CELEBRATING 100 YEARS
FILM + TV CHARITY

Money Matters

Examining the Financial Circumstances of the Film, TV, and Cinema Industry Workforce

2024

CONTENTS

FOREWORD

Money Matters is the Film and TV Charity's latest survey into the finances of individuals working behind the scenes in the UK's film and television industry. The results make for sobering reading, highlighting the vulnerability of potentially hundreds of thousands of people who work in the industry, and should form the basis for any discussions linked to workforce welfare, retention, and the future health of the industry as a whole.

My hope is that the results also inform the working practices of production companies, streamers, studios, and broadcasters, as well as policy recommendations by local and central governments.

The results of this latest survey – our second in six months – compiles the responses of more than 2,000 workers from right across the industry (although notably not representative of cinema workers). It paints a picture of an incredibly precarious workforce that's ill-equipped to weather financial storms, and one that's inherently vulnerable to film and TV's boom and bust cycles. It's a workforce that's also clearly vulnerable to identified potential structural shifts happening across the sector driven by a long-term downturn in television advertising revenue, a real terms reduction in the licence fee, and a reassessment of streamers' business models.

This vulnerability and precarity is especially felt by freelancers, who make up nearly half of the film, TV, and cinema workforce, and by sections of our community who come from under-represented and marginalised groups – undermining any attempts from the industry to improve diversity, inclusion, and equity.

Financial instability also directly affects mental health and wellbeing. It impacts physical wellbeing, and it closes the industry's door to existing and potential talent we cannot afford to lose. With few of our survey sample able to find any optimism for their financial future, the industry at large must start considering its response from a systemic perspective.

The reaction to our first financial survey, published in August 2023, was incredibly powerful, and we're profoundly grateful that so many of our partners donated to further enable our support for industry workers.

However, the latest survey clearly illustrates the urgent need for even more resources to be dedicated to address vulnerable workers in need of support. It points to the urgent need to look at other economic and financial models, or risk jeopardising the viability of one of the UK's greatest economic drivers – our film and TV business – through the attrition of highly skilled professionals.

In the coming weeks, we will be bringing the results of this report to industry leaders. At the same time, we're exploring ways to scale our support so it has the greatest impact to the people we know need more than the sticking plaster an emergency financial grant can provide. Collectively, we must act and, just as was the case when we brought the industry's mental health into focus with our *Looking Glass* research, we trust that by working together, solutions can be found for what is so clearly another industry-wide problem.

Marcus Ryder,

CEO of the Film and TV Charity

EXECUTIVE SUMMARY

The overlap of a **cost-of-living crisis** with a **downturn in UK film and TV production** has created a particularly harsh environment for those working behind the scenes in the industry, many of whom have had little or no work in recent times.

Limited research exists exploring the financial circumstances of the film, TV, and cinema workforce and their experiences of these recent crises. To address this, the Film and TV Charity undertook an online survey of 2,026 film, TV, and cinema workers (predominantly freelancers) in October and November 2023.

KEY FINDINGS INCLUDE:

Current sentiment – how film and TV workers are managing financially

- Approaching half (45%) of respondents were finding it difficult to manage financially (including **20% who are finding it very difficult**).
- Four subgroups within sector were finding it particularly difficult to manage financially. These are: freelancers; those with a disability or long-term health condition; carers with adult dependents; and those working in film.

Savings and debts – indicators of financial resilience

- 42% of all respondents had **less than £1,000 in cash savings.** This includes over a quarter (27%) who had **no cash savings whatsoever.**
- The vast majority had seen their **savings decrease** over the past 12 months, with 60% reporting a significant decrease and 21% a moderate decrease.
- 29% are in the potentially perilous situation of having low cash savings relative to their levels of debt.

Financial resilience – the lived experience

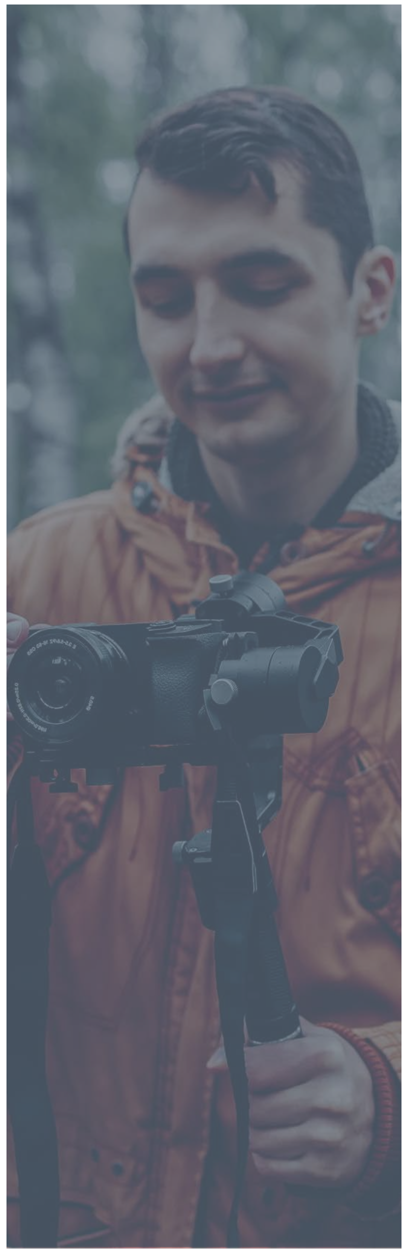
- Over a third (34%) of respondents had **run out of money before the end of the week or month** most of the time over the past year. A further third (31%) had 'sometimes' run out of money.
- 40% felt they would be able to make ends meet for no more than one month if they suddenly lost their income. It is generally recommended that **people should have at least three months' worth of living expenses saved** in case of a sudden loss of income.

Production downturn, writers/actors strikes, and rising costs of living

- 64% of respondents have been very much **affected financially by the recent downturn in production** (with a further 20% moderately affected).
- Over a quarter (27%) have had **work cancelled due to the recent writers and actors strikes**. The median number of weeks work lost was 15.

Outlook to the future

- 71% of respondents were **pessimistic about their financial future**, including 25% who were 'very pessimistic'.
- 71% expect to **not have enough work over the next 6 months**.



INTRODUCTION

The UK film and TV industry has been facing compound crises in recent times, including production downturns related to a range of factors such as falling advertiser spending and shutdowns emanating from the SAG-AFTRA and WGA strikes in the United States.

The effects of these challenges have been felt by those working in the industry, many of whom are freelance and reliant on a steady pipeline of work. A survey by Bectu in September 2023 reported that as many as three quarters of freelancers in the industry were out of work[1] and a survey of industry workers from the Black, Asian and Global Majority by The TV Collective reported that 85% have seen a drop in job opportunities over the past year.[2]

At the same time, the UK has been experiencing a cost-of-living crisis in which the costs of everyday essentials like food and fuel have increased at a much higher rate than household incomes. The overlap of a cost-of-living crisis and a production downturn has created a particularly harsh environment for those in the industry who have had less work than usual, or experienced periods of unemployment. It has also exacerbated the production downturn as the costs of production have increased, leading to ever tighter budgets.

Preventing or relieving financial hardship of those working behind the scenes in film, TV, and cinema is one of the core aims of the Film and TV Charity. **A more than threefold increase in the number of people supported through our financial support grants** – from 549 in the 2022 to 1,768 in 2023 – is indicative of the difficult circumstances described above that many in the industry are dealing with.

Notwithstanding the Bectu and TV Collective surveys referenced earlier, there remains limited research exploring the financial circumstances of the film, TV, and cinema workforce and their experiences of the recent crises outlined above. This includes understanding elements of 'financial resilience' in the workforce - a term which describes the ability of individuals or households to weather the storm when events happen in their lives which have a negative impact on their finances. To explore these topics, the Film and TV Charity undertook a survey of the film, TV, and cinema workforce in October and November 2023. This research follows a pilot survey carried out by the Charity in May 2023, and is expected to be the first in a series exploring these topics that the Charity will undertake.

