

Executive Summary of Second Interim Report

The BFI began its longitudinal Television Industry Tracking Study in 1994 to investigate how changing conditions in the television industry affect individuals working in creative production jobs. We have established a sample of around 500 people and have been following their careers for the past two and a half years. Respondents have completed a questionnaire and five work diaries. This report offers an overview of the statistical data and of some of the qualitative data collected from five diary waves, and follows the publication of the first Interim Report in 1995.

Some of the main findings are:

- The proportion of Freelances increased in every diary wave, with the exception of the last wave, so it may be that the proportion of Freelances is levelling off.
- In every diary wave Personal Contacts were the most important method the panel used to seek and obtain work. In the most recent diary exactly half of the panel used this method. Only 12 per cent of the panel used a Formal Application/Interview.
- Over half the panel (54 per cent) thought that low budget programmes (defined as £5,000 an hour or less) would be an important part of their work over the next two years. Forty-one per cent of the 21-30 year olds had worked on low budget programmes in comparison with 16 per cent of the 31-40 year olds.
- Over half the 21-30 year olds had been on work experience in comparison with none of the over 51 year olds.
- Forty-one per cent of the panel said their stress levels had increased in the previous six months, 40 per cent said it had stayed the same and 19 per cent said it had decreased.
- The three most stressful areas of work for the panel were Time, Working Hours and Uncertainty. Broadcaster Staff found Relationship with Management, Resource/Finance Systems and Red Tape more stressful than any other groups. Forty-five per cent of the panel said stressful situations were sometimes a spur to creative work.
- The panel were asked to comment on their health, and the majority of statements referred to health being affected by stress.
- Eighteen per cent of the panel had made enquiries about leaving the television industry or had definite plans to leave. The most likely alternative careers suggested by the panel were writing, teaching and working in other media sectors.
- Seven per cent of the panel earned less than £10,000 in the year to May 1994, and this increased to 8 per cent in the year to May 1996. At the other end of the scale, four per cent earned more than £70,000 in 1994, and this increased to eight per cent in 1996.
- The proportion of 21-30 year olds who earned less than £10,000 a year in 1994 had dropped from just under a quarter to 11 per cent in 1996, suggesting that once young people establish

themselves in the industry their earnings increase. However for the new young age cohort entering the industry, 43 per cent earned less than £10,000 a year.

- Respondents were asked to rate a series of aspects of work they like or dislike about their current job in television in three diary waves. The lowest ranking work values for the sample have remained Uncertainty, Relationship with Management, and Conditions of Work.
- In the sixth wave diary, 29 per cent of the Independent Owners worked 60 or more hours a week in comparison with 23 per cent of the Broadcaster Staff and 21 per cent of the Freelances.
- Over a quarter of the Freelances and Broadcaster Staff rated Back up/Support poor in comparison with 11 per cent of the Independent Owners.
- Forty-six per cent of Independent Owners had a clear idea of the future plans of programme commissioners, in comparison with eight per cent of the Freelances. Just under two fifths of Independent Owners always or often developed programme proposals with their own money.
- Where applicable, 37 per cent reported that they had developed or adjusted a programme as a result of audience research or focus groups. Just over a third felt they had had an idea appropriated.
- Eighteen per cent of the panel had worked in Corporate Video in the last six months and 12 per cent had worked in Multimedia.
- The number of respondents from the new young panel who belonged to a union or television related organisation was extremely small.

Contents

Executive Summary of Second Interim Report	i
1) Introduction	1
1.1 The Sample	4
1.2 Response Rates	5
1.3 Characteristics of the Sample	6
2) Changes in Employment Status	8
2.1 Employment Status	8
2.2 Employment Grid	9
3) Employment Conditions	10
3.1 Hours worked	10
3.2 Weekend Working	12
3.3 Working at Home	13
3.4 Working Away from Home	15
3.5 Changes in Income	16
3.6 Changes in Training	17
3.7 Changes in Obtaining Jobs	19
3.8 Changes in Work Values	20
4) Media Sector	21
5) Programme Proposals and Ideas	23
5.1 Developing Programme Proposals	23
5.2 Audience Research/Focus Groups	26
5.3 Ideas	26
5.4 Effectiveness of Work	28
6) Low Budget Programmes	30
6.1 Importance of Low Budget Programmes	30
6.2 Working on Low Budget Programmes	32
6.3 Significant Effects of Low Budget Programmes	32
6.4 Essential Skills for Working on Low Budget Programmes	33
6.5 Creative Possibilities in Low Budget Work	34

7) Stress and Health	35
7.1 Experience of Stress	35
7.2 Changes in Stress	35
7.3 Are Stressful Situations a Spur to Creative Work?	36
7.4 Stress in Areas of Work	37
7.5 Health	41
8) Finances	43
8.1 Pensions	43
8.2 Mortgages	45
9) Alternative Careers	46
10) Mentors	48
11) Work Experience	50
11.1 What is Work Experience?	50
11.2 How is Work Experience Obtained?	50
11.3 Why do Work Experience?	50
11.4 Is Work Experience Exploitation?	51
11.5 Type of Work	52
12) The New Young Age Cohort	53
12.1 Education	53
12.2 Getting Work	54
12.3 Earnings	55
12.4 Training	55
12.5 Media Sectors	56
12.6 Related Organisations	57
12.7 Work Values	58
List of Tables	
Table 1.2a Response Rates	5
Table 1.2b Number of Diaries Completed	5
Table 1.3 Age Distribution	6
Table 2.1 Employment Status	8
Table 3.1a Hours Worked	10
Table 3.1b Hours Worked by Employment Sector	11
Table 3.2a Worked Weekends by Age-band	12
Table 3.2b Worked Weekends by Employment Sector	12
Table 3.3a Able to Work From Home by Age-band	13
Table 3.3b Able to Work From Home by Employment Sector	13
Table 3.3c Able to Work From Home by Gender and Young Family	13

Table 3.3d	Actually Work From Home by Age-band	14
Table 3.3e	Actually Work From Home by Employment Sector	14
Table 3.3f	Actually Work From Home by Gender and Young Family	14
Table 3.4a	Working Away From Home by Age-band	15
Table 3.4b	Working Away From Home by Employment Sector	15
Table 3.4c	Working Away From Home by Gender and Young Family	15
Table 3.5a	Changes in Income	16
Table 3.5b	Changes in Income by Age-band	16
Table 3.6a	Training in the Two and a Half Years	17
Table 3.6b	Training by Age-band	17
Table 3.6c	Training by Employment Sector	18
Table 3.7	Changes in Obtaining Jobs	19
Table 3.8	Mean of Work Values by Diary	20
Table 4	Working in Media Sectors in the Past Six Months by Employment Sector	22
Table 5.1a	Knowledge of Future Plans of Commissioners by Age-band	23
Table 5.1b	Knowledge of Future Plans of Commissioners by Employment Sector	23
Table 5.1c	Work on Ideas to fit Programme Commissioner's Stated Plans by Employment Sector	24
Table 5.1d	Meet with Programme Commissioners Before Submitting Ideas by Employment Sector	24
Table 5.1e	Placing Ideas with Programme Commissioners by Employment Sector	25
Table 5.2	Changed Programmes Because of Focus Groups/Audience Research by Employment Sector	26
Table 5.3	Appropriation of Ideas by Employment Sector	26
Table 5.4a	Effectiveness of Work	28
Table 5.4b	Effectiveness of Work by Employment Sector	29
Table 6.1a	Will Low Budget Programmes be an Important Part of Your Work in the Next Two Years by Age-band?	31
Table 6.1b	Will Low Budget Programmes be an Important Part of Your Work in the Next Two Years by Employment Sector?	31
Table 6.2a	Worked on Low Budget Programmes by Age-band	32
Table 6.2b	Worked on Low Budget Programmes by Employment Sector	32
Table 7.1	Experience of Stressful Situations by Employment Sector	35
Table 7.2	Levels of Stress in Last Six Months by Age-band	35
Table 7.3	Are Stressful Situations a Spur to Creative Work by Age-band	36
Table 7.4	Mean of Stress Values in Areas of Work by Employment Sector	38
Table 7.5a	Health by Age-band	41
Table 7.5b	Health by Employment Sector	41
Table 8.1a	Pension Scheme by Age-band	43
Table 8.1b	Pension Scheme by Employment Sector	43
Table 8.1c	Type of Pension Scheme by Age-band	44
Table 8.1d	Type of Pension Scheme by Employment Sector	44
Table 8.2a	Mortgage by Age-band	45
Table 8.2b	Mortgage by Employment Sector	45
Table 9a	Think of Leaving Television Production by Employment	46

	Sector	
Table 9b	Think of Leaving Television Production by Age-band	47
Table 9c	Alternative Careers	47
Table 10a	Experience of Mentoring by Age-band	48
Table 10b	Experience of Mentoring by Employment Sector	48
Table 10c	Acted as a Mentor by Age-band	48
Table 10d	Acted as a Mentor by Employment Sector	49
Table 11.1	Work Experience by Age-band	50
Table 12.2a	Getting Work	54
Table 12.2b	Hours Worked in the Last Seven Days	54
Table 12.3	Earnings	55
Table 12.4a	Training	55
Table 12.4b	Training Needs	56
Table 12.6a	Television Related Organisations	57
Table 12.6b	Newspapers and Trade Papers	57
Table 12.7	Work Values	59

List of Figures

Figure 2.2	Employment Grid	9
Figure 4	Working in Media Sectors in the Past Six Months	21
Figure 6.1	Will Low Budget Programmes be an Important Part of Your Work in the Next Two Years?	30
Figure 7.3	Are Stressful Situations a Spur to Creative Work	36
Figure 7.4	Mean of Stress Values in Areas of Work	37
Figure 12.6	Media Sectors	56
Figure 12.7	Work Values	58

Appendix: Previous Interim Summary 60

1) Introduction

The BFI began its longitudinal Television Industry Tracking Study in 1994 to investigate how changing conditions in the television industry affect individuals working in creative production jobs. As an independent organisation seeking to sustain the quality and range of British production, the BFI wanted to provide useful information about the impact on individual television careers of structural, organisational and technological changes of recent years, with increasing competition and downward pressures on costs; and data about the capacity of the television workforce to sustain and develop programme production of range and quality.

The industry training body for broadcasting, film and video, Skillset, have contributed support to the project with a grant to the BFI's Information and Education Division. From April 1997 a major research award from the Economic and Social Research Council will fund the continuation of the research to be carried out at the BFI and at the University of Cambridge Judge Institute of Management Studies, through to the final writing up of the project in 1999.

This report focuses on data collected from five diary waves and offers a second overview of the statistical data collected and follows the publication of the first Interim Report in 1995. We have also included in this report some examples of the qualitative data.

Over the first two years of the study a range of issues and questions associated with the working lives and careers of individual creative worker has emerged:

- As freelance employment is now encouraged both in the major producing companies and in the independent sector and is, according to Skillset's latest estimates, at 60 per cent of the labour force, what are the costs and benefits of flexible working for both sexes to individuals' career orientations, training opportunities and quality of life?
- Are downward pressures on costs and increased competition reducing manning levels on projects, research and development time, and durations of contracts for most jobs?
- Have the changing work conditions and different work environments had any effect on the valuation of the worker, his/her attitude and motivation, the extent of co-operation and teamwork, trust or conflict. Do the possibilities for development and the capacity for innovation differ between types of companies? Which kinds of organisation offer fertile environments for effective and confident programme making?
- What are the implications of multiskilling, the reduction of support staff, changing job definitions and labour contracts? Are skills used, developed and transferred across different work environments? Are some skills increasingly scarce and are prices for people with these skills bidding upwards? Is training provision declining even within broadcasters?
- What are the opportunities and training provisions for new entrants?

- Have individuals and companies devised strategies to cope with the new environment of uncertainty and unpredictability, by increasing informal networks, long term contracting, relationships of trust and co-operation?
- How is talent found in an increasingly fragmented industry? How is talent nurtured? Is there wastage of talent: where individuals are unable to administer an informal network, in particular skills areas, certain age cohorts, regions?
- In which ways is career advancement possible? Are career opportunities available to a range of social groups?

This research is considering these questions and looking at the characteristics and stability of the labour force. It will analyse and compare the career paths of individual creative personnel in a variety of genre to examine work history profiles. From a public policy perspective, there remain important equal opportunities questions concerning the ways in which new work is found, the social backgrounds of those entering the industry, and the training of new entrants to ensure a satisfactory skills base for the future of the industry.

Results from the earlier diary and questionnaire waves have prompted a range of press reports. In addition, debates have been organised, based on these findings, at the Edinburgh Television Festival in both 1995 and 1996: a session to discuss the difficulties for mothers of combining family life with a television career when it was discovered that 53 per cent of women over 40 had no children compared with only 15 per cent of men; a debate about the conditions facing young entrants to the industry, based on information about how people found their first job in the industry and on the prevalence of long periods of work experience, shown here in this report. The effects of widespread casualisation and downward pressures on labour costs affecting older cohorts of workers, was debated at a seminar at the National Film Theatre in February 1996.

Further reports from the study will be issued 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 individual career patterns in the television industry, and how changes in these domains are affecting 'creativity' and the quality of programme production. 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. We hope that the results from this longitudinal research study will enable a range of considered responses from the industry and government which will help maintain the optimum conditions for strengthening the skillsbase.

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 and the mapping of the occupational field published by Skillset. Furthermore the programme of work will link into ongoing studies within the ESRC Media Culture and Economics programme. There is also a growing interest within the European Commission about the many employment questions which are emerging with the convergence of the audio-visual, computer and telecommunications industries. The BFI looks forward to making continuing contributions to the increasing range of research in this employment field.

