	63	49	55
Financial	22	39	49	40	39
Management	28	49	64	44	49
n	88	131	132	70	421

N=421 *Source: BFI First Wave Questionnaire*

Note: Percentages sum to more than 100 because respondents could tick more than one box.

Management and Financial aspects increase with age up to the 41-50 year olds and then tail off, but Creativity as an aspect of work remains constant for the age groups. The Craft Based nature of jobs is emphasised by the older members of the sample.

Respondents were also asked what they considered to be the most important of the above aspects, and just under three quarters felt that this was Creativity.

5.6 Hours Worked

As with the income question, many people found answering this question quite difficult because the stage of production they were in, determined the hours worked each week. However most people gave what they considered an average figure, and from this it can be seen that over a third work 60 or more hours a week, and nearly half of the 41-50 year olds work 60 or more hours:

Table 5.6a: Hours Worked by Ageband

	Percentage of 21-30 year olds	Percentage of 31-40 year olds	Percentage of 41-50 year olds	Percentage of 51+ year olds	Total Percentage
10-19 hours	1	1	2	2	1
20-29 hours	1	4	1	3	2
30-39 hours	8	5	4	11	5
40-49 hours	43	31	18	33	30
50-59 hours	29	28	28	20	27
60-69 hours	15	15	30	20	20
70-79 hours	3	11	9	6	8
80+ hours	0	8	9	6	6
n	89	131	132	66	418

N=418 Source: *BFI First Wave Questionnaire*

Forty-two per cent of the males work 60 or more hours a week compared with a quarter of the females:

Table 5.6b: Hours Worked by Gender

	Percentage of Males	Percentage of Females
10-19 hours	2	1
20-29 hours	-	5
30-39 hours	5	8
40-49 hours	25	36
50-59 hours	27	27
60-69 hours	26	12
70-79 hours	9	8
80+ hours	7	5
n	239	179

N=418 Source: *BFI First Wave Questionnaire*

Nearly half of the Independent Owners work more than 60 hours a week compared with 38 per cent of the Independent/Freelances, and around a third of the other groups:

Table 5.6c: Hours Worked by Employment Sector

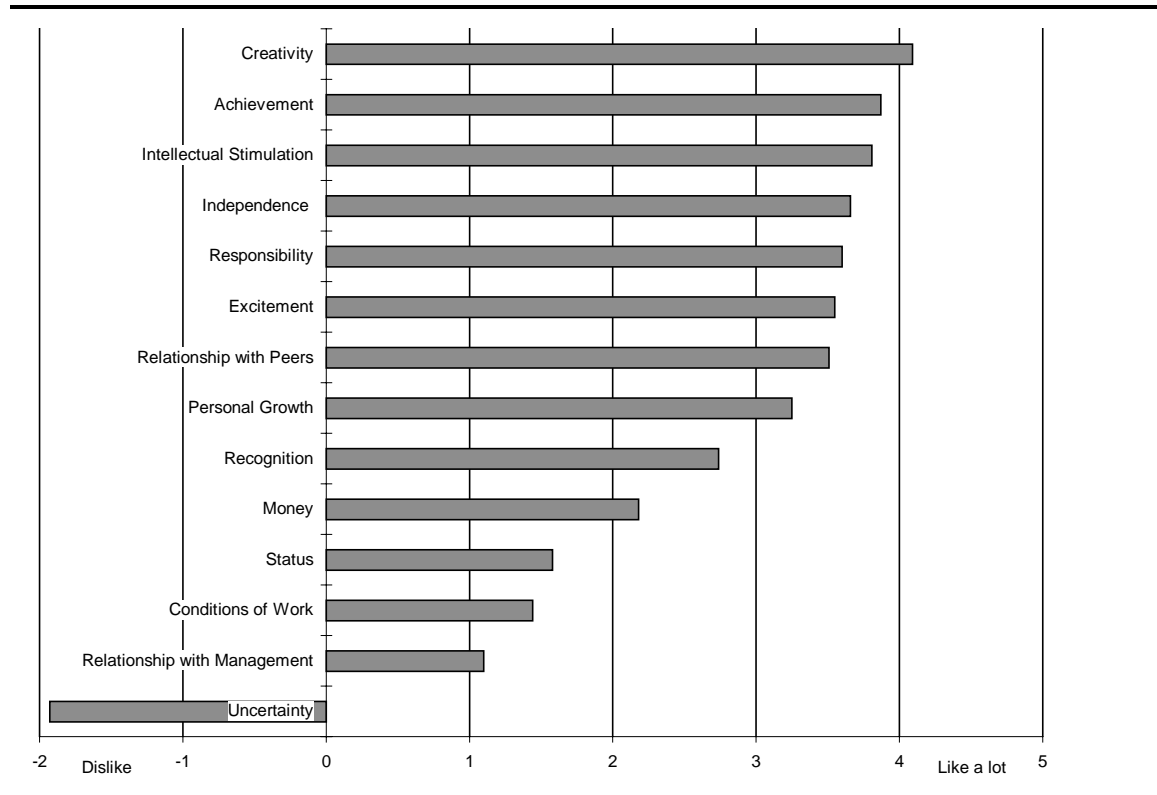
	Percentage of Freelances	Percentage of Independent Staff	Percentage of Broadcaster Staff	Percentage of Independent/ Freelances	Percentage of Independent Owners
10-19 hours	3	-	1	-	-
20-29 hours	4	5	-	3	-
30-39 hours	9	8	4	3	2
40-49 hours	27	42	36	13	24
50-59 hours	25	13	29	44	26
60-69 hours	18	18	21	16	29
70-79 hours	9	11	4	13	10
80+ hours	6	3	6	9	10
n	159	38	126	32	62