> Preventing or relieving financial hardship of those working behind the scenes in film, TV, and cinema is one of the core aims of the Film and TV Charity

METHODOLOGY

The research took the form of an online survey carried out between 25 October and 14 November 2023. The survey was disseminated and promoted via the Film and TV Charity's social media channels, industry trade press, contacts lists, and via industry partners.

A total of 2,026 completed responses were received. Survey responses were received from all parts of the industry and all types of people working in the industry, but in varying proportions. Compared to industry employment numbers the profile of survey responses is broadly representative of the industry, with two exceptions. The survey response over-represents freelancers[3] relative to those in permanent employment and over-represents women. We therefore take care not to over-claim about the degree to which the survey fully represents the industry.

A full breakdown of the survey sample by key demographics is provided in the appendix to this report.

All differences between subgroups referred to in the report are statistically significant at the 95% level of confidence.

[1] https://bectu.org.uk/news/three-quarters-of-uk-film-and-tv-workers-currently-out-of-work-bectu-survey

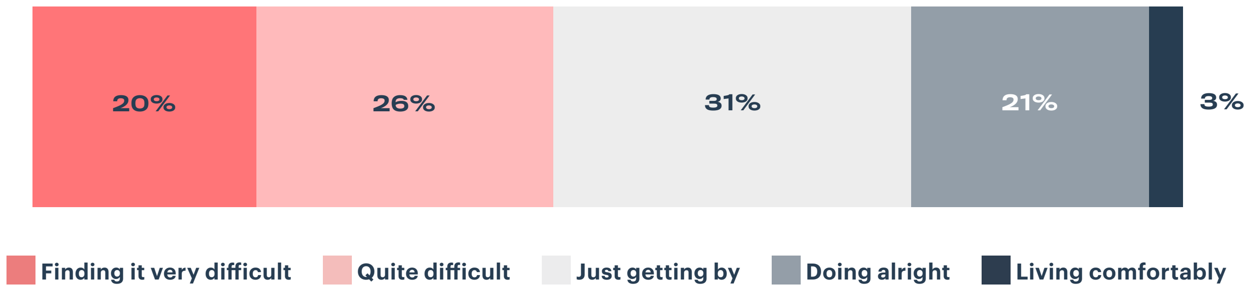
[2] https://www.thetvcollective.org/wp-content/uploads/2023/10/Final-Draft-The-TV-Collective-Economic-Downturn-Impact-Survey-Results-Report-.pdf

[3] Note that the term 'freelancers' used in this report is taken to mean: self-employed (sole trader), self-employed (limited liability company), and temporary employment contract (PAYE) – i.e. so-called 'PAYE freelancers'.

HOW FILM AND TV WORKERS ARE MANAGING FINANCIALLY

When asked 'how well are you managing financially?' only 1 in 4 (24%) of all film and TV workers we surveyed were either 'living comfortably' or 'doing alright'. In contrast, as shown in Figure 1, almost half **(45%) were finding it either very or quite difficult to manage financially**, with the remaining 31% 'just about getting by'.

Figure 1
How well are you managing financially?



The high proportion of film and TV workers finding it difficult to manage financially is concerning and seemingly higher than the general UK population. The latest Financial Lives Survey conducted by the Financial Conduct Authority (FCA) reported that 36% of UK adults felt they were not coping well financially.[4]

While the overall proportion of film and TV workers reporting financial difficulty is alarming enough, there are differences in how film and TV workers are managing financially depending on various demographics – as shown in Figure 2. Focusing on those where there is a statistically significant difference to the total sample (or comparative subgroup), we identify four subgroups within the sector that are finding it particularly difficult to manage financially.

These are:

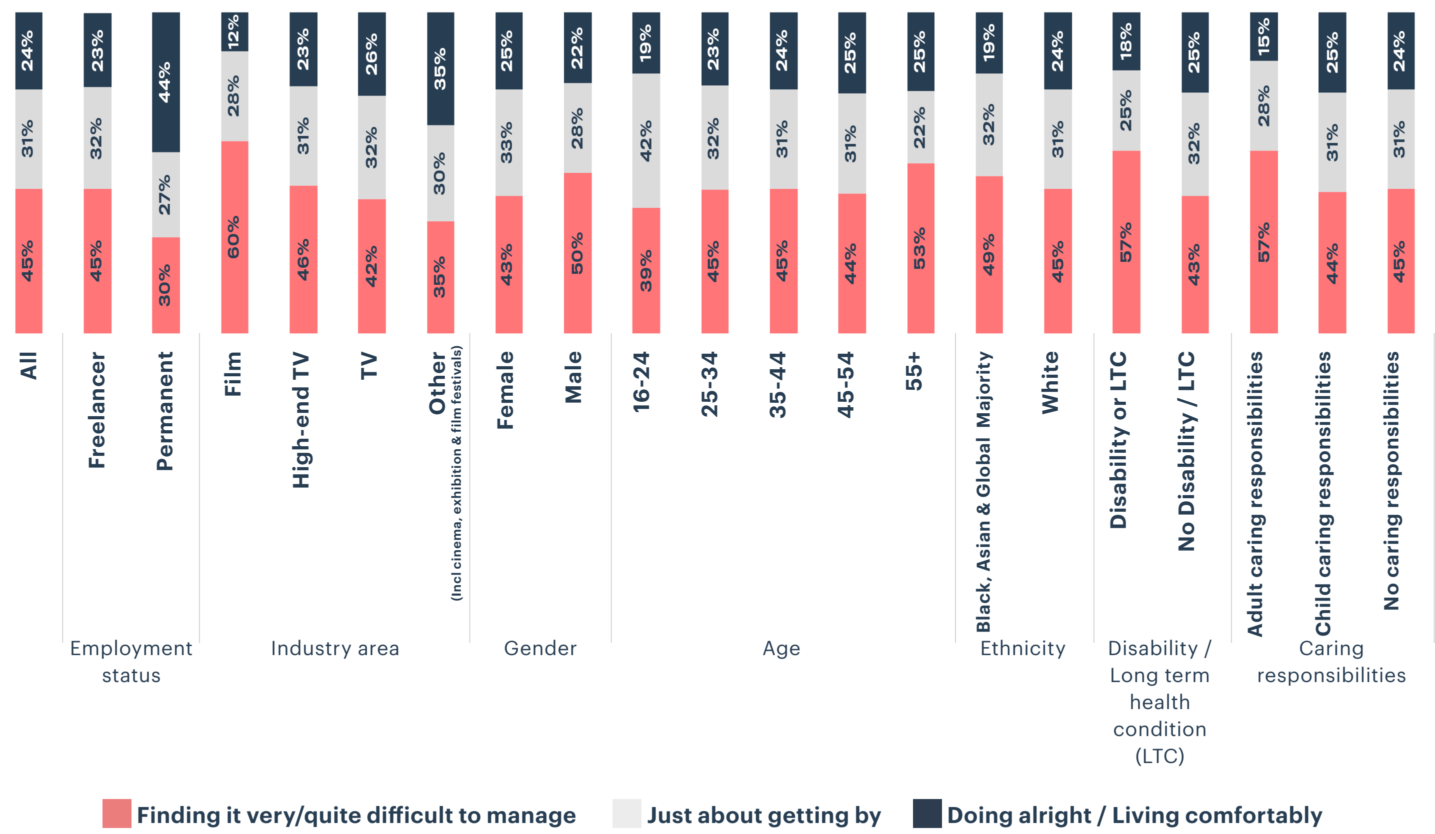
Freelancers
• 45% of freelancers were finding it very or quite difficult to manage financially; significantly higher than those in permanent employment (30%).