The BFI would again 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 twice a year.

The statistical analysis was carried out by Nick Pettigrew and the report was compiled by Nick Pettigrew, Janet Willis, Richard Paterson and Shirley Dex.

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1.1 The Sample

The sample of 532 was generated from lists supplied by broadcasters, the register of PACT, and BFI contacts. It is not a random sample, however the data generated can be regarded as representative of the range of creative production jobs in television, of the spread of workers between broadcasting, independents and freelancers, and the issues faced by such workers.

The respondents are aged between 21 and 65, 56 per cent are men and 44 per cent are women, and 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 include 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, and the analysis of this questionnaire forms the basis of much of the first interim report. The second wave work diary/questionnaire was sent in November 1994 and the third in May 1995, and so forth at six monthly intervals until the most recent in November 1996. 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, training, work values and how changes in television have affected working practice.

In Autumn 1996, it was decided to establish an extra age cohort of young people. This was partly because of a falling response rate among the 21-30 year olds and also because it was thought important to examine again the working conditions of new entrants to the industry. In November 1996 this group were sent a questionnaire which was similar in style to the first questionnaire sent to the main sample. Analysis of this can be found in section twelve.

1.2 Response Rates

Over half of those who agreed to take part are still sending back diaries. The two biggest falls in the response rate were between assembling the sample and the first questionnaire, and the first questionnaire and second wave diary. This may have been for several reasons: firstly the questionnaire was quite long and contained several questions that required some thought and detailed answers. The drop between the first questionnaire and second wave diary may be accounted for by the fact that the diary was date specific and required a different style of response from the introductory questionnaire. However, since then there has only been a 12 per cent fall in the response rate between the second wave diary and the sixth wave diary, showing that there is a strong core group of respondents:

Table 1.2a: Response Rates

	Total Sample	First Wave Questionnaire May 1994	Second Wave Diary Nov 1994	Third Wave Diary May 1995	Fourth Wave Diary Nov 1995	Fifth Wave Diary May 1996	Sixth Wave Diary Nov 1996
Response Rate (Percent)	n/a	82	66	64	62	58	54
Number of Responses	532	436	349	340	329	310	286

This point is illustrated by the fact that 42 per cent of the sample have completed all six waves so far, and much of the analysis in this interim report concentrates on this 'core sample'. Eighty-seven people have not completed any questionnaires and many of this group have now withdrawn:

Table 1.2b: Number of diaries completed

	Number	Percentage
Six questionnaires/ diaries	221	42
Five questionnaires/ diaries	63	12
Four questionnaires/ diaries	40	8
Three questionnaires/ diaries	53	10
Two questionnaires/ diaries	23	4
One questionnaires/ diaries	45	8
No questionnaires/ diaries	87	16

1.3 Characteristics of the sample

This section draws on the background information from the first questionnaire, previously published in the first Interim Report, to give a brief illustration of the panel. It examines the age, geographical location, gender, ethnicity, and education of the respondents.

It can be seen that the majority of respondents (62 per cent) are concentrated in the 31-40 year old and the 41-50 year old age-band:

Table 1.3: Age distribution

	n	Percentage
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

Sixty-two per cent of the sample live in London and the South East. The next largest group are from the South West, centring on Bristol. This is followed by the Midlands, Wales, and Scotland. Forty-four per cent of the sample are female, 56 per cent male. However, when gender was 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. Ninety-six per cent of the respondents are white, three per cent other groups, and a further one per cent not willing to state.

In all, approximately half of the sample had children. However, when examined by gender, 34 per cent of men had no children compared with 71 per cent of women. The large percentage of women with no children was attributed to the fact that the majority of women in the sample were younger (62 per cent of the 21-30 year olds were female). On further analysis it was found that even the older women in the sample were less likely to have children than the men, as 53 per cent of the over 40 year old women did not have children, compared with 15 per cent of the men. Similarly with the 31-40 year olds, 63 per cent of the women did not have children as opposed to 46 per cent of the men.

Women were much more likely to be single. As previously with the age results, it was thought that because younger people were 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 were over 40, were single, compared with four per cent of the men in this age group.

Respondents were asked about their secondary education and 37 per cent of the sample had attended an independent school. It had been thought that 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, the same figure for the whole sample.

Around three quarters of the sample (74 per cent) had had some kind of higher education and the majority of this group attended a university. The younger the person, the more likely he/she was

to have received higher education. Eighty-eight per cent of the 21-30 year olds noted that they had had a higher education. Sixteen per cent of those who had attended a higher education institution went to Oxford or Cambridge. This percentage slightly reduces to 11 per cent of the 21-30 year olds.

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 age-band 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 had a BA, whereas 11 per cent had 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.

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 diplomas, to training from film and television schools. Five per cent of the sample had secretarial qualifications and three per cent, teaching qualifications.

2) Changes in Employment Status

2.1 Employment Status

It has proved difficult to categorise some people according to the employment sector they work in. However for the purposes of this study, Freelances are categorised as those who are on contracts of less than a year, the definition used by Skillset, 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. 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 or chief executives of independent companies and carry out most of their work through this company.

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 status over time. In order to measure changes in the sample from these repeated questions, comparisons have been made on a core sample of 221 who have responded to every wave so far. The proportion of Freelances in the core sample has increased from 36 per cent in the first wave questionnaire to 41 per cent in the fifth wave. However this fell back to 38 per cent in the sixth wave diary so it may be that the number of Freelances is levelling off, and future waves may indicate this. The proportion of Independent Owners has remained constant, and those in an Independent/Freelance capacity have increased.

Table 2.1 Employment Status

	First Wave Questionnaire May 1994	Second Wave Diary Nov 1994	Third Wave Diary May 1995	Fourth Wave Diary Nov 1995	Fifth Wave Diary May 1996	Sixth Wave Diary Nov 1996
Freelance	36	35	39	39	41	38
Independent Staff	9	9	6	5	4	5
Broadcaster Staff	35	35	34	35	31	31
Independent/ Freelance	7	7	6	7	9	11
Independent Owner	14	14	14	15	15	15

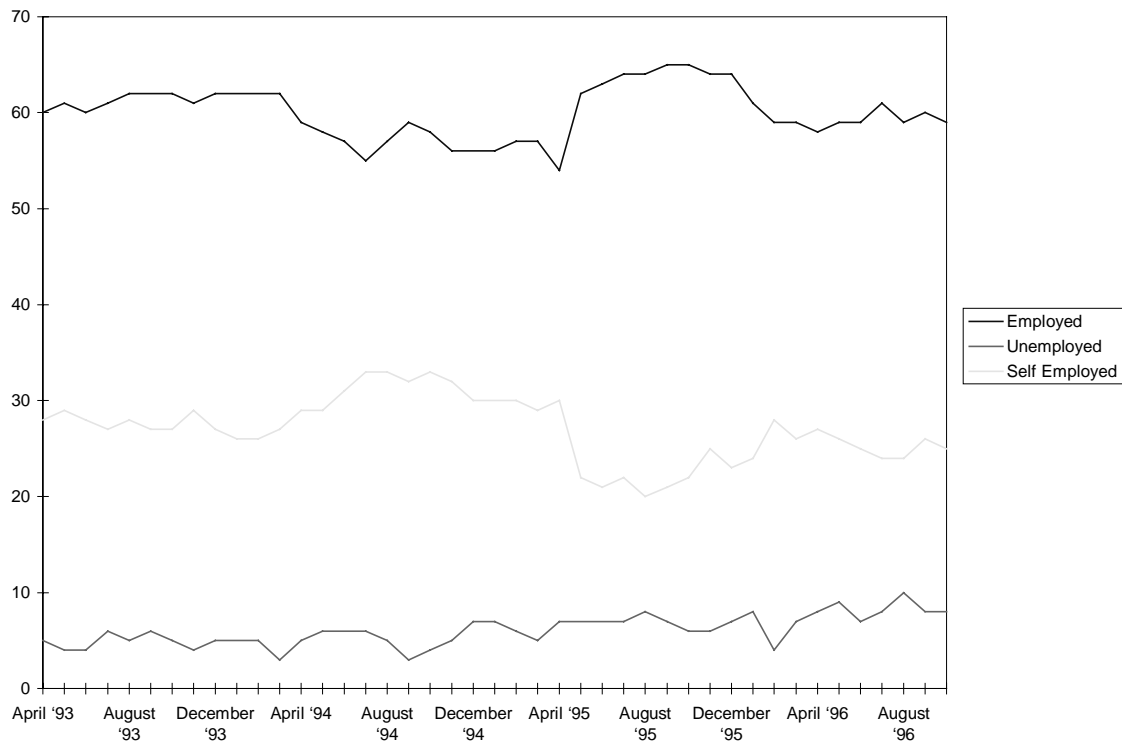
N=221 Source: BFI First Wave Questionnaire to Sixth Wave Diary

2.2 Employment Grid

As with employment status, every six months respondents have been asked to fill in a grid indicating whether they are employed, self employed or unemployed. In order to measure changes in the sample from these repeated questions, comparisons have been made on a core sample of 221 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 subsequent diaries they were asked about their employment situation in the preceding six months.

The figure below does not include those who indicated they were retired, training or part time, as these percentages were too small. In addition there was also an Other category which included people who were on career breaks and maternity leave. The unemployed category was created by adding those who indicated they were unemployed and those who said they were self employed but not working that month. The above grid does not seem to show many trends, however the sudden growth in employed in May 1995 is matched by a fall in the number saying they were self employed.

Figure 2.2 Employment Grid



N=221 Source: BFI First Wave Questionnaire to Sixth Wave Diary

3) Employment Conditions

The following section of the report examines the changes in hours worked by the panel, working at weekends, working at home and working away from home. It then goes on to look at changes in income, training, obtaining jobs, and work values.

3.1 Hours Worked

In the first wave questionnaire the panel were asked how many hours they worked a week on average, and over a third said they worked 60 or more hours a week. However in the diaries the panel were asked how many hours they worked in the last seven days. This question has been repeated in every diary and the following table shows the proportion for the core sample who have answered everything so far.

The main point to note from the table below is that when respondents were asked to comment on hours worked in the previous seven days, the figures were lower than those given in the first Interim Report for working an average week. In the second wave work diary, 28 per cent worked 60 or more hours in the previous seven days and in the sixth wave diary this was down to 20 per cent. In the fifth wave work diary 17 per cent of the panel did not work at all in the previous seven days.

Table 3.1a: Hours Worked

	Second Wave Diary Nov 1994	Third Wave Diary May 1995	Fourth Wave Diary Nov 1995	Fifth Wave Diary May 1996	Sixth Wave Diary Nov 1996
None	4	7	4	17	9
1-9 hours	2	2	4	3	2
10-19 hours	4	2	1	2	4
20-29 hours	3	7	6	7	6
30-39 hours	10	7	9	8	13
40-49 hours	32	30	28	22	29
50-59 hours	18	22	22	24	18
60-69 hours	17	11	16	12	12
70-79 hours	5	7	5	4	6
More than 80 hours	6	3	4	3	2

N=221 Source: BFI Second Wave Diary to Sixth Wave Diary

Taking the sixth wave diary, it can be seen that 29 per cent of the Independent Owners worked 60 or more hours a week in comparison with 23 per cent of the Broadcaster Staff and 21 per cent of the Freelances. Eighteen per cent of the Freelances did not work in the previous seven days in comparison with none of the Independent Owners or Independent/Freelances.

Table 3.1b: Hours Worked by Employment Sector

	Percentage of Freelances	Percentage of Independent Staff	Percentage of Broadcaster Staff	Percentage of Independent/ Freelances	Percentage of Independent Owners
None	18	9	6	-	-
1-9 hours	1	-	1	3	3
10-19 hours	2	-	3	14	3
20-29 hours	8	-	3	3	6
30-39 hours	18	-	9	17	9
40-49 hours	27	73	33	31	26
50-59 hours	5	18	23	21	26
60-69 hours	11	-	15	7	17
70-79 hours	8	-	5	3	9
More than 80 hours	2	-	3	-	3
n	85	11	79	29	35

N=239 Source: BFI Sixth Wave Diary

3.2 Weekend Working

In the fifth wave diary nine per cent of the panel said they always worked weekends, and 38 per cent said they worked weekends a couple of times a month. Sixteen per cent of the panel worked weekends once a month, and 34 per cent worked weekends a few times a month. Only four per cent of the panel said they never worked weekends. Breaking this down by age-band, it can be seen that the 21-30 year olds are the most likely always to work weekends:

Table 3.2a: Worked Weekends by Age-band

	Percentage of 21-30 year olds	Percentage of 31-40 year olds	Percentage of 41-50 year olds	Percentage of 51+ year olds
Always	17	3	11	8
A couple of times a month	30	39	42	32
Once a month	13	18	15	16
A few times every six months	33	34	31	40
Never	7	6	1	4
n	46	89	100	50

N=285 Source: BFI Fifth Wave Diary

Over 60 per cent of the Independent/Freelances worked weekends at least twice a month, in comparison with 45 per cent of the Broadcaster Staff and Freelances:

Table 3.2b: Worked Weekends by Employment Sector

	Percentage of Freelances	Percentage of Independent Staff	Percentage of Broadcaster Staff	Percentage of Independent/ Freelances	Percentage of Independent Owners
Always	11	-	9	11	5
A couple of times a month	34	23	36	50	44
Once a month	16	8	15	11	21
A few times every six months	32	69	35	29	28
Never	6	-	4	-	2
n	111	13	91	28	43

N=286 Source: BFI Fifth Wave Diary

3.3 Working at Home

In the fourth wave diary, the panel were asked two questions about working at home. Firstly respondents were asked if they were sometimes able to work from home and 70 per cent of the sample said they were able to do so. The 21-30 year olds were the least able to work from home, and the 41-50 year olds the most able to work at home:

Table 3.3a: Able to Work From Home by Age-band

	Percentage of 21-30 year olds	Percentage of 31-40 year olds	Percentage of 41-50 year olds	Percentage of 51+ year olds
Able to work from home	54	69	76	73
n	52	101	106	59

N=318 Source: BFI Fourth Wave Diary

Since many of the Independent/Freelances have offices based at their home it is unsurprising that 96 per cent of them were able to work from home. The Independent Staff and Broadcaster Staff were the least able to do so, although still over half of these groups were able to do so.