N=417 Source: *BFI First Wave Questionnaire*

5.7 Work Values

The panel were asked to respond to a series of values associated with work, by indicating on a scale of -5 to +5, where -5 means dislike a lot, and +5 means like a lot. The diagram shows the mean values for each category:

Figure 5.7: Work Values



Source: BFI First Wave Questionnaire

The highest rated work value was creativity, followed by achievement, and intellectual stimulation. The lowest rated work value was uncertainty, followed by relationship with management, and conditions of work.

Table 5.7a: Mean of Work Values by Ageband

	21-30 year olds	31-40 year olds	41-50 year olds	51+ year olds
Creativity	3.98	3.90	4.32	4.13
Achievement	3.89	3.67	3.94	4.06
Intellectual Stimulation	3.67	3.83	3.82	3.93
Independence	3.43	3.75	3.87	3.43
Responsibility	3.52	3.33	3.83	3.75
Excitement	3.88	3.45	3.40	3.55
Relationship with Peers	3.48	3.28	3.72	3.62
Personal Growth	3.66	3.29	3.05	2.95
Recognition	2.71	2.50	2.80	3.13
Money	1.41	2.29	2.57	2.29
Status	1.92	1.55	1.40	1.52
Conditions of Work	1.53	1.28	1.73	1.09
R'ship with Management	1.78	1.27	0.74	0.48
Uncertainty	-2.10	-1.82	-2.11	-1.54

Source: BFI First Wave Questionnaire

The 21-30 year olds rate Money less than everyone else, while the over 51 age group rate Relationship with Management and Conditions of Work lower than everyone else. The 21-30 year olds rate Excitement and Status higher than the other age groups.

Table 5.7b: Mean of Work Values by Gender

	Male	Female
Creativity	4.22	3.91
Achievement	3.97	3.73
Intellectual Stimulation	3.84	3.77
Independence	3.68	3.65
Responsibility	3.69	3.47
Excitement	3.53	3.57
Relationship with Peers	3.56	3.45
Personal Growth	3.20	3.31
Recognition	2.82	2.65
Money	2.24	2.11
Status	1.70	1.42
Conditions of Work	1.58	1.26
Relationship with Management	0.97	1.27
Uncertainty	-1.70	-2.22

Source: BFI First Wave Questionnaire

Women rate the majority of work values slightly lower, with the biggest difference in Uncertainty. However women rate Excitement, Personal Growth, and Relationship with Management slightly higher than the men.

Table 5.7c: Mean of Work Values by Employment Sector

	Freelances	Independent Staff	Broadcasters	Independent/Freelances	Independent Owners
Creativity	3.97	4.36	3.82	4.61	4.54
Achievement	3.93	3.77	3.74	4.10	3.90
Intellectual Stimulation	3.72	4.28	3.50	4.00	4.25
Independence	3.58	3.90	3.32	3.83	4.31
Responsibility	3.48	3.79	3.59	3.62	3.77
Excitement	3.51	3.82	3.52	3.10	3.70
Relationship with Peers	3.53	3.54	3.59	3.34	3.33
Personal Growth	3.22	4.10	2.76	3.10	3.78
Recognition	2.81	2.90	2.59	2.45	2.87
Money	2.32	2.33	2.32	2.26	1.76
Status	1.83	2.14	1.69	0.63	0.92
Conditions of Work	1.27	1.92	1.48	1.00	1.62
Relationship with Management	1.14	2.73	0.64	0.04	1.32
Uncertainty	-1.93	-2.26	-1.46	-2.43	-2.29