Those with a disability or long-term health condition
• 57% of those with a disability or long-term health condition were finding it very or quite difficult to manage financially, compared with 43% of those without a disability or long-term health condition.

Carers with adult dependents
• 57% of those with caring responsibilities for other adults were finding it very or quite difficult to manage financially. The comparative figures for those caring for at least one dependent child and those without any caring responsibilities were 44% and 45% respectively.

Those working in film
• 60% of respondents usually working in film were finding it very or quite difficult to manage financially, a higher proportion than those usually working in High-End TV (46%), TV (42%) and other parts of the industry (35%). This higher percentage in film was evident irrespective of whether the respondent usually worked in higher budget films (58%) or low budget and shorts (62%).

Figure 2
How well are you managing financially? (By subgroups)



Alongside the groups discussed above, there are also **differences in how well film and TV workers are managing financially depending on their age**. In our survey the proportion finding it difficult to manage financially was higher among older workers compared to younger, rising from 39% among those aged 16 to 24 to 53% among those aged 55 and above. Interestingly this differs from the overall UK adult population according to the FCA's latest Financial Lives Survey, where higher proportions of younger age groups reported that they are not coping well financially, relative to older age groups.[5] Our previous research has explored issues relating to retaining older workers in the film and TV sector, including an estimate that there up to 35,000 'missing' workers aged 50+ in the sector due to problems arising from factors such as long hours of work and the difficulty of combining film and TV work with family life and work-life balance.[6] Our finding that older workers are having particular difficulty managing financially adds to this picture.

Two further differences that are illustrated in Figure 2 and have not yet been discussed are:

Gender
• The proportion of respondents reporting difficulty in managing financially was **higher among men (50%) than among women (43%)**. This differs from the wider UK adult population where it was reported in the FCA's Financial Lives Survey that the proportion of men not coping well financially was 32%, lower than the 39% reported for women.

Ethnicity
• While the proportion reporting difficulty in managing their finances does not significantly differ based on ethnicity, the proportion reporting that they are 'doing alright' or 'living comfortably' was **lower among those from the Black, Asian and Global Majority** (19%) compared to those identifying as White (24%).

[4] Financial Conduct Authority's Financial Lives Survey 2022: https://www.fca.org.uk/publication/financial-lives/financial-lives-survey-2022-key-findings.pdf (page 140).
[5] Financial Conduct Authority's Financial Lives Survey 2022: https://www.fca.org.uk/publication/financial-lives/financial-lives-survey-2022-key-findings.pdf (page 147)
[6] Absent Friends: Scaling the film and TV industry's retention problem: https://filmtvcharity.org.uk/wp-content/uploads/2022/06/Film-and-TV-Charity-Retention-Report.pdf

INDICATORS OF FINANCIAL RESILIENCE

Financial resilience is a term which describes the ability of individuals or households to weather the storm when events happen in their lives which have a negative impact on their finances.

Two key factors which help or hinder an individual's financial resilience are the **levels of savings they can access and how much debt they have.** The relationship between debt and savings is an important one for understanding financial resilience. That's because if someone with high debts and low savings experiences a loss of income, they are exposed to the continuing need to service their debts with little in reserve to meet those costs. The levels of savings and debts of film and TV workers was covered in our survey and is discussed in this section of the report.

SAVINGS

As shown in Figure 3, many of the film and TV workers surveyed had very little money set aside. Over two fifths (42%) had less than £1,000 in savings, including over a quarter (27%) who had **no cash savings whatsoever**. The proportion of film and TV workers with less than £1,000 of cash savings is seemingly higher compared to the overall UK adult population. Specifically, the FCA's Financial Lives Survey 2022 reported that up to 30% of UK adults had either no savings or savings between £1 and £1,000.[7]

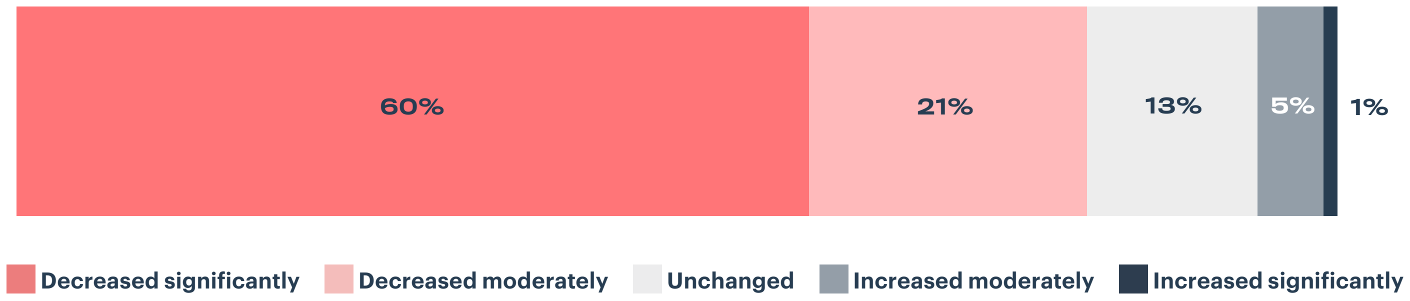
Linking to the previous section on sentiment, the level of cash savings held is an important factor influencing how people feel about their financial management. The proportion finding it very or quite difficult to manage financially was highest among those with less than £1,000 in cash savings (70%), followed by those with £1,000 to £5,000 (43%), decreasing to an average of 19% among those with £5,000 or more in savings.

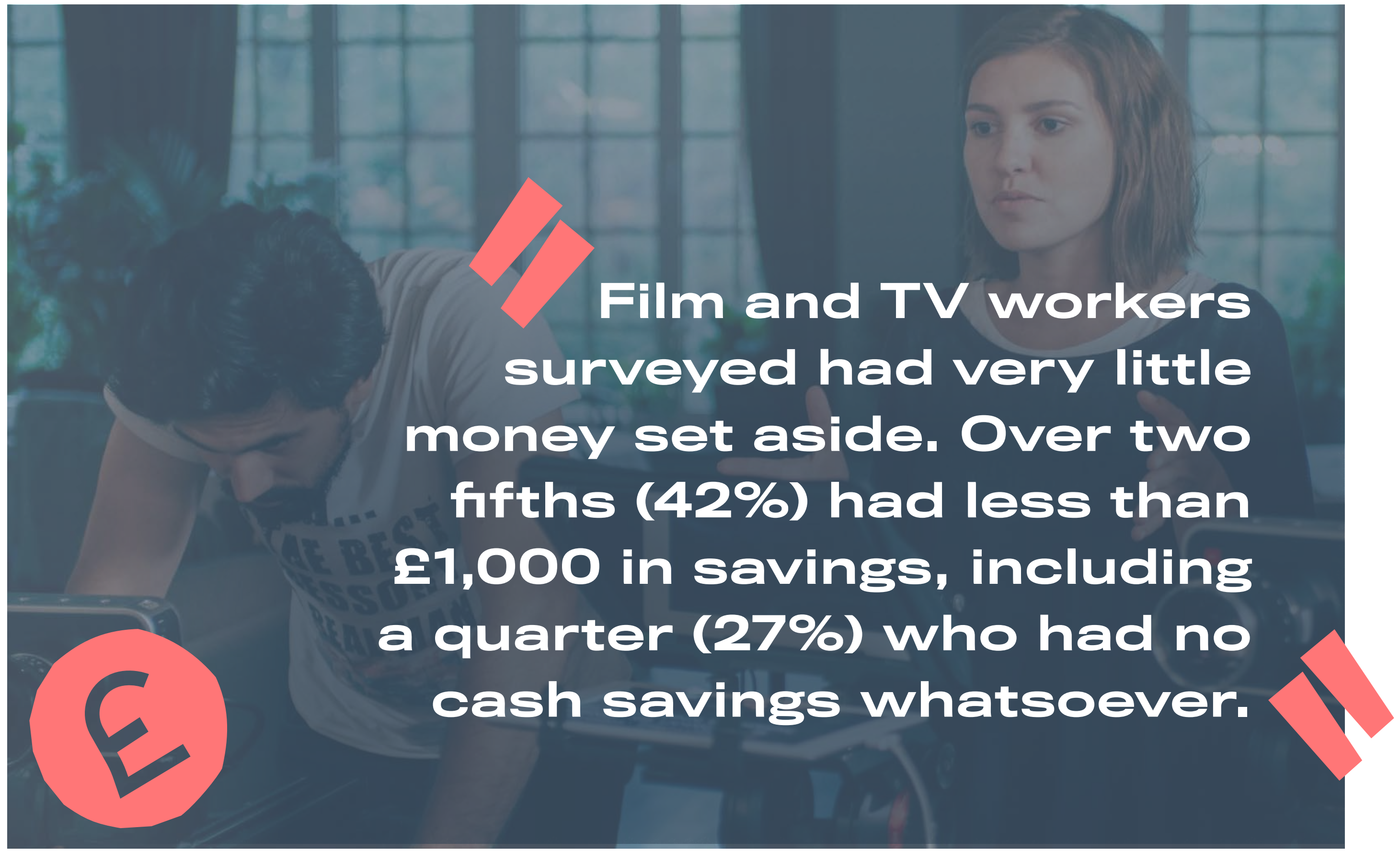
Figure 3
How much are your cash savings?