Table 3.3b: Able to Work From Home by Employment Sector

	Percentage of Freelances	Percentage of Independent Staff	Percentage of Broadcaster Staff	Percentage of Independent/ Freelances	Percentage of Independent Owners
Able to work from home	77	56	53	96	79
n	129	18	103	25	43

N=318 Source: BFI Fourth Wave Diary

One of the main reasons for asking about working at home was to see if those with young families were able to do so, and 80 per cent of the females with a young family were able to work from home:

Table 3.3c: Able to Work From Home by Gender and Young family

	Percentage of Males without young family	Percentage of Females without young family	Percentage of Males with young family	Percentage of Females with young family
Able to work from home	72	65	69	80
n	116	109	64	30

N=319 Source: BFI Fourth Wave Diary

The panel were then asked if they actually **did** work from home. Just under half said they did occasionally, just under a quarter said never, and just over a quarter did regularly. Mirroring the previous results, 41 per cent of the 21-30 year olds said they never worked at home in comparison with 15 per cent of the 41-50 year olds.

Table 3.3d: Actually Work From Home by Age-band

	Percentage of 21-30 year olds	Percentage of 31-40 year olds	Percentage of 41-50 year olds	Percentage of 51+ year olds
Never	41	26	15	20
Occasionally	43	49	55	44
Regularly	16	26	30	36
n	51	102	105	59

N=317 Source: BFI Fourth Wave Diary

Broadcaster staff were the most likely to say they never worked at home:

Table 3.3e: Actually Work From Home by Employment Sector

	Percentage of Freelances	Percentage of Independent Staff	Percentage of Broadcaster Staff	Percentage of Independent/ Freelances	Percentage of Independent Owners
Never	54	39	73	33	37
Occasionally	37	56	25	56	56
Regularly	9	6	2	11	7
n	126	18	103	27	43

N=317 Source: BFI Fourth Wave Diary

Ninety per cent of the females with a young family worked from home either regularly or occasionally, in comparison with 72 per cent of the females without a young family. However males without a young family were slightly more likely to work from home than males with a young family.

Table 3.3f: Actually Work From Home by Gender and Young Family

	Percentage of Males without young family	Percentage of Females without young family	Percentage of Males with young family	Percentage of Females with young family
Never	22	28	27	10
Occasionally	52	46	41	70
Regularly	27	26	33	20
n	116	108	64	30

N=318 Source: BFI Fourth Wave Diary

3.4 Working Away from Home

The panel were asked if they ever spent periods of one month or more working **away** from home. Fifty-five per cent said they never did, 39 per cent said they did occasionally, and six per cent did so regularly. The older the respondent, the more likely they were to spend time working away from home:

Table 3.4a: Working Away from Home by Age-band

	Percentage of 21-30 year olds	Percentage of 31-40 year olds	Percentage of 41-50 year olds	Percentage of 51+ year olds
Never	57	61	55	44
Occasionally	43	32	39	46
Regularly	-	7	7	10
n	51	101	106	59

N=317 Source: BFI Fourth Wave Diary

Just under three quarters of the Broadcaster Staff said they never worked away from home, in comparison with a third of the Independent/Freelances and 37 per cent of the Independent Owners:

Table 3.4b: Working Away from Home by Employment Sector

	Percentage of Freelances	Percentage of Independent Staff	Percentage of Broadcaster Staff	Percentage of Independent/ Freelances	Percentage of Independent Owners
Never	54	39	73	33	37
Occasionally	37	56	25	56	56
Regularly	9	6	2	11	7
	126	18	103	27	43

N=317 Source: BFI Fourth Wave Diary

Males and Females with young families were less likely to spend time working away from home than their counterparts without young families:

Table 3.4c: Working Away from Home by Gender and Young Family

	Percentage of Males without young family	Percentage of Females without young family	Percentage of Males with young family	Percentage of Females with young family
Never	48	53	64	69
Occasionally	42	43	30	28
Regularly	10	4	6	3
n	116	109	64	29

N=318 Source: BFI Fourth Wave Diary

3.5 Changes in Income

In the first wave questionnaire respondents were asked how much they earned in the previous financial year. This question was repeated in the fifth wave diary two years later and the following table shows the income figures for the 308 respondents who answered both the questionnaire and the fifth wave diary. It can be seen that four per cent of the panel earned more than £70,000 in the year to May 1994, and this had risen to eight per cent in the year to May 1996. Seven per cent of the panel earned less than £10,000 a year and this rose marginally to 8 per cent of the panel in the year to May 1996.

Table 3.5a: Changes In Income

	First Wave Questionnaire May 1994 Total Percentage	Fifth Wave Diary May 1996 Total Percentage
Less than £10,000	7	8
£10,001-£20,000	20	21
£20,001-£30,000	29	26
£30,001-£50,000	33	30
£50,001-£70,000	9	7
£70,000+	4	8
n	304	299

Source: BFI First Wave Questionnaire & Fifth Wave Diary

Breaking this down further into age bands shows some interesting comparisons. The proportion of 21-30 year olds who earned less than £10,000 in the year to May 1994 has dropped from just under a quarter in 1994 to 11 per cent in the year to May 1996. This suggests that once young people establish themselves in the television industry, their earnings increase after the first two years, and a third earned between £20,001 and £30,000 in comparison with a quarter of this group in 1994. In all the other age-bands the proportions who earned less than £10,000 has risen slightly, indicating that some people have experienced drops in income. There is also an increase in the proportions of the 31-40 year olds and 41-50 year olds who earned £10,001-£20,000. However at the other end of the scale 18 per cent of 41-50 year olds earned more than £70,000 compared with 8 per cent of this group in the year to May 1994.

Table 3.5b: Changes In Income by Age-band

	Percentage of 21-30 year olds		Percentage of 31-40 year olds		Percentage of 41-50 year olds		Percentage of 51+ year olds	
	First Wave	Fifth Wave	First Wave	Fifth Wave	First Wave	Fifth Wave	First Wave	Fifth Wave
Less than £10,000	23	11	3	7	3	7	6	9
£10,001-£20,000	48	39	17	22	10	15	19	17
£20,001-£30,000	25	33	42	28	17	16	32	36
£30,001-£50,000	4	15	34	32	44	34	33	30
£50,001-£70,000	-	-	3	7	18	10	7	6
£70,000+	-	2	1	3	8	18	4	2
n	48	46	96	96	106	104	54	53

Source: BFI First Wave Questionnaire & Fifth Wave Diary

3.6 Changes in Training

In each diary wave, 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, and this could vary from a one day course to longer periods of training; or whether it could be termed ‘on the job’ training. The following table is based on the core sample of 221 who have answered every wave so far. It can be seen that proportion who had ‘on the job’ training has dropped over the course of the diaries, and the proportion who had formal training has remained more or less constant:

Table 3.6a: Training in the Two and a Half Years

	Percentage having Formal Training	Percentage having On the Job Training
In the Six Months to November '94	17	21
In the Six Months to May '95	20	13
In the Six Months to November '95	19	12
In the Six Months to May '96	20	7
In the Six Months to November '96	17	8

N=221 Source: BFI Second Wave Diary to Sixth Wave Diary

In the six months to November 1994, just under half of the 21-30 year olds had some ‘on the job’ training, and this fell to 10 per cent in the six months to November 1996:

Table 3.6b: Training by Age-band

	Percentage of 21-30 year olds		Percentage of 31-40 year olds		Percentage of 41-50 year olds		Percentage of 51+ year olds	
	Formal Training	On the Job Training	Formal Training	On the Job Training	Formal Training	On the Job Training	Formal Training	On the Job Training
In the Six Months to Nov '94	13	47	22	30	17	8	14	12
In the Six Months to May '95	17	17	21	18	23	14	18	2
In the Six Months to Nov '95	7	23	19	12	24	9	18	9
In the Six Months to May '96	7	10	28	5	21	9	14	5
In the Six Months to Nov '96	17	10	18	6	18	10	16	5

N=221 Source: BFI Second Wave Diary to Sixth Wave Diary

The following table uses the most recent diary and examines training by employment sector. It can be seen that the Broadcaster Staff were the most likely to receive both formal training and 'on the job' training. The Freelances were the least likely to have received formal training in the last six months:

Table 3.6c Training by 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 Nov '96	9	25	31	13	16
On the Job Training in the last months to Nov '96	9	6	10	6	3
n	106	16	88	32	38

N=280 Source: BFI Sixth Wave Diary

3.7 Changes in Obtaining Jobs

In each diary respondents have been asked what methods they have used to seek or obtain jobs or work projects in the preceding six months. The following table uses the 221 core sample who have answered every wave so far. For every wave the most popular method of seeking work was Personal Contacts and in the last diary exactly half of the panel used Personal Contacts to seek work. Only 12 per cent of the panel used a Formal Application/ Interview to seek or obtain work in the last diary wave.

Table 3.7: Changes in Obtaining Jobs

	Second Wave Diary Nov 1994	Third Wave Diary May 1995	Fourth Wave Diary Nov 1995	Fifth Wave Diary May 1996	Sixth Wave Diary Nov 1996
Response to an Advertisement	16	17	19	18	18
Formal Application/ Interview	13	14	13	15	12
Personal Contacts	46	47	43	48	50
Through an Agency	7	9	9	9	11
Speculative Application	20	17	19	21	21
Pitching of Project	28	34	37	36	34
Direct Approach from Company	30	28	27	28	30
Not applicable	36	34	38	34	33
Other	4	2	1	1	1

N=221 Source: BFI Second Wave Diary - Sixth Wave Diary NB Percentages sum to more than 100 as respondents could tick more than one box

3.8 Changes in Work Values

In the initial questionnaire and at regular stages in the diaries the panel have been 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. Most of the positive ratings for work values reduced between the first questionnaire and the second wave work diary, and then slightly reduced again between the second wave work diary and the fourth wave diary. However there were some exceptions; between the first questionnaire and the second wave diary Status increased, perhaps indicating some promotions gained for some of the sample during this time. Respondents also rated Uncertainty higher. However both of these values lessened again between the second wave diary and the fourth wave.

Between the first questionnaire and the second wave diary the three most significant drops in positive assessment were in Personal Growth, Intellectual Stimulation and Excitement. Between the second wave diary and the fourth wave diary the biggest drops in positive assessment were in Achievement, Relationship with Management and Recognition.

In the first questionnaire, the highest rating values were Creativity, Achievement and Intellectual Stimulation, in the second wave diary the highest rating values were Achievement, Creativity and Relationship with Peers; and in the fourth wave diary the highest rating values were Creativity, Relationship with Peers and Achievement which ranked jointly with Responsibility. For all three waves the three lowest ranking values remained the same, namely Uncertainty, Relationship with Management and Conditions of Work. The following table shows the mean values for the core group of respondents who have answered every wave:

Table 3.8: Mean of Work Values by Diary

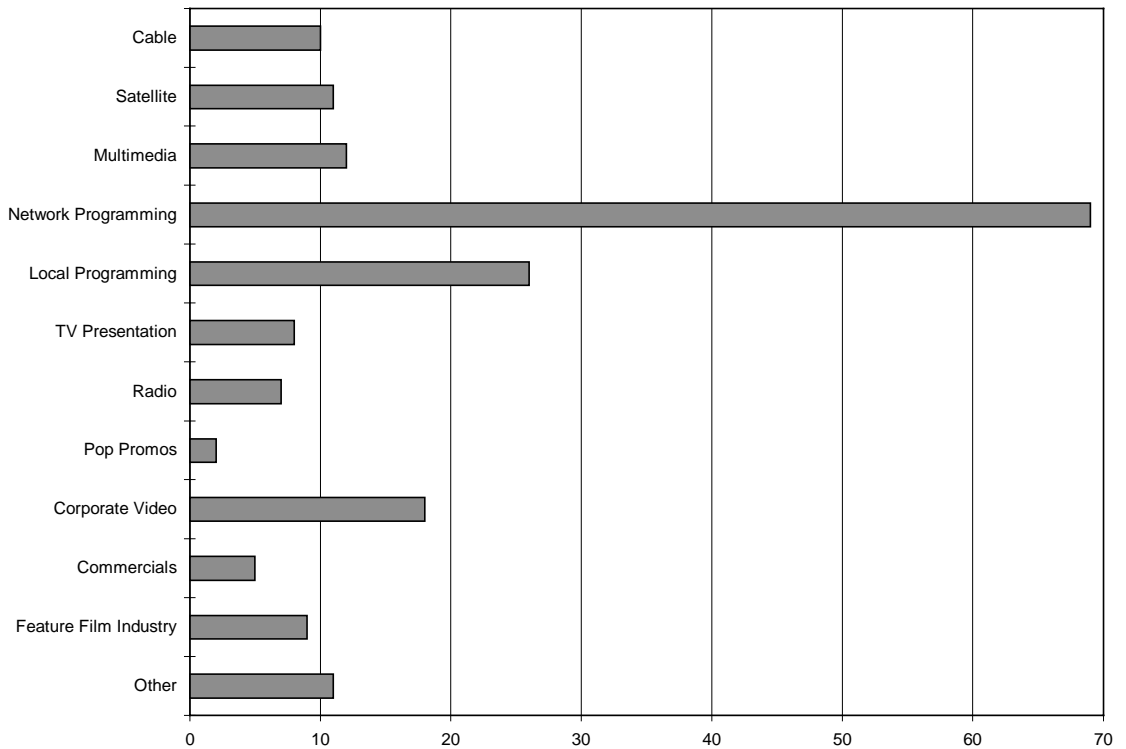
	Ist Questionnaire	Second Wave Diary	Fourth Wave Diary
Creativity	4.13	3.26	3.20
Achievement	4.01	3.36	3.04
Intellectual Stimulation	3.96	3.00	2.90
Independence	3.65	3.17	2.91
Responsibility	3.61	3.17	3.04
Excitement	3.58	2.66	2.74
Relationship with Peers	3.50	3.21	3.15
Personal Growth	3.02	2.05	1.99
Recognition	2.78	2.38	2.10
Money	2.37	1.88	2.04
Status	1.63	2.00	1.98
Conditions of Work	1.27	0.94	0.80
Relationship with Management	1.08	1.08	0.77
Uncertainty	-1.95	-1.83	-2.01

N=221 Source: BFI First Wave Questionnaire & Second Wave Diary & Fourth Wave Diary

4) Media Sector

In the sixth wave diary (November 1996) respondents were asked which media sectors they had worked in, in the previous six months. As expected just under seventy per cent of the panel worked in Networking Programming in the previous six months and just over a quarter worked in Local Programming. This was followed by Corporate Video, Multimedia and Satellite. The Other categories included teaching and theatre.