Source: BFI First Wave Questionnaire

Independent/Freelances rate Status the lowest, but Independent Staff give this the highest rating of all the groups. Independent Owners rate Money the lowest of all the groups, although in comparison with other groups they do earn more. Independent/Freelances have the lowest rating for Conditions of Work, as well as the lowest rating for Relationship with Management compared with everyone else. Independent Staff give these both the highest rating of all the groups. Independent Owners give Independence the highest rating, while Broadcaster Staff give this the least. Uncertainty is less for Broadcaster Staff and greatest for Independent/Freelances.

5.8 Training Needs

Respondents were asked what they felt their training needs were, and this elicited a variety of responses from very specific technical training needs to wanting more general knowledge about the industry. Many also mentioned several different areas in which they felt they needed training. However it was possible to group training needs in several different categories. The ‘None’ category was where respondents felt they had no specific training needs and this response increases with age. The question was also not answered by a larger number of respondents than expected, so it may be that some of this group also did not need training. The Editing category was where respondents indicated they would like training in non linear editing developments, whereas the Computer/New Technology category was for more general computer needs. Business Management included areas such as running your own company and financial skills, and Personal Skills included needs such as assertiveness training. Producing/Directing, Camera/Sounds/Lights, and Writing are self explanatory, and Other includes needs as diverse as research training and design skills.

Table 5.8a: Training Needs by Ageband

	Percentage of 21-30 year olds	Percentage of 31-40 year olds	Percentage of 41-50 year olds	Percentage of 51+ year olds	Total Percentage
None	5	9	15	14	11
Editing	23	22	13	20	19
Business Management	13	35	43	27	32
Computer/New Technology	22	31	26	42	29
Personal Skills	-	5	5	-	3
Producing/ Directing/	37	17	14	6	18
Camera/ Sound/Lights	13	7	10	11	10
Writing	9	7	6	-	6
Other	44	16	9	9	18
n	78	121	124	66	389

N=389 *Source: BFI First Wave Questionnaire*

Note: Percentages sum to more than 100 as respondents indicated more than one kind of training need.

The most popular training need requested was Business Management skills, which was felt most needed by the 41-50 year old age group. This was followed by Computer/New Technology skills, although the 51+ year olds in the sample were the most likely to need this. Although 18 per cent of the sample as a whole felt they needed Producing/Directing training, this was specified by 37 per cent of the 21-30 year olds. The 21-30 year olds were also the most likely to specify Other training needs such as research skills.

Table 5.8b: Training Needs by Employment Sector

	Percentage of Freelances	Percentage of Independent Staff	Percentage of Broadcaster Staff	Percentage of Independent/ Freelances	Percentage of Independent Owners
None	10	13	10	14	10
Editing	20	16	17	24	18
Business Management	23	34	34	24	53
Computer/New Technology	28	29	31	28	28
Personal Skills	1	5	5	3	3
Producing/ Directing/	23	26	13	14	13
Camera/ Sound/Lights	12	8	10	10	7
Writing	8	3	3	10	3
Other	24	29	16	17	8
n	148	38	109	29	61

N=385 Source: *BFI First Wave Questionnaire*

Note: Percentages sum to more than 100 as respondents indicated more than one kind of training need.

This table shows some differences between the groups. Over half of the Independent Owners feel they need Business Management training compared to one third of both the Broadcaster and Independent Staff, and just under a quarter of Independent/Freelances and Freelances. Independent Staff are the most likely to express a need for Producing/Directing training.

6) More Background Information From The Work Diaries

The first questionnaire was followed up at six monthly intervals by two work diaries. Further questions were asked on working in other sectors, relatives in the industry, use of agents, and childcare arrangements.

6.1 Media Sector Working

Respondents were asked which sectors other than broadcast television they had experience of working in and it is noteworthy that 40 per cent of people in the sample have worked on Corporate Videos, and growing numbers in Multimedia:

Table 6.1a: Experience of Media Sectors by Ageband

	Percentage of 21-30 year olds	Percentage of 31-40 year olds	Percentage of 41-50 year olds	Percentage of 51+ year olds	Total Percentage
Radio	18	32	38	49	35
Cable	12	9	12	8	10
Satellite	16	15	18	14	16
Feature Film	16	16	21	16	18
Commercials	19	26	23	25	24
Pop Promos	14	16	15	8	14
Corporate Videos	32	40	44	40	40
Multimedia	9	20	20	16	17
n	57	110	114	63	344

N=344 Source: *BFI Second Wave Diary*

Note: Percentages sum to more than 100 as some respondents had worked in several sectors.