As well as the current level of cash savings that film and TV workers have, the survey asked about how their levels of savings have changed over the past year. As shown in Figure 4, the **vast majority had seen their savings decrease over the past 12 months**, with 60% reporting a significant decrease and 21% a moderate decrease. Very few reported an increase in their level of savings over the past year.

Levels of savings fell most significantly among those with the least, with the proportion reporting a significant decrease in their savings ranging from 25% among those with £50,000 or more in savings to 71% among those with less than £1,000 in savings.[8] This highlights the **increasingly perilous position that a substantial proportion of the film and TV workforce find themselves in**, with savings diminishing from an already low level, eroding their resilience to financial shocks.

Figure 4
To what extent have your cash savings gone down or up over the past year?





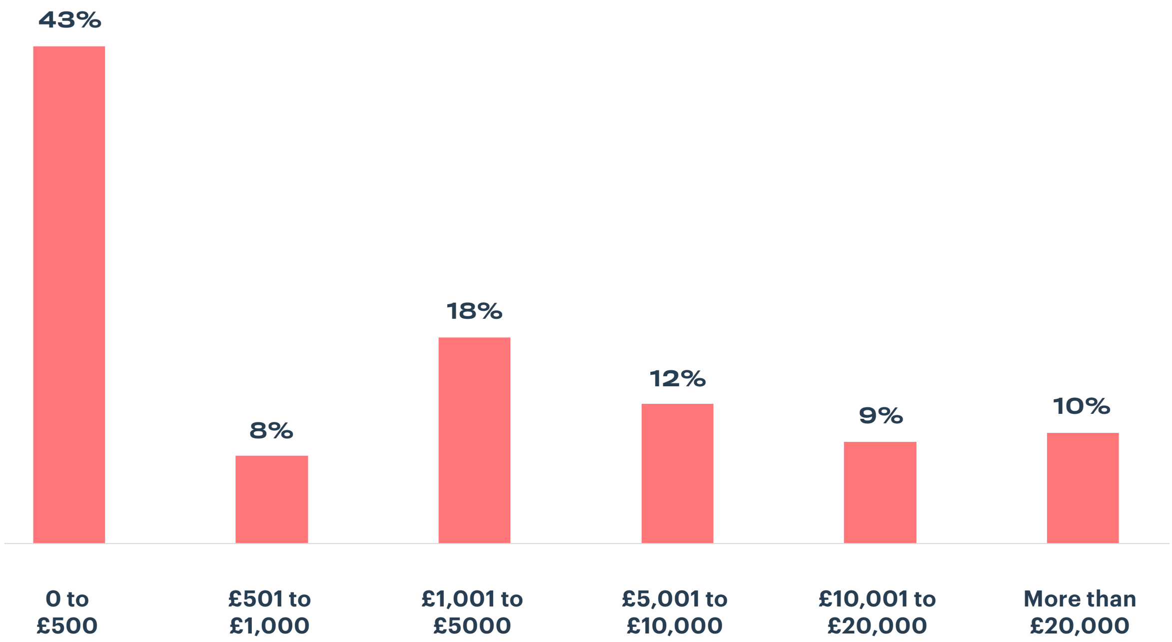
[7] Note that the FCA's Financial Lives Survey reports on 'investable assets' – i.e. savings in current accounts as well as in cash savings products (such as savings accounts and cash ISAs), plus the total current market value of any investment products held.

[8] Note that the "significance" of any decrease in cash savings was according to the respondent's perception of that decrease. The actual value of any decrease was not explored in the survey.

DEBTS

The levels of debt – excluding student loans, mortgages and secured business debts – of film and TV workers was also explored in the survey. As shown in Figure 5, there was a **substantial proportion of the industry with seemingly high levels of debt**, with one in ten (10%) having unsecured debts in excess of £20,000 and a further 9% with debts between £10,000 and £20,000.

Figure 5
Excluding student loan, mortgage or secured business debt, what is your total level of debt?



To explore the relationship between debts and savings, Table 1 shows the levels of unsecured debts crossed by the levels of cash savings held. It is unfortunately often the case that high debts go with low savings, and this is true for a significant proportion of the film and TV workers we surveyed. The red shading applied to the table highlights that 29% are in the **potentially perilous situation of having low cash savings relative to their levels of unsecured debt**.

Linking back to the previous section and how film and TV workers are managing financially, the relative levels of savings and debts seems a strong predictor of whether film and TV workers are managing financially or not. Specifically, **around two thirds of those who are finding it very difficult to manage financially fall within the highlighted segments of Table 1** (i.e. they have relatively low savings and high debts).

Table 1
Levels of cash savings crossed by levels of unsecured debt. (Red highlighted shows those deemed to have high levels of debt relative to savings).

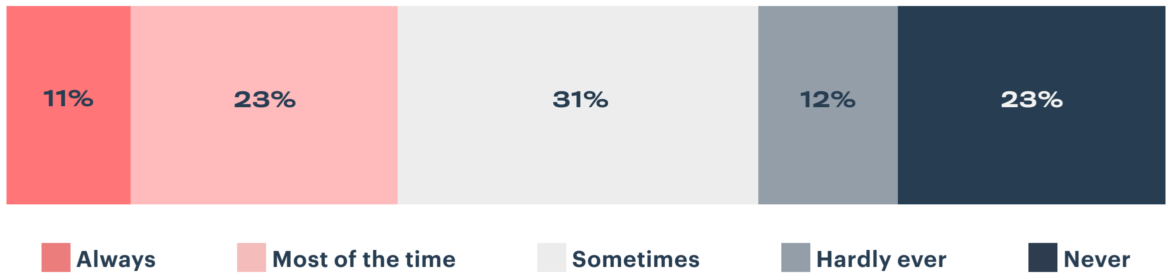
		CASH SAVINGS					
		No Savings	£1 to £1,000	£1,001 to £5000	£5,001 to £10,000	£10,001 to £25,000	More than £25,000
UNSECURED DEBTS	0 to £500	4.0%	5.8%	8.8%	7.4%	7.6%	9.9%
	£501 to £1,000	1.7%	1.4%	1.9%	1.1%	0.7%	0.8%
	£1,001 to £5000	6.1%	3.8%	3.8%	1.4%	1.6%	1.2%
	£5,001 to £10,000	5.5%	1.9%	2.4%	1.0%	0.9%	0.5%
	£10,001 to £20,000	4.5%	1.2%	1.5%	0.8%	0.5%	0.3%
	More than £20,000	5.1%	1.3%	1.5%	0.6%	0.6%	0.5%