Figure 4: Working in Media Sectors in the Past Six Months



N=258 Source: BFI Sixth Wave Diary

Independent Staff and Independent/Freelances were the most likely to have worked in Corporate Video, and 21 per cent of the Independent Owners worked in the Cable sector. Thirty-seven per cent of Broadcaster Staff worked in Local Programming in the previous six months.

Table 4: Working in Media Sectors in the Past Six Months by Employment Sector

	Percentage of Freelances	Percentage of Independent Staff	Percentage of Broadcaster Staff	Percentage of Independent/ Freelances	Percentage of Independent Owners
Cable	4	7	12	7	21
Satellite	7	13	13	7	13
Multimedia	11	27	12	15	11
Network Programming	70	60	68	63	76
Local Programming	16	33	37	19	29
TV Presentation	3	7	16	4	5
Radio	6	7	6	7	11
Pop Promos	1	20	-	4	3
Corporate Video	14	40	12	30	26
Commercials	6	7	1	4	8
Feature Film Industry	12	13	1	19	13
Other	15	13	4	11	11
n	95	15	82	27	38

N=257 Source: BFI Sixth Wave Diary

5) Programme Proposals and Ideas

This section examines how programmes proposals were developed, the use of audience research and focus groups, and the copyright of ideas.

5.1 Developing Programme Proposals

Respondents were asked the degree to which they had knowledge of the future plans of programme commissioners in their area. A quarter of the panel had a clear idea, approximately half had a vague idea, and 14 per cent had no idea. A further 14 per cent said the question was not applicable. The 41-50 year olds were the most likely to have a clear idea of the future plans of commissioners (30 per cent), while 19 per cent of 51+ year olds said they had no idea of the future plans of commissioners.

Table 5.1a: Knowledge of Future Plans of Commissioners by Age-band

	Percentage of 21-30 year olds	Percentage of 31-40 year olds	Percentage of 41-50 year olds	Percentage of 51+ year olds
Have a clear idea	12	22	30	13
Have a vague idea	59	52	48	42
Have no idea	12	16	11	19
Not applicable	17	10	11	27
n	41	81	98	48

N=268 Source: BFI Sixth Wave Diary

Forty-six per cent of the Independent Owners, more than any other group, said they had a clear idea of the future plans of commissioners, and no Independent Owners claimed to have no idea of the future plans of commissioners, but 22 per cent of Freelances said they had no idea of the future plans of commissioners.

Table 5.1b: Knowledge of Future Plans of Commissioners by Employment Sector

	Percentage of Freelances	Percentage of Independent Staff	Percentage of Broadcaster Staff	Percentage of Independent/ Freelances	Percentage of Independent Owners
Have a clear idea	8	20	24	29	46
Have a vague idea	54	53	48	45	49
Have no idea	22	7	11	19	-
Not applicable	17	20	17	7	5
n	101	15	83	31	39

N=269 Source: BFI Sixth Wave Diary

The panel were then asked if they worked on ideas to fit commissioners stated plans. Some of the sample felt this question was not applicable and they have been removed from the following percentages. Just under three quarters of the Independent Owners always or often did so, in comparison with 37 per cent of the Freelances.

Table 5.1c: Work on Ideas to fit Programme Commissioner’s Stated Plans by Employment Sector

	Percentage of Freelances	Percentage of Independent Staff	Percentage of Broadcaster Staff	Percentage of Independent/Freelances	Percentage of Independent Owners
Always	5	-	17	3	19
Often	32	36	33	41	54
Sometimes	35	36	30	24	19
Occasionally	15	27	10	28	5
Never	13	-	10	3	3
n	75	11	60	29	37

N=212 Source: BFI Sixth Wave Diary

The panel were then asked if they met with Programme Commissioners in their area before submitting ideas. A third of the Independent Owners often or always did so, and 30 per cent of the Broadcaster Staff always or often did so.

Table 5.1d: Meet with Programme Commissioners Before Submitting Ideas by Employment Sector

	Percentage of Freelances	Percentage of Independent Staff	Percentage of Broadcaster Staff	Percentage of Independent/Freelances	Percentage of Independent Owners
Always	4	-	14	-	3
Often	8	20	16	15	30
Sometimes	26	20	23	30	49
Occasionally	29	40	14	33	14
Never	33	20	32	22	5
n	76	10	56	27	37

N=206 Source: BFI Sixth Wave Diary

Fifty-seven per cent of the Independent Owners always or often worked on ideas and then tried to place them with a programme commissioner, as did 55 per cent of the Independent/Freelances:

Table 5.1e: Placing Ideas with Programme Commissioners by Employment Sector

	Percentage of Freelances	Percentage of Independent Staff	Percentage of Broadcaster Staff	Percentage of Independent/ Freelances	Percentage of Independent Owners
Always	9	-	15	10	27
Often	31	33	21	45	30
Sometimes	27	44	13	24	32
Occasionally	20	11	32	21	11
Never	13	11	19	-	-
n	77	9	53	29	37

N=205 Source: BFI Sixth Wave Diary

A series of questions were asked about the process of programme development. It was interesting to note that just under two fifths of the Independent Owners said they always or often fully developed programme proposals with their own money, and 43 per cent of the Independent/Freelances did so. Just over one fifth of the Independent Owners always or often fully developed programme proposals with development money from programme commissioners, 56 per cent said sometimes and just under a quarter said they did occasionally.

5.2 Audience Research/Focus Groups

In previous diaries some of the panel mentioned that audience research and focus groups were driving the development of more programmes or being used to adjust more programmes. Therefore in the sixth wave diary the panel were asked if they had ever adjusted a programme as a result of focus groups. Twenty-three per cent had done so, 39 per cent had not, and 38 per cent felt this question was not applicable. Taking out those who considered the question not applicable, the percentage of those who had changed a programme as result of focus groups and audience research rises to 37 per cent. Broadcaster Staff were the most likely to a change a programme as a result of audience research or a focus group, with 56 per cent of this group having done so. Independent/Freelances were the least likely to have done so.

Table 5.2: Changed Programmes because of Audience Research/ Focus Groups by Employment Sector

	Percentage of Freelances	Percentage of Broadcaster Staff	Percentage of Independent/Freelances	Percentage of Independent Owners
Yes	30	56	12	32
n	57	43	26	34

N=160 Source: BFI Sixth Wave Diary NB: Independent Staff not included as numbers are too small

5.3 Ideas

In the sixth wave diary respondents were asked about ideas copyright. In previous diaries some respondents had highlighted the problem, because of the informal nature of commissioning systems. Twenty-four per cent of the panel said they felt they had had a programme idea appropriated and 43 per cent said they had not, and a third said this question was not applicable. Taking out those that considered the question not applicable, the percentage of those who felt they had had a programme idea appropriated rose to 35 per cent. Breaking this down by employment sector, it can be seen that over half of the Independent Owners felt they had had an idea appropriated:

Table 5.3: Appropriation of Ideas by Employment Sector

	Percentage of Freelances	Percentage of Broadcaster Staff	Percentage of Independent/Freelances	Percentage of Independent Owners
Yes	32	21	42	51
n	66	43	26	37

N=172 Source: BFI Sixth Wave Diary NB: Independent Staff not included as numbers are too small

Respondents were then asked how they protected their ideas. Many stated that *'you can't'* or that it wasn't possible. One independent owner wrote *'You can't! not factual at least. To safely protect requires real costs for lawyers. But even if you could afford that, the notion engenders paranoia, and scares commissioning editors. In the end you are fighting the hand that may eventually feed you. You just remain philosophical and come up with better ideas!'*. Another wrote *'An idea is an idea- anyone can have the same idea!'*. Some of the panel wrote that they didn't bother protecting their ideas, and that it was not the idea that was important, but the execution. One producer went as far as to say, *'You don't. I don't believe ideas get appropriated. Any serious attempt to protect ideas is a waste of time and money. Ideas are cheap. It's developing them into programmes that's more expensive and more difficult. It's the sure sign of a complete novice scriptwriter who puts '(c) Fred Snooks' on his script. What vanity!'*

However some of the panel took various steps to protect their ideas. Some posted proposals to themselves or sent them via registered mail to their accountants or agents. Others placed copyright marks on the script or proposal. One producer stated, *'If I've submitted a formal proposal then I'll send it by registered post with a duplicate application to myself which remains unopened'*. Others mentioned schemes run by BECTU and PACT, and a couple referred to American schemes for international proposals.

Some of the panel commented on the issue of trust and choosing carefully the people whom they shared their ideas with. One respondent stated that he only worked with people he had worked with previously. Many of the panel felt that keeping quiet about ideas was also important. One producer wrote, *'keeping the lines of communication short, and only discussing ideas with people I trust.'* A few of the panel disagreed with this, *'telling as many people about them as possible'* was a good way to protect ideas. Some of the panel felt that having specialist knowledge and contacts was another way to protect ideas or *'attaching oneself to talent'*.

5.4 Effectiveness of Work

In the sixth wave diary, respondents were asked to rate the effectiveness of their work in their work environment during the previous six months. Seventy-eight per cent of the panel felt that their Working as a Team was very good or good, and 73 per cent felt that their Exchange of Ideas was good or very good. Forty per cent of the panel rated their Time to Look for Other Jobs While Working as poor or very poor. Just under a third found this question Not Applicable.

Table 5.4a: Effectiveness of Work

	Very Good	Good	Average	Poor	Very Poor	Not Applicable
Working as a Team	32	46	11	3	1	7
Exchange of ideas	21	52	18	5	1	3
Effective communication	15	42	31	8	2	2
Lines of responsibility	16	40	28	8	3	5
Decision making process	15	42	29	8	3	3
Back up/ support	9	23	42	15	6	5
Planning your next project/film(s)	7	27	29	14	7	17
Time to look for other jobs while working	3	10	15	23	17	32
Planning your next career move	5	13	21	18	12	31

N=270 Source: BFI Sixth Wave Diary

The following table groups together the very good and good into a category, and the poor and very poor into a category, and in addition removes the Not Applicable category. The interesting things to note from this table are that 19 per cent of the Broadcaster Staff rated Lines of Responsibility poor in comparison with 7 per cent of the Independent/Freelances, and that over a quarter of the Freelances and Broadcaster Staff rated Back up/Support poor in comparison with 11 per cent of the Independent Owners.

Table 5.4b: Effectiveness of Work by Employment Sector

		Percentage of Freelances	Percentage of Broadcaster Staff	Percentage of Independent/ Freelances	Percentage of Independent Owners
Working as a team	Good	84	85	87	86
	Average	11	10	10	14
	Poor	6	6	3	-
Exchange of Ideas	Good	76	69	83	78
	Average	18	22	13	22
	Poor	7	10	3	-
Effective Communi- cation	Good	59	57	77	53
	Average	28	33	19	40
	Poor	13	11	3	8
Lines of Respon- sibility	Good	60	53	67	54
	Average	31	28	27	34
	Poor	9	19	7	11
Decision Making Process	Good	52	55	71	69
	Average	37	29	16	26
	Poor	11	16	13	5
Back Up/ Support	Good	40	26	34	35
	Average	35	49	44	54
	Poor	26	26	22	11
Planning Your Next Project/Film	Good	35	35	56	42
	Average	34	43	22	39
	Poor	31	22	22	19
Time to Look for Other Jobs	Good	27	9	16	26
	Average	19	26	24	22
	Poor	54	65	60	52
Planning Next Career Move	Good	33	17	22	29
	Average	30	33	35	25
	Poor	37	50	44	46

N=269 Source: BFI Sixth Wave Diary NB: Independent Staff not included as numbers are too small

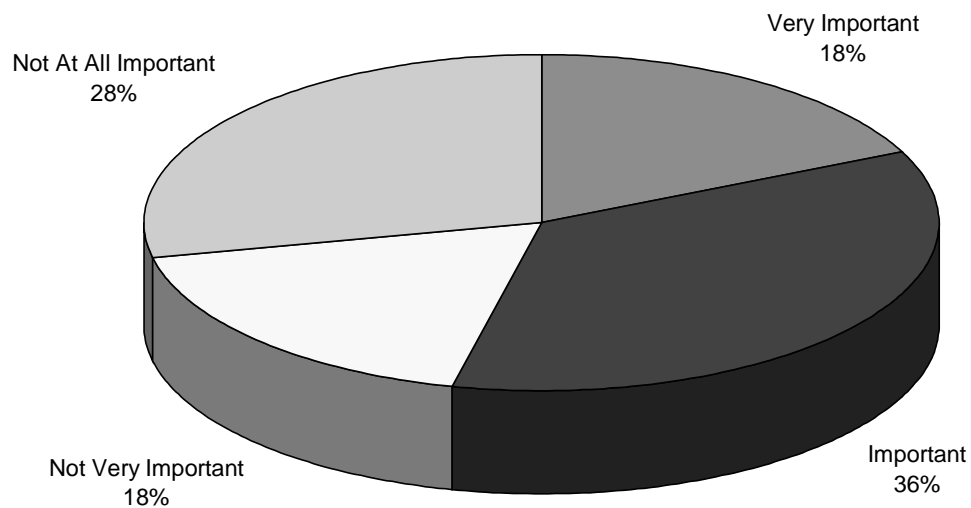
6) Low Budget Programmes

Respondents were asked in the sixth wave diary (November 1996) whether they thought low budget programmes would be an important part of their work over the next two years. For this question we defined low budget programmes as £5,000 per hour or less.