Just under two thirds of the Independent/Freelances have some experience of Corporate Videos, with Broadcaster Staff having the least. Independent/Freelances and Independent Owners have the most experience of working in radio:

Table 6.1b: Experience of Media Sectors by Employment Sector

	Percentage of Freelances	Percentage of Independent Staff	Percentage of Broadcaster Staff	Percentage of Independent/Freelances	Percentage of Independent Owners
Radio	32	31	32	44	44
Cable	12	17	5	11	13
Satellite	19	28	10	18	15
Feature Film	22	10	6	29	30
Commercials	28	24	18	29	26
Pop Promos	16	17	8	18	15
Corporate Videos	35	59	27	64	57
Multimedia	16	35	13	21	20
n	129	29	111	27	46

N=342 Source: *BFI Second Wave Diary*

6.2 Relatives in the Industry

A small number of people in the sample said that a parent worked in the television industry. Around a third of those who were married or living with someone said that their partner worked in the television industry. In addition, just under a third of those with at least one child over the age of 18 indicated that one or more of their children worked in the television industry.

6.3 Agent

Fifteen per cent of the sample use an agent to get them work, with 19 per cent of men having one compared with eight per cent of women. Nearly a quarter of both the Freelances and Independent/Freelances have an agent:

Table 6.3: Having an Agent by Employment Sector

	Percentage of Freelances	Percentage of Independent Staff	Percentage of Broadcaster Staff	Percentage of Independent/ Freelances	Percentage of Independent Owners
Agent	24	7	6	23	11
n	127	29	107	26	45

N=334 Source: *BFI Second Wave Diary*

6.4 Childcare arrangements

After earlier Industry Tracking Study work revealed some of the problems of working mothers, it was decided to ask those with a young family, what childcare arrangements they used and this resulted in the following table:

Table 6.4: Childcare Arrangements by Gender

	Percentage of Males with young family	Percentage of Females with young family	Total Percentage
Have a Live in Nanny	9	15	11
Have a Day Nanny	17	50	28
Help from Relative or Friend	20	24	21
Crèche	16	21	17
Other	25	12	21
None Specified	27	9	21
n	75	34	109

N=109 *Source: BFI Third Wave Diary*

Note: The small number of respondents represents here those in the sample with young families. Percentages sum to more than 100 as respondents could tick more than one box.

Just under a quarter of men with a young family mentioned Other childcare arrangements, the majority of these indicating a wife or partner at home undertaking childcare responsibilities. In addition, many of the men with a young family did not specify any childcare arrangements. Exactly half of the women with a young family have a day nanny, and just under a quarter have help from a relative or friend. However the overall number of women with young children in the sample is very small.

7) Changes Over the Year

One of the main purposes of this longitudinal study is to document change as it occurs. This section of the report looks at some of the changes that have occurred in the first year of the study.

7.1 Changes in Income

Respondents were asked if their income had changed in any way in 1994/1995 compared to the year before:

Table 7.1: Change in Income in Past Year by Employment Sector

	Percentage of Freelances	Percentage of Independent Staff	Percentage of Broadcaster Staff	Percentage of Independent/ Freelances	Percentage of Independent Owners	Total Percentage
More than 93/94	50	42	60	52	46	52
Same as 93/94	17	38	22	22	41	24
Less than 93/94	33	21	18	26	14	25
n	142	24	99	23	44	332

N=332 Source: *BFI Third Wave Diary*

Overall, a quarter of the sample earned less in 94/95 than in 93/94, just under a quarter earned the same and just over half earned more. Similarly half of the Freelances earned more but a third earned less. Independent Owners were the most likely of the groups to have earned the same, and the least likely to have earned less than last year. Broadcaster Staff were the most likely to have earned more.

7.2 Changes in Media Sector

Respondents were asked whether they had gained more work in the Multimedia and Cable/Satellite sectors than the previous year, and ten per cent of the sample said they had more work in each sector, with Independent Staff gaining the most:

Table 7.2: Working in Cable/Satellite and Multimedia by Employment Sector

	Percentage of Freelances	Percentage of Independent Staff	Percentage of Broadcaster Staff	Percentage of Independent/ Freelances	Percentage of Independent Owners	Total Percentage
More Cable Satellite	8	26	8	9	15	10
More Multi media	7	35	3	17	15	10
n	139	23	98	23	41	324

N=324 Source: *BFI Third Wave Diary*

7.3 Changes in Training

In the two diaries, respondents were asked if they had received any training in the previous six months, and to specify what it was. They were asked whether it was formal training which meant attending a course, or whether it was 'on the job' training:

Table 7.3a: Training in the Past Year

	Percentage having Formal Training	Percentage having On the Job Training	N
In the Six Months to November '94	17	18	339
In the Six Months to May '95	20	11	337

Source: BFI Second Wave Diary & Third Wave Diary

The most important types of training mentioned were computer training, and also training in new editing technology.