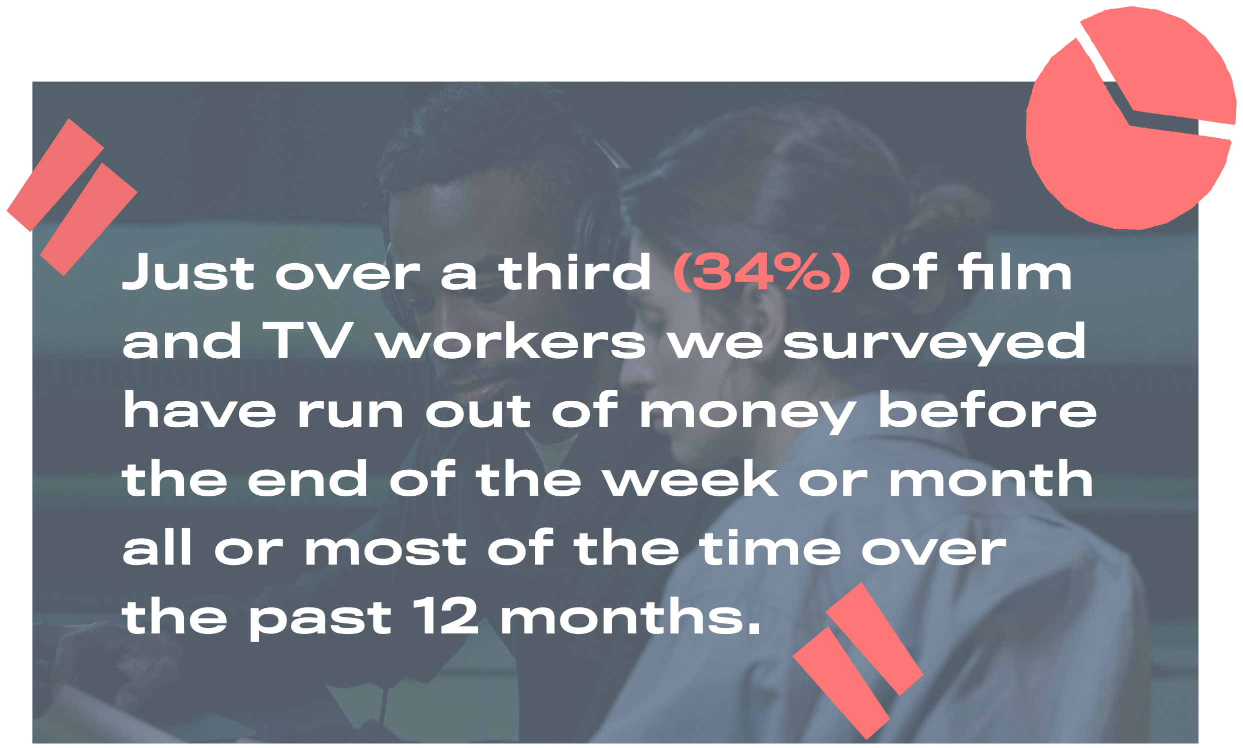
THE LIVED EXPERIENCE

The previous section provided insight on some of the fundamentals of financial resilience in that an individual's relative levels of savings and debts will influence the extent to which they can withstand financial shocks. In the survey we also explored the frequency with which film and TV workers have had to deal with financial precarity and how long they felt they would be able to make ends meet if they lost their main source of income. These aspects of financial resilience are the focus of this section of the report.

Firstly, in our survey respondents were asked about the frequency with which, over the past year they have run out of money before the end of the week or month, or had to use a credit card or overdraft to get by. As shown in Figure 6, just over a third (34%) of film and TV workers we surveyed have **run out of money before the end of the week or month** all or most of the time over the past 12 months. A further third (31%) have run out of money 'sometimes' over the past 12 months.

Figure 6
How often in the past 12 months have you run out of money before the end of the week or month and needed to use a credit card or overdraft to get by?



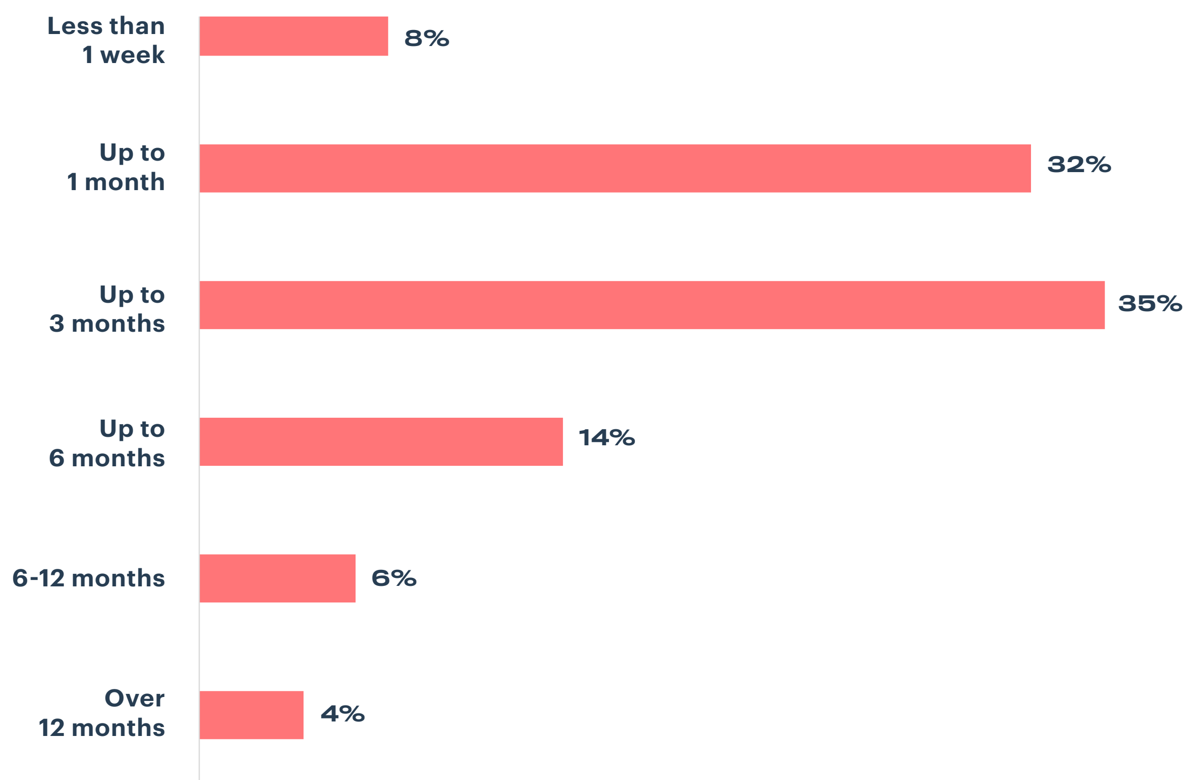


It is commonly recommended that **people should have at least three months' worth of living expenses saved in an emergency fund** in case of a sudden loss of income.[9] As shown in Figure 7, 40% of the film and TV workers we surveyed felt that they would be able to make ends meet for substantially less than this recommended period of time **(8% reported that they could make ends meet for less than one week** and 32% reported they could make ends meet for up to one month).