6.1 Importance of Low Budget Programmes

It can be seen that over half the panel thought that low budget programmes would be an important or very important part of their work in the next two years.

Figure 6.1: Will Low Budget Programmes be an Important Part of Your Work in the Next Two Years?



N=266 Source: BFI Sixth Wave Diary

Breaking this down by age reveals that 35 per cent of the over 51 year olds felt that low budget programmes would be not at all an important part of their work in the next two years, in comparison with 23 per cent of 21-30 year olds.

Table 6.1a: Will Low Budget Programmes be an Important Part of Your Work in the Next Two Years by Age-band?

	Percentage of 21-30 year olds	Percentage of 31-40 year olds	Percentage of 41-50 year olds	Percentage of 51+ year olds
Very Important	18	23	15	16
Important	36	32	42	31
Not Very Important	23	21	14	18
Not At All Important	23	24	30	35
n	39	82	94	49

N=264 Source: BFI Sixth Wave Diary

Around 60 per cent of the Independent Staff, Broadcaster Staff, and Independent/Freelances, and just under half the Freelances and Independent Owners thought that low budget programmes would be a very important or important part of their work in the next two years.

Table 6.1b: Will Low Budget Programmes be an Important Part of Your Work in the Next Two Years by Employment Sector?

	Percentage of Freelances	Percentage of Independent Staff	Percentage of Broadcaster Staff	Percentage of Independent/ Freelances	Percentage of Independent Owners
Very Important	12	27	32	10	10
Important	35	33	29	52	38
Not Very Important	23	13	17	10	20
Not At All Important	30	27	23	29	33
n	100	15	79	31	40

N=265 Source: BFI Sixth Wave Diary

6.2 Working on Low Budget Programmes

Respondents were asked if they had ever worked on a low budget programme and 27 per cent of the panel said they had done so. Forty-one per cent of the 21-30 year olds had worked on low budget programmes in comparison with 16 per cent of the 31-40 year olds, confirming some of the comments that low budget programmes were a training ground for young people.

Table 6.2a: Ever Worked on Low Budget Programmes by Age-band

	Percentage of 21-30 year olds	Percentage of 31-40 year olds	Percentage of 41-50 year olds	Percentage of 51+ year olds
Worked on low budget programmes	41	16	33	25
n	39	82	93	49

N=263 Source: BFI Sixth Wave Diary

A third of Independent Owners and just under a third of Broadcaster Staff and Independent/Freelances had worked on low budget programmes in comparison with just under a quarter of Freelances and 13 per cent of Independent Staff (although the numbers in this category are small).

Table 6.2b: Ever Worked on Low Budget Programmes by Employment Sector

	Percentage of Freelances	Percentage of Independent Staff	Percentage of Broadcaster Staff	Percentage of Independent/ Freelances	Percentage of Independent Owners
Worked on low budget programmes	23	13	32	30	33
n	100	15	79	30	40

N=264 Source: BFI Sixth Wave Diary

6.3 Significant Effects of Low Budget Programmes

Twenty-seven per cent of the panel had worked on low budget programmes and this group were asked to assess the most significant effect of a very low budget on the programme they had worked on. Some wrote that of course it was, *'lack of budget! it seems obvious but it's true'*. Others wrote about the time pressures of a low budget programme such as this freelance production assistant, *'Not enough time for really satisfactory research. Not enough days for filming. An inappropriate sense of rush during filming'*. Some of the sample said that working on low budget programmes had increased their stress levels and left them with a sense of dissatisfaction. One independent owner said the *'stress on staff means they can only do it for a limited time'*.

Another effect noted by several of the panel was that in order to achieve a low budget programme favours had to be called in and the cheapest rates possible for equipment obtained. One assistant floor manager wrote: *'spending a lot of time getting quotes from companies and begging for lower rates on everything, plus trying to get things free'*. In addition to cheap rates

for equipment, some of the sample lowered their own rates for their work such as this independent owner: *'I spent a lot of time working for nothing e.g. driving at night after long days on location to save hotel bills. Reshoots using own gear and not charging etc'*. However a few of the panel felt low budgets led to inventive uses of resources and led to new ways of working and thinking. One person even spoke of the *'freedom'* of low budget programmes.

One effect of low budget programmes was that the size of the crew had to be very small and be multiskilled, with no backup. One assistant producer wrote, *'being worked to death to fit into the low budget. Doing several people's jobs i.e. A.P., P.A., sound, research, budgeting, runner.'* Another talked of using inexperienced staff with little understanding of the production process. Some of the panel went on to talk about the quality of low budget programmes such as this unit manager: *'No money for facilities/locations or extra crew and members. So whole shoot done on a shoe string and it shows on screen'*.

6.4 Essential Skills for Working on Low Budget Programmes

The panel were then asked what they thought were the essential skills for working on a low budget programme. This freelance production manager summed up the variety of skills needed: *'Quick thinking. Ability to work quickly-creating a team of colleagues worked with before helps this. Creative and imaginative thinking- for cutting corners, making compromises, finding attractive cheap solutions to what look like expensive problems. Experience of scripting, scheduling, filming and editing to tough deadlines. Management skills.'*

Many of the older members of the panel talked of needing lots of experience to work on low budget programmes to be able to work quickly and solve any problems that might arise. This independent owner's comment was typical: *'You need production expertise, complete budget control and years of experience'*. However a couple of the younger members of the panel thought otherwise: *'Inexperience.. If you're a researcher you might be tempted to work as a producer on a low budget show. It's a better credit and the money is about the same!'*

Some of the sample considered that being multi-skilled was essential to work on low budget programmes or being *'able to turn a hand to almost any job going, to keep costs down'*. Other important skills were the ability to preplan the shoot thoroughly and to keep the format simple. Being able work well in a team was also important and as one independent owner wrote *'an ability to motivate everyone and keep them happy'*. Some of the panel felt that clear thinking, patience and flexibility were important. Other skills mentioned were persistence, determination, adaptability, imagination, confidence, and improvisation.

A couple of the panel felt an essential 'skill' to have was *'no social life!'* because of the extremely long hours worked. An ability to work at speed was considered extremely important by many of the panel. A production assistant concluded, *'ability to work under pressure, because there's never enough time'*.

Of those who had worked on low budget programmes, several mentioned, *'being creative with the budget'* and noted that accounting skills were of importance. Another panellist cited the calling in of favours as previously discussed: *'Gift of the gab on the telephone, and a lot of useful friends in your contact book.'* One panel member talked of *'a lack of scruples!'*. Two respondents felt that not caring about the end product was important or *'not thinking too much what it could have looked like'*.

6.5 Creative Possibilities in Low Budget Work

So that we could establish whether respondents felt there were positive benefits in this kind of work they were asked if they felt there were creative possibilities in low budget work. Some of the panel were quite negative and made comments such as *'nobody slashes budgets for creative reasons'*. One broadcaster staff member wrote *'very little (creative possibilities)- the more it is achieved, the lower the quality and budget will become'*.

Several members of the panel commented that low budget programmes led to a reduction in risk and experiment. One head of department wrote, *'limited creative possibilities as there's not time or money to do something again, if an idea doesn't work out. So tend to play safe'*. However others in the panel disagreed. One broadcaster stated, *'small budget/small audience means that you can take creative risks as well as with development of staff'*, and another stated that low budget programmes returned the work to the writers and actors. One producer went as far as to say *'the opportunity for risk taking with ideas, greatest for low budget tv'*. Another wrote that low budget programmes could throw up ways of doing things differently. One head of department noted *'there is nothing more creative, making something good out of little is a big challenge. One of my tasks is finding people who think the same way, to staff it'*.

Many of the sample talked about low budget programmes being a training ground for young people in television. One independent owner wrote that *'It's very useful to a company plan because it enables you to train younger producers. The key is volume if you get a long enough order, it's possible to use money quite effectively'*. Others stated that they could help develop multi-skills, but several members of the sample expressed caution saying that multi-skilling *'must not be a cheap excuse to create an army of 'jack of all trades''*. One young director wrote, *'if you can succeed in creating a format to a low budget it definitely makes you more employable'*.

Some of the panel discussed the impact of new technology, especially the new digital cameras on programmes. One assistant producer wrote, *'Small no crew DVC filming offer endless possibilities for documentaries which seek to follow complex stories long term and gain real intimacy with their subjects'*.

7) Stress and Health

7.1 Experience of Stress

In previous diaries many of the panel mentioned that stress was a problem at work. However, for many people in this kind of work, some levels of stress are an important spur to creativity and innovation. In the fourth wave diary the panel were asked a series of questions on stress to try and establish whether this was a significant or growing problem for production staff. Firstly respondents were asked how often they experienced stressful situations. Just under two-thirds of the panel experienced stress more than once a day or daily, and 28 per cent experienced stress once a week. Only two per cent of the panel said they never experienced stress.

Table 7.1: Experience of Stressful Situations by Employment Sector

	Percentage of Freelances	Percentage of Independent Staff	Percentage of Broadcaster Staff	Percentage of Independent/Freelance	Percentage of Independent Owners	Total Percentage
More than once a day	16	28	22	26	28	21
Daily	41	56	47	37	35	43
Once a week	35	11	22	30	28	28
Once a month	5	6	8	7	9	7
Never	2	-	2	-	-	2
n	129	18	102	27	43	319

N=319 Source: BFI Fourth Wave Diary

7.2 Changes in Stress

The panel were then asked if their stress levels had changed in the last six months. Forty-one per cent of the sample said it had increased, 40 per cent said it had stayed the same, and 19 per cent said it had decreased. The younger the respondent the more likely that their levels of stress had risen, as 58 per cent of the 21-30 year olds said their stress levels had increased, in comparison with 29 per cent of the 51+ year olds.

Table 7.2: Levels of Stress in Last Six Months by Age-band

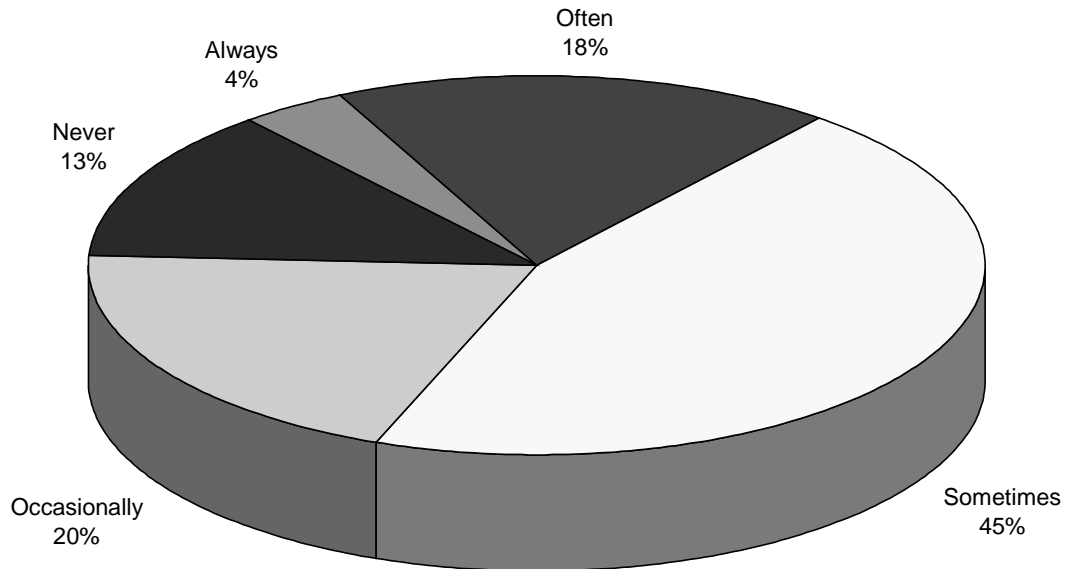
	Percentage of 21-30 year olds	Percentage of 31-40 year olds	Percentage of 41-50 year olds	Percentage of 51+ year olds
Increased	58	42	38	29
Stayed the Same	23	34	46	56
Decreased	19	24	16	15
n	52	102	106	59

N=319 Source: BFI Fourth Wave Diary

7.3 Are Stressful Situations a Spur to Creative Work?

Forty-five per cent of the panel said stressful situations were sometimes a spur to creative work, and 20 per cent stated they were occasionally. Four per cent said they were always a spur to creative work.