It can be seen from the following table that Broadcaster Staff are much more likely to receive formal training than those in other sectors:

Table 7.3b: Training in the Past Year and Employment Sector

	Percentage of Freelances	Percentage of Independent Staff	Percentage of Broadcaster Staff	Percentage of Independent/Freelances	Percentage of Independent Owners
Formal Training in the six months to November '94	8	7	35	14	9
Formal Training in the six months to May '95	15	4	35	17	9
On the Job Training to November '94	13	38	21	14	14
On the Job Training to May '95	12	8	14	4	9

Source: BFI Second Wave Diary & Third Wave Diary

7.4 Employment Over Two Years

Over the course of the study, a series of repeated questions have been used to see if it is possible to look at changes in employment. In order to measure changes in the sample from these repeated questions, comparisons have been made on a core sample of 300 who have responded to every wave so far. In the first questionnaire respondents were asked about their employment situation in the previous year, and in each of the diaries they were asked about their employment situation in the preceding six months:

Table 7.4: Employment Over the Past Two Years

	Employed	Unemployed	Self Employed	Retired	Training	Part Time	Other
April '93	60	6	27	1	1	2	3
May '93	60	5	29	-	1	2	3
June '93	59	4	28	1	1	2	4
July '93	60	6	27	1	1	2	3
August '93	61	5	28	1	1	2	3
September '93	62	6	27	-	1	1	3
October '93	62	6	27	-	1	1	3
November '93	60	4	28	-	2	2	3
December '93	62	6	26	-	1	1	3
January '94	62	7	25	1	1	2	4
February '94	61	5	26	1	1	2	4
March '94	62	4	27	-	1	2	4
April '94	58	4	29	-	1	3	4
May '94	58	6	30	-	1	2	4
June '94	56	5	31	-	1	3	4
July '94	55	6	33	-	-	3	3
August '94	56	5	33	-	-	3	3
September '94	57	4	32	-	-	4	3
October '94	56	4	33	-	-	3	3
November '94	55	6	32	-	1	3	3
December '94	55	8	29	-	-	4	3
January '95	56	8	29	-	-	3	3
February '95	56	7	29	-	-	4	4
March '95	57	5	29	-	-	5	4
April '95	53	9	29	1	-	5	4

N=300 Source: BFI First Wave Questionnaire & Second Wave Diary & Third Wave Diary

The Other category includes some who were on career breaks and maternity leave. Although this table does not yet show any clear patterns, as the years progress it may show some interesting trends. For example the employed figures have slightly lowered over the two years.

8) Future Research

This report has focused on data collected from the first questionnaire and the first two diaries. In addition qualitative data is being collected from the diaries and by interview. Further reports from the study will be issued in future based on this material where they are of immediate relevance to policy formation. The final report of the study will consider a number of wider public policy and theoretical issues which we expect will contribute to a greater understanding of the relationship between organisational structures and creativity. In particular, statistical and qualitative data will be collected and analysed in terms of the relationship between changes in the industry, their impact on career patterns and the varying potentials for creative endeavour in television. This has become a major issue of public policy concern in the light of Government determination to ensure a strong British audio-visual industry in the rapidly growing global market.

The BFI as the national agency with responsibility for encouraging the art of film and television is concerned to establish whether the various changes underway in television are affecting the quality of output. We hope that the public policy consequences of this ongoing longitudinal research study will enable a range of considered responses from the industry and government which will help maintain the skillsbase so important to a successful industry.

At this time of change it is important that a wide range of research should review the television and film industries as well as the newer multimedia sectors. In this regard the BFI's longitudinal research is complemented by the various sector reports published by Skillset, the Industry Training Organisation for Broadcasting, Film and Video. We also welcome the burgeoning interest of the European Commission in employment questions relating to the audio-visual sector and we hope this will allow a comparative framework to be developed for the policy issues raised in this report.

Finally the BFI would like to acknowledge the goodwill and support of respondents who generously give up time in a busy and often stressful week to complete the diary and questionnaire.