Compared to the wider UK adult population, this apparently **low level of financial resilience among film and TV workers is stark**. The proportion of film and TV workers reporting that they could cover expenses for no more than one month (40%) is **almost double the proportion of the wider UK adult population** (22%).[10]

The proportion of film and TV workers expecting that they could manage without an income for no more than one month was broadly consistent across most of the subgroups explored in this report, such as employment type, industry area, and caring responsibilities. The one exception was among those with a disability or long-term health condition, where 50% felt they could make ends meet for no more than one month compared with 38% of those without a disability or long-term health condition.

Figure 7
How long would you be able to make ends meet if you lost your main source of income?



[9] https://www.natwest.com/money-blog/saving-and-budgeting/how-much-emergency-saving-should-i-have.html

[10] Financial Conduct Authority's Financial Lives Survey 2022: https://www.fca.org.uk/publication/financial-lives/financial-lives-survey-2022-key-findings.pdf (pg. 130)

PRODUCTION DOWNTURN, HOLLYWOOD STRIKES, AND RISING COSTS OF LIVING

Since late 2021, **the UK has been experiencing a cost-of-living crisis** in which the costs of everyday essentials like food and energy bills have increased at a much higher rate than household incomes.

The overlap of rising living costs and production downturns in the film and TV industry have made for a particularly harsh environment for film and TV workers who have had less work than usual or have experienced periods of unemployment. In this section of the report, we explore the extent to which film and TV workers have been affected by these overlapping crises.

PRODUCTION DOWNTURN AND WRITER/ACTORS STRIKES

As shown in Figure 8, the vast majority **(84%) of film and TV workers we surveyed had been affected by the production downturn and/or writers and actors strikes.** This includes 64% who had been 'very much affected' and 20% who had been 'moderately affected'.

Unsurprisingly, the effect of the production downturn and strikes was **more keenly felt by freelancers** (86% were very much or moderately affected) compared to those with permanent contracts (59%). **The proportion affected was also higher among those working in film and High-End TV** (90% and 92% respectively) compared to those working in other areas of TV (83%).

Figure 8
Have you personally been affected financially by the recent production downturn and/or writers and actors strikes?

We also explored the effects experienced by industry workers, specifically in terms of whether respondents had work cancelled as a result of the production downturn and/or strikes, and, if so, how many weeks of work they had lost. As shown in Table 2, the proportion reporting that work was cancelled as a result of the strikes varied by industry area. It was highest among those working in film (58% having experienced work cancellations as a result of the strikes), followed by those working in High-End TV (47%). This contrasted with those working in other areas of TV (13%), and in other areas of the industry (20%).

Among those experiencing cancelled work, **the median number of weeks work lost was highest among those working in film** (16 weeks).

Table 2
Whether film and TV workers have had work cancelled due to recent actors or writers strikes and, if so, how many weeks work they have lost.

Industry Area	Base (n)	Work has been cancelled due to actors or writers strikes (%)	Median number of work weeks lost *(among those with work cancelled)*
Film	362	58%	16
High End TV	345	47%	14
TV	1.127	13%	13
Other (including cinema and mix of film and TV)	192	20%	13
TOTAL	2,026	27%	15

COST-OF-LIVING CRISIS

The rising costs of living in the UK have been keenly felt by film and TV workers, with **55% reporting that they have been 'very much affected' by the increase in cost of living**, and a further 40% 'moderately affected'.

Looking at subgroups of respondents, there are some notable differences in the proportions reporting that they have been 'very much affected' by increases in the cost of living.

These include:

Those with a disability or long-term health condition

• 62% of those with a disability or long-term health condition have been 'very much affected' compared to 53% of those without a disability.

Carers with adult dependents

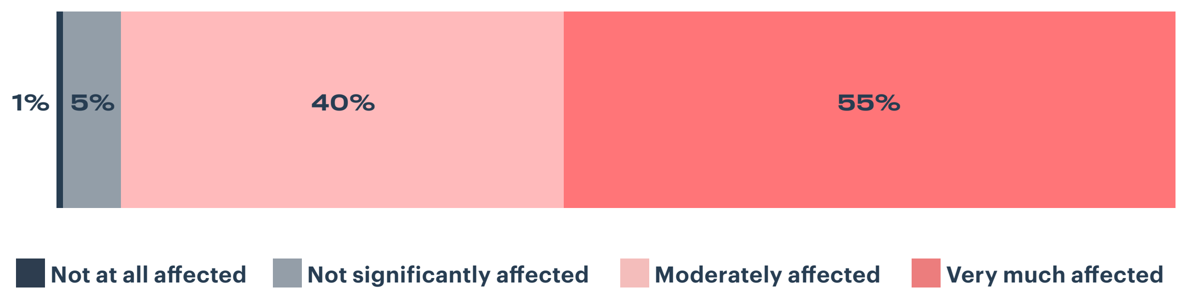
• 63% of those with caring responsibilities for other adults have been 'very much affected' compared to an average of 54% among those with caring responsibilities for children or without any caring responsibilities.

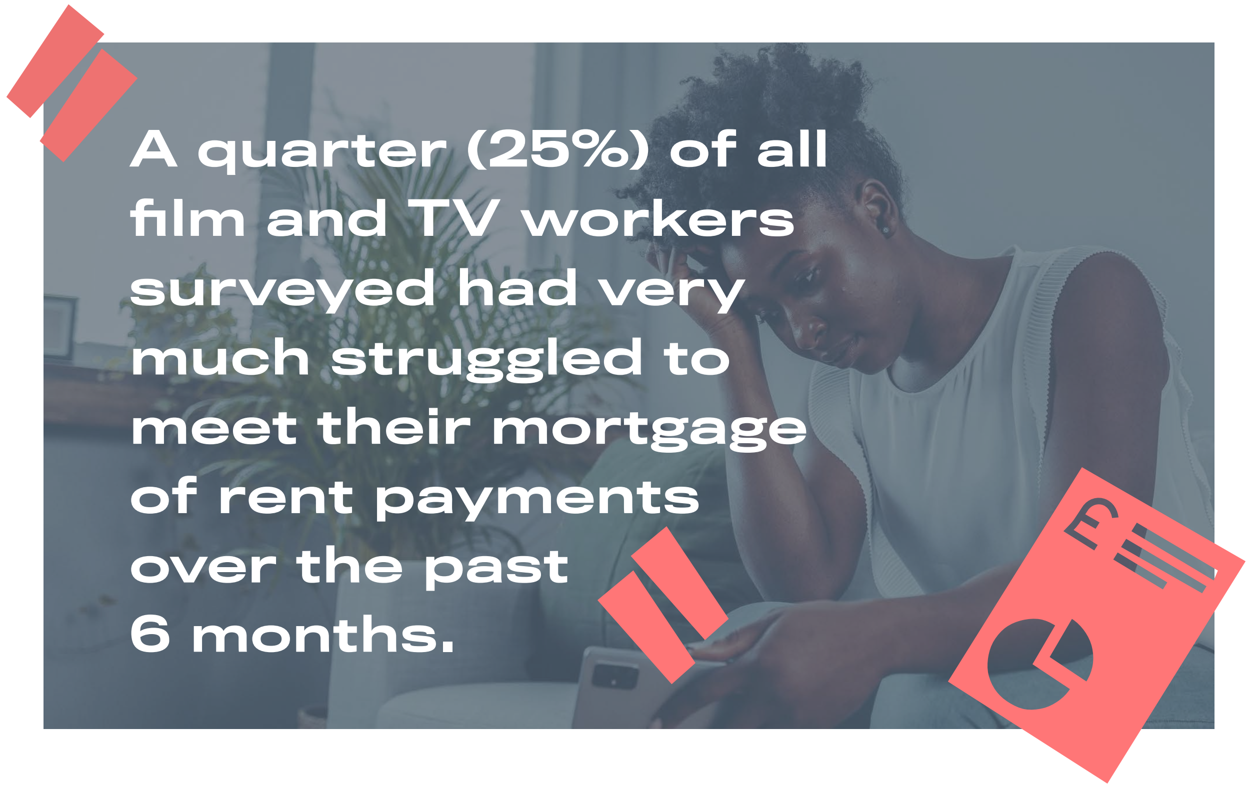
Freelancers

• 55% have been 'very much affected' by rises in costs of living, compared to 44% of those in permanent employment.