Figure 7.3: Are Stressful Situations a Spur to Creative Work?



N=322 Source: BFI Fourth Wave Diary

Just under a quarter of the over 51 year olds said that stressful situations were never a spur to creative work, in comparison with 10 per cent of 41-50 year olds.

Table 7.3: Are Stressful Situations a Spur to Creative Work by Age-band

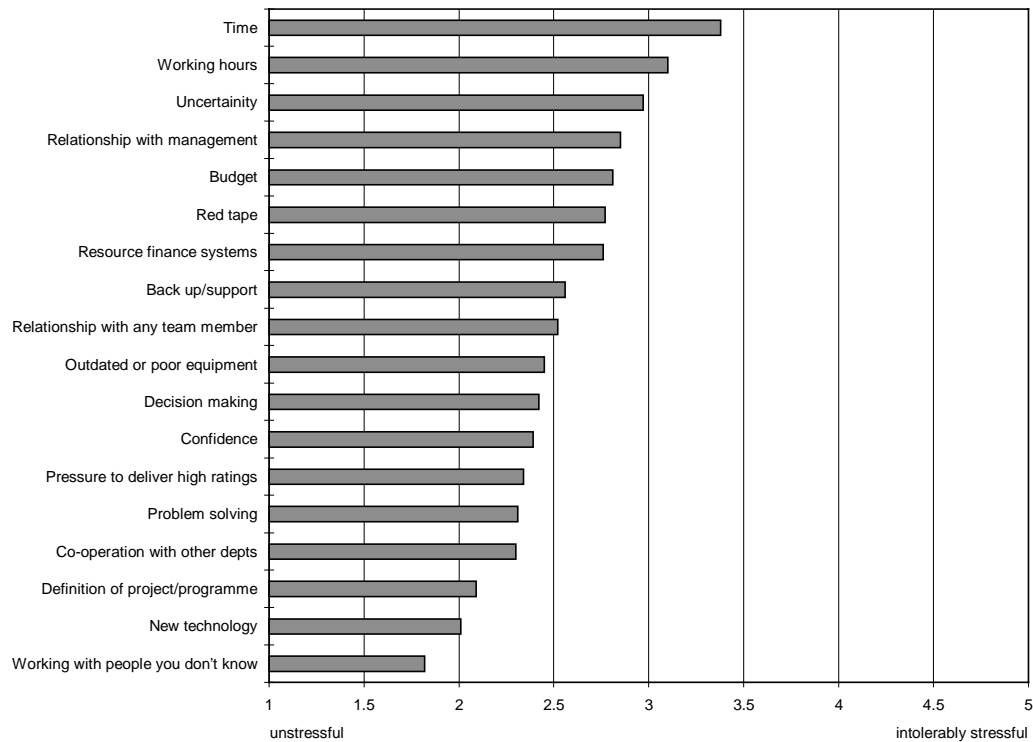
	Percentage of 21-30 year olds	Percentage of 31-40 year olds	Percentage of 41-50 year olds	Percentage of 51+ year olds
Always	8	5	3	2
Often	17	18	18	20
Sometimes	47	51	45	31
Occasionally	17	15	24	24
Never	11	12	10	24
n	53	102	106	59

N=320 Source: BFI Fourth Wave Diary

7.4 Stress in Areas of Work

The panel were asked to think about their work in the previous six months and rate the degree of stress in terms of the categories in the figure below. They were asked to rate stress on a scale where 1 means unstressful and 5 means intolerably stressful. The three most stressful areas of work for the panel were Time, Working Hours and Uncertainty. Respondents did not feel that New Technology or Working with People they didn't Know, were particularly stressful. The diagram shows the mean values for each category.

Figure 7.4: Mean of Stress Values in Areas of Work



Source: BFI Fourth Wave Diary

The table below shows some interesting differences. Broadcaster Staff rated Relationship with Management, Resource/Finance Systems and Red Tape as more stressful than any other sectors. In addition they also rated Outdated or Poor Equipment and Working Hours as more stressful than any other groups.

Table 7.4: Mean of Stress Values in Areas of Work by Employment Sector

	Freelance	Independent Staff	Broadcaster Staff	Independent/Freelance	Independent Owner
Definition of Programme/ Project	2.19	2.13	2.11	1.91	1.95
Budget	2.63	3.14	2.88	2.92	2.90
Time	3.27	3.83	3.45	3.33	3.37
Relationship with any team member	2.50	2.67	2.55	2.26	2.68
Relationship with management	2.71	2.44	3.05	2.91	2.87
Co-operation with other departments/ facilities	2.12	2.06	2.46	2.42	2.45
Resource/ Finance Systems	2.52	2.36	3.08	2.86	2.82
Red Tape	2.58	2.60	3.00	2.82	2.74
New Technology	1.80	2.29	2.18	2.12	1.89
Outdated or Poor Equipment	2.22	2.50	2.75	2.48	2.24
Back Up/ Support	2.52	2.71	2.64	2.35	2.54
Decision making	2.44	2.22	2.60	2.31	2.12
Problem Solving	2.31	2.24	2.37	2.23	2.24
Pressure to deliver high ratings	2.34	2.54	2.28	2.24	2.38
Working Hours	3.11	3.12	3.25	2.74	3.05
Confidence	2.43	2.82	2.50	2.15	2.03
Uncertainty	3.17	2.94	2.75	3.18	2.72
Working with people you don't know	1.86	2.00	1.78	1.81	1.66

Source: BFI Fourth Wave Diary

The panel were then asked to comment on whether any of the above categories had caused them undue stress or affected their work adversely in any way, and many of the panel went on to do so. In fact the comments mirrored the previous chart, with Time, Relationship with Management, Uncertainty, and Working Hours gaining the most comments.

There were many comments relating to the lack of time, as this broadcaster staff editor summed up: *'Time or lack of it is probably the most stressful feature of our work. We are expected to work to very high standards in the minimal amount of time (as budgeted by the programme) for what appears to be less money; often compromising overall standards and sometimes leading to cynicism: "Oh that'll do we're running out of time"'* Others made comments along the lines of *'doing the work of three people'* and of *'spreading oneself very thinly'*. Two people noted that lack of time was *'due to immovable deadlines drawn up by over confident and inexperienced young producers lacking in sufficient knowledge of the process'*. Some of the independent owners felt that time was stressful because work was commissioned with tight deadlines and sometimes these deadlines were moved by commissioning editors. Several of the sample noted that pressure of time had a knock-on effect in one's personal life: *'Personal working patterns have to be remain flexible and one often has to fit time off around programme requirements. This means sacrificing personal time off and rearranging plans to accommodate, which obviously can cause domestic stress in addition.'*

The stress caused by time was partly related to the stress caused by long working hours and the following comment from an independent staff member again mentioned the effect on home life: *'Working hours were very long and there was not the compensation of overtime. The more tired we got the more curt we got with our families. I'm pretty sure it is not good for anyone to have no time for anything but work in ones life, even if you know it will come to an end in so many weeks. It is also not good to be unable to sleep because you are worrying about not having enough time to get everything done.'*

Many of the areas of stress discussed, overlapped with each other, as this freelance producer's comment illustrates: *'I feel my chief causes of stress are caused by a lack of decisions by my immediate supervisors, and their lack of awareness of my feeling of responsibility towards getting things off the ground. Therefore everything gets left until the last minute. This has an effect on my working hours and personal life which I have grown to resent.'*

Many of the panel made comments about stress being caused by uncertainty, especially amongst the freelancer and independent owners, as one freelance member of the panel summed up: *'The general uncertainty of surrounding job security is the main problem. Stress largely down to the inability to project into the future.'* Some of the independent owners mentioned uncertainty in the commissions process and the need to keep the company afloat. This meant stress was also related to the decision making process: *'My stress has been fuelled by a hugely increased sense of uncertainty in the commissions process. Having had some considerable success in the past, these last six months have been plagued by vacillation and a real sense that fewer and fewer people are in a position to make a decision. In six months I have lost five different projects that seemed certainties. I find this enormously stressful.'* Another independent owner talked about the stress caused by the red tape of the commissions process.

As with relationship with team members, some of the panel gave specific instances where a bad relationship with a manager had caused them unnecessary stress: *'Unsympathetic manager at one company, his seemingly complete lack of interest into how many hours I work and how much he expects me to do for as little money as he can get away with, has made me decide that only when I am desperate will I work for him again. The product suffers because of this. I am left feeling dissatisfied with the work I have done, as well as emotionally and physically exhausted.'*

Some of the sample made comments on the stress caused by not having any back up or support. As one freelance assistant producer noted *‘Very stressful period being left to research and film a pilot programme totally on my own with a HI8 camera, involving many late nights and long hours and heavy equipment. No support in terms of advice or additional manpower given. Too much for one person. Very cheap for them!’*.

Two editors in the sample talked about new technology being a source of stress as they had not had training on such equipment. Another area that caused stress were the decreases in sizes of budgets for programmes, which is also discussed in the Low Budget Section earlier in this interim report. One freelance production manager wrote: *‘It feels as if there is a trend to produce good quality programmes for less and less money. With low budgets, one tends to cover more than the job you are employed to do which results in a massive increase in working hours.’*

7.5 Health

The panel were asked in the fifth wave diary if they had maintained good health while they have been working in television, and 86 per cent of respondents said they had. Respondents were then asked if they had any particular health problems in the last six months whether major or minor and 32 per cent of the sample said they had. The older the person the more likely they had been to have maintained good health while working in television, with 91 per cent of the over 51 year olds having done so in comparison with just over three quarters of the 21-30 year olds. Just over a quarter of the 21-30 year olds said they had had a particular health problem in the last six months in comparison with around a third of the other age groups.

Table 7.5a: Health by Age-band

	Percentage of 21-30 year olds	Percentage of 31-40 year olds	Percentage of 41-50 year olds	Percentage of 51+ year olds
Maintained good health while in television	77	86	87	91
Any particular health problems (major or minor) in the last six months	26	34	32	32
n	47	94	107	53

N=301 Source: BFI Fifth Wave Diary

Independent Owners and the Broadcaster Staff were the most likely to have maintained good health while working in television.

Table 7.5b: Health by Employment Sector

	Percentage of Freelances	Percentage of Independent Staff	Percentage of Broadcaster Staff	Percentage of Independent/ Freelances	Percentage of Independent Owners
Maintained good health while in television	86	77	89	76	91
Any particular health problems (major or minor) in the last six months	25	54	36	38	33
n	125	13	90	29	42

N=299 Source: BFI Fifth Wave Diary

The panel were then asked to comment on their health, and the majority of statements referred to their health being affected by stress. Sometimes it led to health complaints such as this producer/director: ‘*working such long hours last week I returned run down (not surprisingly) with an infected gum. The human body has its limits!*’. Other talked of colds and tiredness, and several mentioned skin complaints and ulcers. One producer wrote ‘*Work stress has caused: insomnia, depression, indigestion, fatigue, irrational anger and blinding headaches.*’

Unfortunately this seems fairly normal'. Some of the panel stated that the long hours led to bad eating habits which they felt did not help their health, and that the long hours also meant there was a lack of opportunities for regular exercise. A few of the panel felt that stress had extremely serious effects on health, and one person called it *'the prime killer in television'*.

Several of the freelance members of the panel commented on the lack of health cover. One wrote *'When you are freelance you have to keep going'*. Another noted, *'it wasn't possible to be ill because I can't afford not to work.'* Two broadcaster staff members said that the health facilities at their institutions were good, and that they had been given support when there were health problems.

Some respondents talked of eye problems from using VDU's and monitors, and two mentioned RSI from using computer packages. Several cameramen in the sample talked of neck and back problems from lifting heavy equipment and that spinal injuries were particularly common.

8) Finances

In the fifth wave diary additional questions were asked concerning respondents' financial arrangements.

8.1 Pensions

Seventy-nine per cent of the panel contributed to some kind of pension scheme. The 21-30 year olds were the least likely to be in a pension scheme:

Table 8.1a: Pension Scheme by Age-band

	Percentage of 21-30 year olds	Percentage of 31-40 year olds	Percentage of 41-50 year olds	Percentage of 51+ year olds	Total
In a pension scheme	45	80	91	81	79
n	47	96	107	52	302

N=302 Source: BFI Fifth Wave Diary

Nearly all the Broadcaster Staff, 86 per cent of the Independent Owners, and just under two thirds of the Independent Staff and Freelances were in a pension scheme.

Table 8.1b: Pension Scheme by Employment Sector

	Percentage of Freelances	Percentage of Independent Staff	Percentage of Broadcaster Staff	Percentage of Independent/ Freelances	Percentage of Independent Owners
In a pension scheme	64	62	98	76	86
n	125	13	92	29	44

N=303 Source: BFI Fifth Wave Diary

The panel were then asked what type of pension scheme they held. Forty-three per cent of those in a pension scheme held a personal pension and 37 per cent were in a company scheme. Fifteen per cent were in both. Just under three quarters of the 21-30 year olds in a pension scheme, had a personal pension.

Table 8.1c: Type of Pension Scheme by Age-band

	Percentage of 21-30 year olds	Percentage of 31-40 year olds	Percentage of 41-50 year olds	Percentage of 51+ year olds
Personal	73	46	34	38
Company	23	36	42	36
Personal but company contributes	5	-	4	7
Both	-	14	18	17
Other	-	3	2	2
n	22	78	97	42

N=239 Source: BFI Fifth Wave Diary

Just over three quarters of the Broadcaster Staff were in a company scheme and 79 per cent of the Freelances were in a personal scheme.

Table 8.1d: Type of Pension Scheme by Employment Sector

	Percentage of Freelances	Percentage of Independent Staff	Percentage of Broadcaster Staff	Percentage of Independent/ Freelances	Percentage of Independent Owners
Personal	79	67	7	65	37
Company	8	11	76	9	29
Personal but company contributes	4	-	-	-	13
Both	10	22	16	13	21
Other	-	-	2	13	-
n	80	9	90	23	38

N=240: Source: BFI Fifth Wave Diary

8.2 Mortgages

Exactly three quarters of the panel had a mortgage and a further nine per cent had finished repayments. Forty-three per cent of the 21-30 year olds had a mortgage compared with 89 per cent of the 31-40 year olds. Just over a third of the over 51 year olds had finished repayments.

Table 8.2a: Mortgage by Age-band

	Percentage of 21-30 year olds	Percentage of 31-40 year olds	Percentage of 41-50 year olds	Percentage of 51+ year olds	Total
Have a mortgage	43	89	86	57	75
Have finished repayments	4	2	6	34	9
n	46	95	107	53	302

N=302: Source: BFI Fifth Wave Diary

Broadcaster Staff and Independent Owners were the most likely of all the employment sectors to have a mortgage.

Table 8.2b: Mortgage by Employment Sector

	Percentage of Freelances	Percentage of Independent Staff	Percentage of Broadcaster Staff	Percentage of Independent/ Freelances	Percentage of Independent Owners
Have a mortgage	60	69	89	75	86
Have finished repayments	14	-	5	14	5
n	124	13	92	29	44

N=302: Source: BFI Fifth Wave Diary

9) Alternative Careers

In the fifth wave diary respondents were asked if they ever thought about leaving television production. Just under two thirds of the sample occasionally thought about it or thought about it but had taken it no further. Eighteen per cent of the panel had never thought about it. However 18 per cent of the sample had made enquiries about leaving or had definite plans to leave. Independent Staff were the mostly likely to leave although numbers in this group were very small. Just under a quarter of Independent/Freelances had made enquiries or had definite plans to leave.

Table 9a: Think of Leaving Television Production by Employment Sector

	Percentage of Freelances	Percentage of Independent Staff	Percentage of Broadcaster Staff	Percentage of Independent/ Freelance	Percentage of Independent Owners	Total Percentage
Never think about it	19	15	18	15	14	18
Occasionally think about it	40	31	30	42	41	37
Think about it but don't take any further	22	15	39	19	29	27
Have made enquiries about other jobs or courses	10	15	9	12	5	9
Have definite plans to leave	9	23	5	12	12	9
n	119	13	88	26	42	288

N=288 Source: BFI Fifth Wave Diary

The over 51 age group were the most likely to have definite plans to leave, as this group included people who were planning to take retirement, however they were also the most likely to never to think about it partly because as one respondent stated *'what else could I do after thirty years in the business?'*. Approximately one fifth of the 41-50 year olds had made enquires about leaving or had definite plans to leave. None of the 21-30 year olds had definite plans to leave, and the ones who did, have probably now dropped out of the sample.

Table 9b: Think of Leaving Television Production by Age-band

	Percentage of 21-30 year olds	Percentage of 31-40 year olds	Percentage of 41-50 year olds	Percentage of 51+ year olds
Never think about it	21	13	12	36
Occasionally think about it	43	42	36	18
Think about it but don't take any further	25	27	31	24
Have made enquiries about other jobs or courses	11	11	11	2
Have definite plans to leave	-	7	10	20
n	44	92	100	50

Source: BFI Fifth Wave Diary

Respondents were then asked what other careers they would consider or were considering. Just over twenty per cent of respondents left this blank, or stated they didn't know, and a further ten per cent said there were no other careers they could or would consider. Many stated several possibilities, and taking only those in the sample who stated an alternative career, results in the following percentages.

Table 9c: Alternative Careers

	Percentage
Writing	25
Teaching	21
Other media sectors (film, radio, theatre multimedia)	20
Counselling/therapy	6
Different aspects of television	8
Retiring	11
Voluntary/Social work	8
General Business including retail	8
Design	4
Other	12

N=181 Source: BFI Fifth Wave Diary

Independent Owners were the most likely to suggest teaching as an alternative career with exactly a third of the Independent Owners who answered this question suggesting this. Exactly half of the Independent/Freelances thought about moving into other media sectors as an alternative career, and just under one fifth of Independent Owners had contemplated other businesses. One fifth of Freelances mentioned other careers and these varied from catering to working on a cruise ship!

10) Mentors

Respondents were asked if there had been a particular person whose work they admired, and from whom they were able to learn a great deal, when they started their careers. Sixty-nine per cent of the sample said they had. The 31-40 year olds were the least likely to have had a mentor.

Table 10a: Experience of Mentoring by Age-band

	Percentage of 21-30 year olds	Percentage of 31-40 year olds	Percentage of 41-50 year olds	Percentage of 51+ year olds
Yes	75	60	75	68
Have not worked with anyone long enough	9	8	4	4
No	17	32	21	28
n	47	93	103	50

N=293 Source: BFI Fifth Wave Diary

The Independent Staff were the least likely to have had a mentor but also the most likely not to have worked with anyone long enough. The Independent Owners were the most likely to have had a mentor.

Table 10b: Experience of Mentoring by Employment Sector

	Percentage of Freelances	Percentage of Independent Staff	Percentage of Broadcaster Staff	Percentage of Independent/ Freelances	Percentage of Independent Owners
Yes	72	54	63	64	79
Have not worked with anyone long enough	7	23	2	4	7
No	21	23	35	32	14
n	123	13	88	28	42

N=294 Source: BFI Fifth Wave Diary

The sample were then asked if they themselves had ever acted as a mentor. Seventy-eight per cent said they had, and perhaps a little surprisingly, just under half of the 21-30 year olds said they had acted as a mentor.

Table 10c: Acted as a Mentor by Age-band

	Percentage of 21-30 year olds	Percentage of 31-40 year olds	Percentage of 41-50 year olds	Percentage of 51+ year olds
Yes	48	75	90	89
No	52	26	10	12
n	46	94	103	52

N=295 Source: BFI Fifth Wave Diary

The largest group who said they had acted as mentors were the Independent Owners, at 95 per cent:

Table 10d: Acted as a Mentor by Employment Sector

	Percentage of Freelances	Percentage of Independent Staff	Percentage of Broadcaster Staff	Percentage of Independent/ Freelances	Percentage of Independent Owners
Yes	70	62	80	86	95
No	30	39	21	14	5
n	124	13	88	28	43

N=296 Source: BFI Fifth Wave Diary

11) Work Experience

11.1 What is work experience?

For this study, work experience was defined as a period of work, usually unpaid or for travel expenses. It was not a placement from a media studies course.

Diarists were asked whether they had been on work experience in the television industry. From evidence in the study, work experience is a relatively new development, as just over half of the 21-30 year olds had done some kind of work experience, in comparison with none of the over 51 year olds:

Table 11.1: Work Experience by Age-band

	Percentage of 21-30 year olds	Percentage of 31-40 year olds	Percentage of 41-50 year olds	Percentage of 51+ year olds
Work Experience	51	9	4	-
n	51	91	100	55

N=297 Source: BFI Fourth Wave Diary

Respondents were also asked about the duration of their work experience. This varied from a few days to several months. A couple of diarists reported being in a work experience post for a year.

11.2 How is work experience obtained?

Most of those who did work experience were recruited on an informal basis with young people writing to companies offering their services for nothing. It was not just the independent sector offering work experience as examples were found in different departments of the broadcasters. Some companies operated formal schemes whereby people were taken on for a short specified period, whereas others were offered work experience on a day to day basis. The majority of the people taken on work experience, were interviewed beforehand.

11.3 Why do work experience?

Many of the young diarists felt that work experience was the only route into the industry as it added the experience of working in television to their CV. As a freelance producer wrote in his diary: *'work experience is very useful in order to break the vicious circle of no work, no experience, no experience, no work.'* In addition some respondents did more than one spell of work experience, as one young associate producer remarked: *'I would have never have got my first job without several long six month placements on my CV. All employers and producers look for experience on the "right programmes"'*.

Both the first and second interim reports show the importance of personal contacts for getting work in the television industry. As one young researcher noted: *'it's the way the whole industry seems to work'*. These personal contacts have to be made in the first place, and many of the sample thought that this was one of the main advantages of work experience: *'They're always useful for people to make contacts with those working in the industry. One contact can often lead to another.'*

Respondents were divided as to whether work experience with the company would lead to paid work afterwards. Many of the producers gave examples of people who had gone on to be successful after starting with work experience in the company and one wrote it was the only way to get *'new blood in the TV system'*. However others were less sure, such as the production manager who said: *'their chances of getting a job at the end of it is questionable, as jobs in this area are few and far between.'*

The main key to success on work experience, was to get on well with the team, and be motivated and committed. Several producers stated that if people on work experience had these qualities, *'this is usually noted for the long term.'* One freelance researcher wrote that the work experience she did *'helped to demonstrate my commitment to potential employers'*.

One of the main comments that emerged from the diaries was that work experience was useful to allow young people to see exactly what the world of TV is like, or as one director commented: *'good for virgins to the industry'*. An assistant producer wrote: *'I think the work experience young people get a bit of a shock about the realities of TV work! It works both ways- some love it, some find it intimidating!'* Some of the independent producers noted that it was very easy to tell if someone was going to have a career in television: *'If they are good, we keep them as paid staff. If they are quite good, they usually find the experience useful in getting a job. If they are hopeless, (which is very rare) we can guide them towards another career.'*

Two respondents said that work experience did have the affect of separating out *'the real enthusiasts'*. One script editor commented: *'It's a way of weeding out those who are serious about what they want to do, and those who are doing it because they think it's going to be a fun career. The job being hard is something which stays with you for the rest of your career. If you are not prepared to stick it in your first year then it's best you leave'*.

11.4 Is work experience exploitation?

The major issue facing work experience posts was the extent to which they were perceived as exploitative and replacing 'real' jobs. In addition, it was argued that only a certain kind of person was available to do work experience, i.e. those with affluent parents or money behind them. One freelance director's comments mirrored those of many in the sample: *'If this is an important route into work in television, there is also a danger that the profession will become elitist, since only those people whose parents can afford to support them can take advantage of such schemes.'*

The worst case found was from someone who knew of a company charging young people £100 a week for the privilege of working there. Similarly, other respondents talked about the *'absolute scandal'* of abuses of work experience, especially if people were budgeted for in proposals and then not paid anything. This caused disquiet among some of the sample: *'They are being used to subsidise projects and budgets. The scope for exploitation is considerable'*. Another wrote: *'they appear to be cheap labour, filling in gaps in a depleted office'*.

Reasons for the prevalence of work experience were discussed by several diarists. Some pointed to the increase in numbers of media studies courses, whereas others attributed it to the overall structure of the industry, with pressures on costs and decreasing budgets. Others blamed the broadcasters for cutting the numbers of training schemes. One producer stated: *'It seems part of*

the casualisation of the workforce over the past ten years, a trend I find inimical. I guess that some companies will use it as a source of cheap labour, ripe for exploitation and not likely to raise a critical eyebrow from the exploited.’ In addition, as people were willing to work for nothing companies were able to offer freelance work afterwards at a lower wage than normal, and this was the concern of a few producers.

11.5 Type of work

What respondents seemed to do on work experience varied, and were *‘as good as the individual and company concerned’*. One young director felt that work experience was partly down to luck: *‘If you arrive at the right time, you can find yourself in a demanding position of responsibility and learn a great deal. More usually you’ll end up doing very little and worse, getting under people’s feet’*.

Many respondents wrote of general assistance with office duties and the opportunity to learn *‘basic skills’*, the sort of work a runner would do. One producer commented *‘most people find work experience boring as it’s difficult to give interesting work to unskilled people’*. An independent owner believed that because people were working for free it was difficult offering responsible work as they could leave at any time for a paid job. Another said that spending time with people on work experience was extremely difficult as he was so busy himself in his own job.

However very often young people ended up doing more difficult tasks. One director felt this had a bad knock-on effect for her work: *‘more experienced staff are made to suffer by being forced to depend on someone inexperienced (and free)’*. Two young people wrote about how hard they had to work on their work experience but this had meant they had learned a lot, and showed how willing and ambitious they were.

One independent owner thought that the longer the time period of work experience, the more a person could get out of it: *‘When it’s six weeks or more I feel the work experience person can get into how things work, and take individual initiatives, and we can be more responsive to them, and include them in all areas of work.’* However some felt that this was exploitation, as *‘there is a danger of people being exploited if they are doing the job rather than observing.’*

From the tracking study diaries, the overall impression of work experience was that it was useful to get a taste of the industry, and to gain experience and develop contacts for the first job. However, the main problem was at what point it tipped into exploitation, with companies using work experience as unpaid labour rather than a genuine opportunity to learn. One department head wrote, *‘it is a useful entry point for inexperienced work seekers, but allocation is arbitrary and haphazard. It needs a more systematic approach’*.

As a result of these concerns, two independent producers have drawn up a voluntary code of practice for work experience, to be signed by independent companies and broadcasters. This proposal suggests a limit on work experience to four weeks, and asks that young people be supervised at all times. However this is a voluntary code and policing it might prove impractical. Work experience will remain the major route into the television industry for all young aspiring programme makers for the foreseeable future.