Figure 9

Have you personally been affected by recent increases in the cost of living?



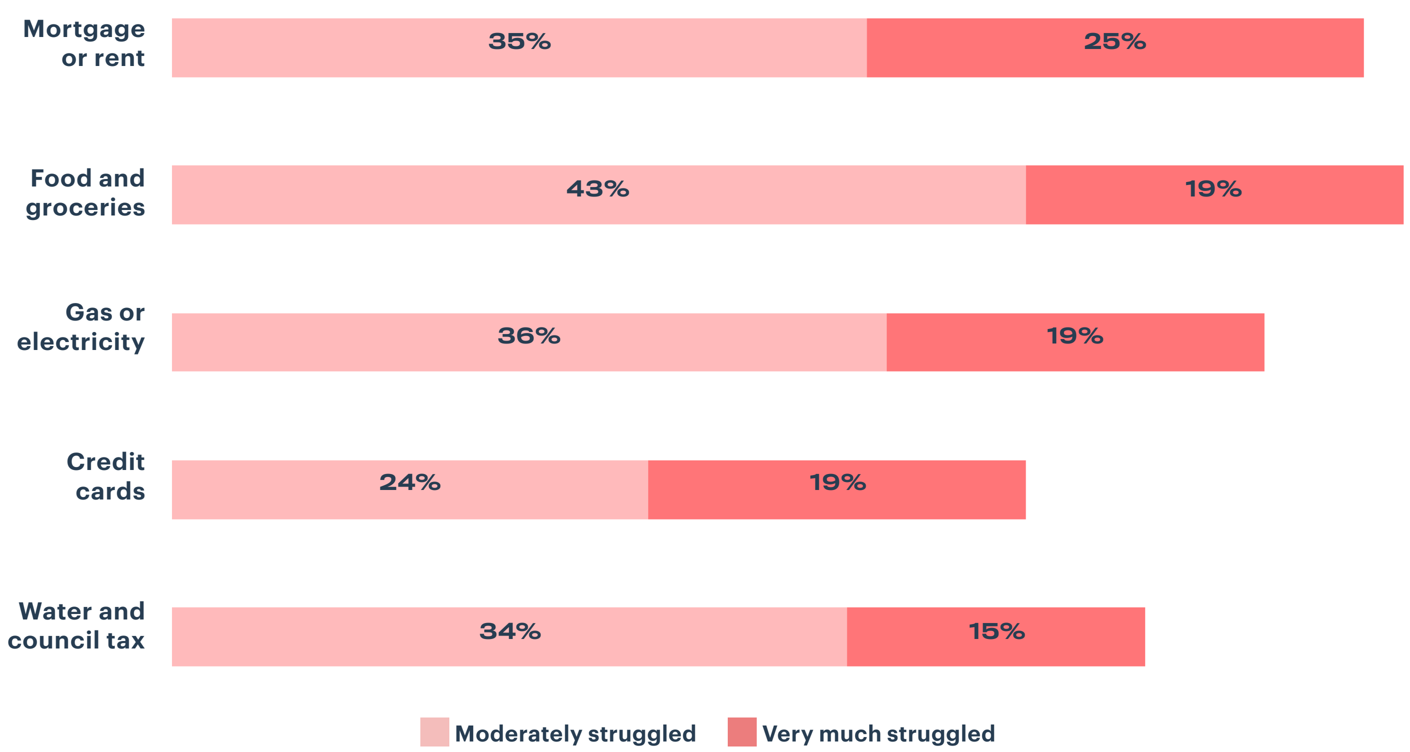


Alongside overall experiences of dealing with the rising costs of living, the survey also explored the extent to which film and TV workers have struggled to pay for key expenses, such as mortgage and rent payments, energy bills, and food and groceries. As shown in Figure 10, **the types of expenses in which more than half of film and TV workers have struggled to pay over the past six months are: mortgage and rents; food and groceries; and gas or electricity bills.** This reflects what we have seen in relation to the Charity's Stop-Gap Grants,[11] where applicants have increasingly referred to a need to avoid defaulting on these key expenses as a reason for requesting financial support.

The type of expense with the highest proportion having 'very much struggled' was in relation to mortgage and rents, where **a quarter (25%) of all film and TV workers surveyed had very much struggled to meet their mortgage or rent payments over the past six months**. Note that in the survey 'very much struggled' was defined as having missed payments or having needed to use savings or to borrow money to make payments, and 'moderately struggled' was defined as having mainly kept up with payments by using savings or reducing other expenditure where possible. There appears to be a regional dimension influencing the extent to which film and TV workers have struggled to pay their rent and mortgage. Specifically, **the proportion that have 'very much struggled' to pay their mortgage or rent was higher among those based in London** (29%) where house prices and rents are highest[12] compared with the average across the rest of the UK (21%).[13]

Figure 10

Have you struggled to pay for the following in the last 6 months?



[11] https://filmtvcharity.org.uk/stop-gap-grants

[12] According to the Office for National Statistics (ONS) average monthly private rent in Great Britain in October 2023 was £1,202 (£1,239 in England, £916 in Scotland, and £710 in Wales). By English region rents ranged from £644 in North East to £1,968 in London.

[13] It should be noted that across the other regions and nations of the UK their will be cities and towns where, like London, rents are particularly high – and have increased substantially in recent times – but are likely disguised by the average rents reported for the wider region in which they are located.

OUTLOOK FOR THE FUTURE

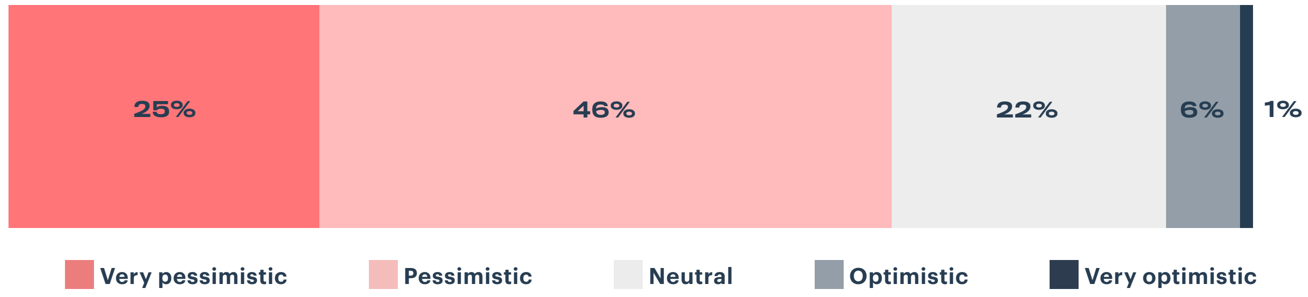
Earlier sections of this report have painted a fairly bleak picture about the experiences of film and TV workers in managing their finances and navigating the twin crises of rising costs of living, production downturns and strikes in the industry. There may, however, be some reasons for optimism with **rates of inflation in the UK beginning to fall and, as of late 2023, the SAG-AFTRA and WGA strikes resolved.**

In the survey we asked film and TV workers about their optimism for their financial future and the extent to which they feel they will have sufficient work over the next six months. When reading this section, it should be noted that the fieldwork period for this research was 25th October to 14th November, before the SAG-AFTRA strikes were formally resolved.