12) The New Young Age Cohort

Last autumn a new young age cohort of young people was recruited to the tracking study because during the course of the project there has been a declining response rate amongst the 21-30 year olds. In addition it was felt that we should examine again the current conditions of new entrants to the industry. This group was recruited by contacting a range of independent companies and broadcasters. Respondents were sent an amended copy of the introductory questionnaire, the analysis of which is the basis of this section. In the main sample the 21-30 year olds were fairly evenly distributed across the age-band, however the new sample leans towards the younger end of this age-band, so this has to borne in mind when comparing the results between the two samples.

Two thirds are from London and the South East, and two thirds of the new recruits are female. These numbers almost match the first results for 21-30 year olds, where 62 per cent were female. None of the new sample have children and 94 per cent of the respondents are white. Just over one fifth of the new young panel said their partner worked in television.

12.1 Education

Just under two thirds of the sample went to a comprehensive school, and 38 per cent went to an independent school. This compares with the original survey which found that 37 per cent of the 21-30 year olds went to an independent school. Eighty-five per cent of the new sample have 8 or more GCSEs, and just over three quarters have three or more 'A' Levels. Eighty-eight per cent of the new sample have had some kind of higher education which is the same figure for the 21-30 year olds in the main sample. Similarly just under a quarter of the new sample, who received higher education, studied either media studies, film and television studies or communication studies, a figure which matches the numbers found in the original survey. Eighty-three per cent of the new sample have a BA and 10 per cent have a BSc.

12.2 Getting Work

Forty-three per cent of the new young panel started as runners, and twenty-one per cent started as researchers. Respondents were asked how they obtained their first job and how they obtained their current job. The importance of Personal Contacts can be seen as 44 per cent of the new sample gained their first job this way and 36 per cent gained their current job this way. Speculative Applications were also important in obtaining the first job with 42 per cent gaining their first job this way. First jobs were gained by Formal Application/Interview and Response to Advertisements in only 10 per cent of cases. Forty-four per cent of the new sample did some kind of work experience in television, which was less than the 51 per cent for the 21-30 year olds in the main sample.

Table 12.2a: Getting Work

	Obtaining the first job	Obtaining the current job
Response to an Advertisement	10	4
Formal Application/Interview	10	29
Personal Contacts	44	36
Through an Agency	2	-
Speculative Application	42	27
Pitching of Project	-	-
Direct Approach from Company	4	11
Other	2	13
n	48	45

Source: BFI New Young People Questionnaire NB Percentages add to more than 100 as respondents can tick more than one box

In terms of current job, 21 per cent were Researchers, and 17 per cent were Runners. A further thirteen per cent were Production Secretaries. Other job titles mentioned included Camera Assistants, Tape Viewers and Production Assistants. Exactly three quarters were Freelance, 15 per cent Broadcaster staff, and 10 per cent were Independent staff. Seventy-one per cent said their job was creative and similarly seventy-one per cent said their job was also administrative. Just under 60 per cent felt that the creative aspect of work was the most important and over a third thought the administrative aspect was most important.

Forty-one per cent worked more than fifty hours in the previous seven days.

Table 12.2b: Hours worked in past seven days

	Percentage
0-9 hours	2
10-19 hours	2
20-29 hours	-
30-39 hours	9
40-49 hours	46
50-59 hours	24
60-69 hours	13
Over 70 hours	4

N=46 Source: BFI New Young People Questionnaire

12.3 Earnings

Forty-three per cent of the new young cohort earned less than £10,000 a year, and two respondents wrote comments such as ‘*disgusting!*’ next to this question. This was an increase from the main sample although the two samples are not directly comparable. To give a better comparison, of those under 25 years old in the main sample, 37 per cent earned less than £10,000 in the year to May ‘94. However for those under 25 in the new sample this rises to 51 per cent.

Table 12.3: Earnings

	New Young People Questionnaire November 1996	21-30 year olds May 1994 Questionnaire
Less than £10,000	43	24
£10,001 - £20,000	55	47
£20,001- £30,001	2	23
£30,001-£50,000	-	4
£50,001-£70,000	-	1

Source: BFI New Young People Questionnaire and First Wave Questionnaire

The new young sample were then asked if they knew ‘the going rate’ for their job. Just over half said they did know the going rate, but when they were asked if they received the going rate for their current job, 88 per cent said they did not.

12.4 Training

Over half had ‘on the job’ training and this included learning about editing, computer, and digital cameras. Many of these group said they had been given general ‘on the job’ training. Courses taken by the 17 per cent who had formal training included: computer training, DVC camera training, non-linear editing and production management training.

Table 12.4a: Training

	Percentage Having Formal Training	Percentage Having On the Job Training
Yes	17	56
n	48	48

Source: BFI New Young People Questionnaire

Respondents were then asked if there was any training they would have liked or needed to have. Twenty-seven per cent of the sample did not answer this question. The table below lists the areas of training needed:

Table 12.4b: Training Needs

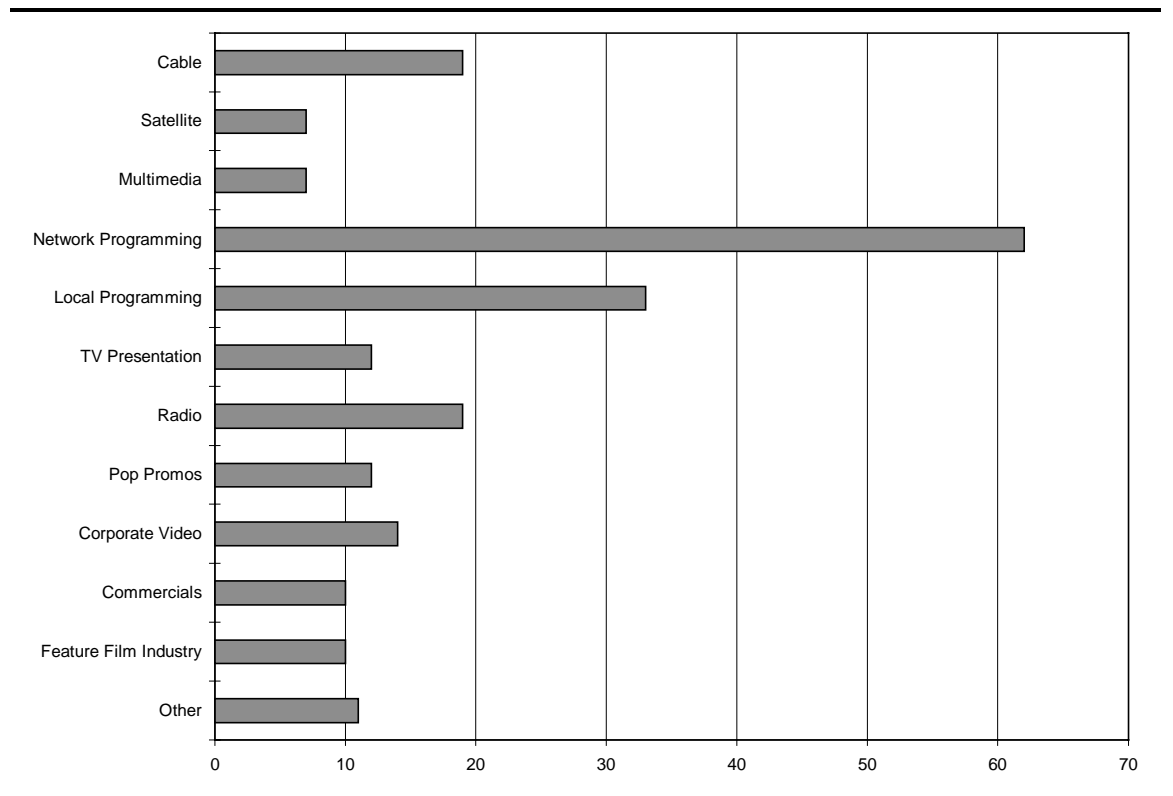
	Percentage
None	14
Editing	23
Computer/New Technology	11
Producing/Directing	3
Camera/Lights/Sound	20
Research	17
General	23
Other	9

N=35 Source: BFI New Young People Questionnaire

12.5 Media Sectors

The new young panel were asked which media sectors they had worked in, during the previous six months. Network Programming was the highest media sector, followed by Local Programming and Cable.

Figure 12.5: Media Sectors



Source: BFI New Young People Questionnaire

12.6 Related Organisations

The number of respondents from the new young panel who belonged to a union or television related organisation was extremely small:

Table 12.6a: Television Related Organisations

	Percentage
BECTU	2
BAFTA	-
BKSTS	2
PACT	-
Royal Television Society	2
Directors Guild	-
Women in Film and Television	2
NUJ	4
Writers Guild	-

N=48 Source: BFI New Young People Questionnaire

The Guardian was the most popular newspaper for the new young sample and Broadcast, the most popular trade magazine. Over a quarter of the new young sample did not read any trade papers.

Table 12.6b: Newspapers and Trade Papers

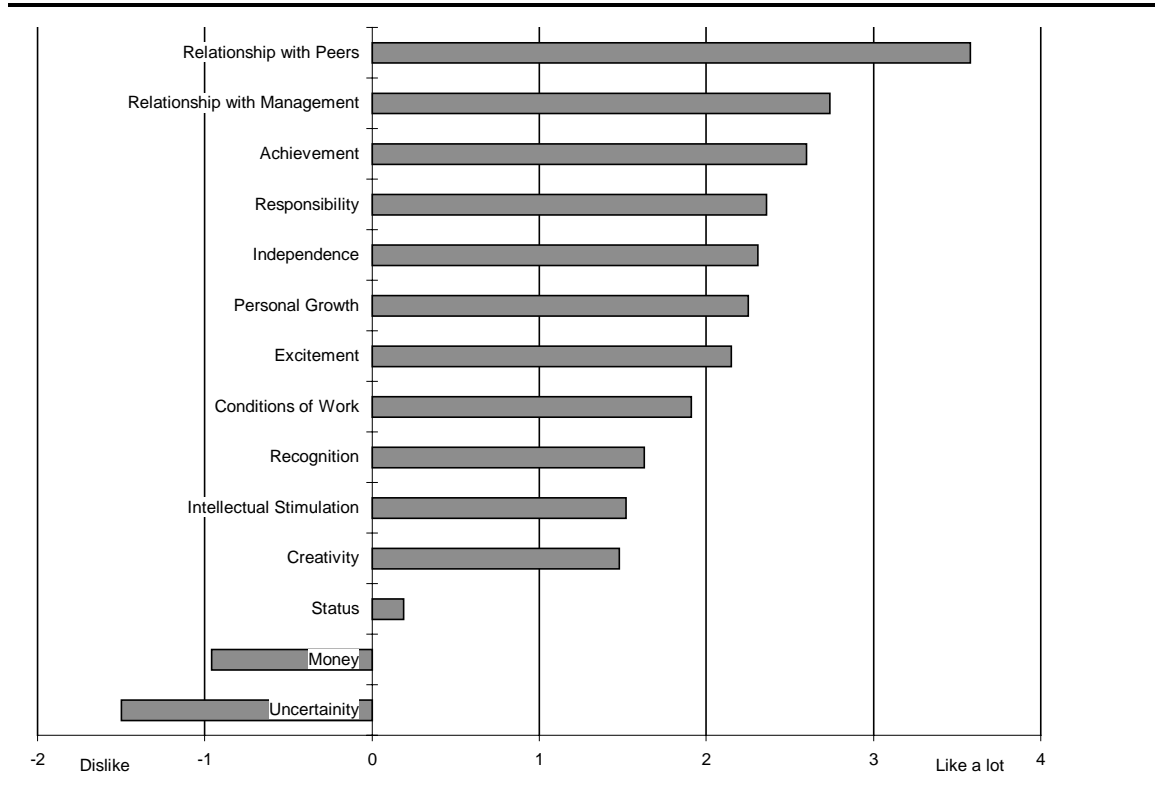
	Percentage
The Guardian	71
The Independent	23
The Times	9
The Observer	15
The Sunday Times	7
The Daily Telegraph	11
The Sun	18
Local Paper	20
Broadcast	69
None	27
Stage and Television Today	4
Media Week	4
Campaign	4
Music Week	4

N=48 Source: BFI New Young People Questionnaire

12.7 Work Values

The new young panel were asked to rate 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. This question had been asked at intervals of the main panel. The new young panel rated Relationship with Peers, and surprisingly, Relationship with Management the highest. Uncertainty and Money were rated the lowest.

Figure 12.7: Work Values



Source: BFI New Young People Questionnaire

The following table examines the means of work values for the new young panel with the initial questionnaire and fourth wave diary filled in by the 21-30 year olds in the main sample. It can be seen that the new young sample rated most values lower than the main sample, especially Money and Status. Other notable differences were Intellectual Stimulation and Excitement. However the new young panel rated Relationship with Management more positively.

Table 12.7: Work Values

	New Young People Questionnaire November 1996	21-30 Year Olds May 1994 Questionnaire	21-30 Year Olds May 1996 Fourth Wave Diary
Uncertainty	-1.50	-2.10	-1.58
Money	-0.96	1.41	1.88
Status	0.19	1.92	2.20
Creativity	1.48	3.98	2.98
Intellectual Stimulation	1.52	3.67	2.49
Recognition	1.63	2.71	2.28
Conditions of Work	1.91	1.53	1.14
Excitement	2.15	3.88	2.84
Personal Growth	2.25	3.66	2.86
Independence	2.31	3.43	3.12
Responsibility	2.36	3.52	3.28
Achievement	2.60	3.89	2.95
Relationship with Management	2.74	1.78	1.60
Relationship with Peers	3.58	3.48	3.35

Source: BFI New Young People Questionnaire

Appendix: Previous Interim Summary

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 age-band.
- 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.