As shown in Figure 11, **very few (7%) of the film and TV workers we surveyed were optimistic about their financial future**. On the flip side, 71% were pessimistic about their financial future, including 25% who were 'very pessimistic'.

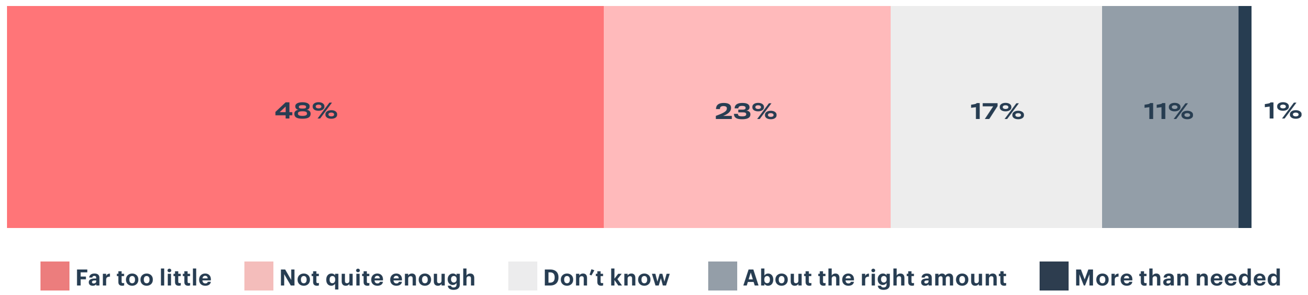
In line with earlier analysis presented in this report, the level of **pessimism was highest among freelancers** (72% were either somewhat or very pessimistic about their financial future), compared with those in permanent employment (54%).

Figure 11
How optimistic are you feeling about your financial future?



A factor which explains this is the expectation of how much work will be available to them over the next six months. As shown in Figure 12, **nearly half of all respondents (48%) expected to have far too little work available to them over the next 6 months**, with a further 23% expecting to have not quite enough work. The proportion expecting to have far too little or not enough work was higher among freelancers (74%) compared with permanent workers (46%).[14]

Figure 12
Over the next six months, how much work do you think you will have?



CONCLUSION

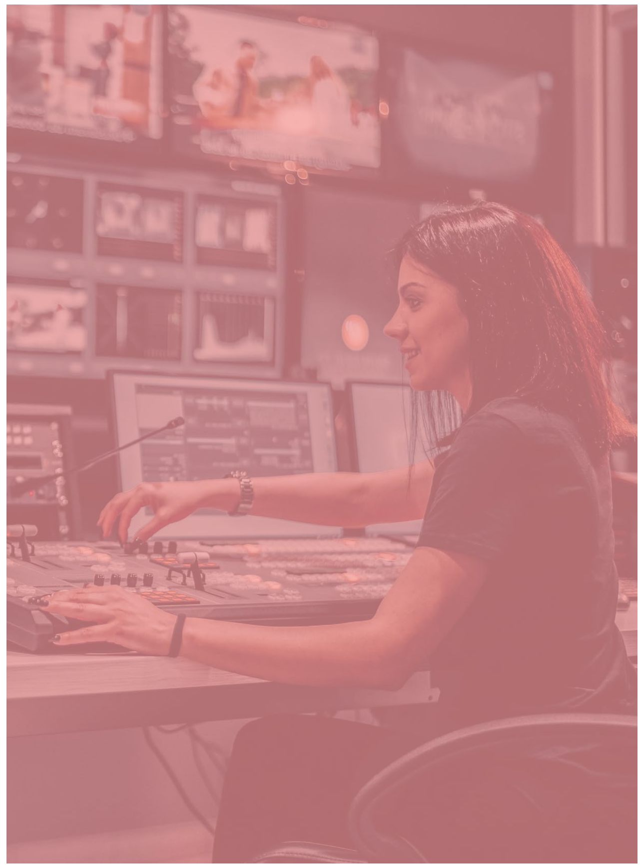
Given the recent challenges in the industry - set against a backdrop of a wider cost-of-living crisis - it is perhaps unsurprising that our research paints a bleak picture about the financial experiences of many in the film, TV, and cinema industry.

What is stark, however, is the extent to which, across various measures, **our findings paint a picture of greater financial precarity for film, TV, and cinema workers compared to the wider UK adult population.** This includes a higher proportion expecting that they could cover living expenses for up to just one month if they lost their income, and a higher proportion generally finding it difficult to manage financially.

Aside from the cost-of-living crisis and production downturns, **a factor contributing to the heightened financial precarity of film and TV workers would seem to be the levels of savings and debts held**. The relationship between debt and savings is an important one for understanding financial resilience. Our findings suggest that **a higher proportion of film and TV workers have little or no savings compared to the wider UK adult population**. Our analysis also identifies **around three in ten industry workers who are in the potentially perilous situation of having low cash savings relative to their levels of unsecured debt**. These are some of the underpinning factors which point to reduced financial resilience among many in the film, TV, and cinema workforce, thus reducing their resilience to financial shocks.

The knock-on effects of these experiences of financial insecurity can be damaging to individuals and the industry as a whole. With few expressing optimism for their financial future and almost half expecting to have far too little work in the foreseeable future, **the industry is at risk of losing talented individuals**, not just temporarily but for good. We also know from our previous research that **financial struggles are a significant contributor towards poor mental health**[14] of film, TV and cinema workers.

Everyone at the Charity views this **research as an important benchmark**, providing robust corroboration of anecdotal evidence suggesting that it has been incredibly **difficult for many in the industry to support themselves financially** in recent times. Throughout 2023, the Charity has necessarily responded to the growing acute needs of film and TV workers falling into financial difficulty. However, as we look to 2024 and beyond, we recognise the need to support the longer-term financial resilience of those working behind the scenes in the industry and will be exploring our role in doing so, including how we target support to subgroups who may be most at need. We also hope that this research acts as a wake-up call for the sector as a whole in highlighting the very real financial difficulties faced by many in the industry. We will be consulting with industry partners and others to progress the conversation on these issues and to try and identify support and solutions which help to alleviate some of these issues at source, rather than just dealing with the symptoms.



14 https://filmtvcharity.org.uk/mind-craft-report/

RESPONDENT DEMOGRAPHICS

The following tables provide a breakdown of responses from different demographic groups and industry subsectors for the 2,026 survey responses received.

	No. of responses received	As percentage of the total responses received
Subsector		
Film	362	18%
High-End TV	345	17%
TV	1,127	56%
Other (incl. cinema and mix of film and TV)[15]	192	9%
Employment status		
Freelance	1,728	85%
Permanent	151	7%
Not currently employed	147	7%
Gender		
Female	1,184	58%
Male	781	39%
Non-binary / prefer to self-describe	36	2%
Age		
16-24	79	4%
25-34	719	35%
35-44	564	28%
45-54	427	21%
55+	228	11%
Ethnicity		
Black, Asian and Global Majority	282	14%
Asian/Asian British	*56*	*3%*
Black/African/Caribbean/Black British	*71*	*4%*
Mixed/Multiple	*104*	*5%*
Other ethnic group	*51*	*3%*
White	1,692	84%
Region		
East Midlands	32	2%
East of England	67	3%
London	907	45%
North East	48	2%
North West	124	6%
South East	234	12%
South West	210	10%
West Midlands	46	2%
Yorkshire and the Humber	58	3%
Northern Ireland	28	1%
Scotland	183	9%
Wales	71	4%
Disability or long-term health condition (LTC)		
With disability or LTC	382	19%
No disability or LTC	1,644	81%
Caring responsibilities		
Adult caring responsibilities	127	6%
Child caring responsibilities	518	26%
No caring responsibilities	1,381	68%

[15] 36 responses were received from those working in cinema, exhibition and film festivals.