skillset
The Sector Skills Council for Creative Media

2008 CREATIVE MEDIA WORKFORCE SURVEY

JULY 2009

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FOREWORD

It gives me great pleasure to present the findings of the latest in Skillset's ongoing portfolio of research. Especially within a fluctuating economic environment, credible insights into the development needs of people working in creative media from their perspective, are crucial and provide us with the evidence that should inform policy making. As Digital Britain has stated, it is essential to consider the development of the current workforce if we are to have a world- class digital and media industry in the future.

The Creative Media Workforce Survey, conducted during 2008, has attracted a response from nearly 5,000 freelancers and employees across the Creative Media industry. Sitting alongside Skillset's[1] and other research it provides a comprehensive picture of the workforce and issues relating to employment, qualifications, training and skills development. Analysis includes data Skillset has captured in previous years and provides a fascinating insight into trends within the industry leading up to the survey.

Perhaps it is no surprise that trends in training and development are mixed but priority areas for training clearly highlighted are digital, business, management and leadership. These are also areas highlighted for investment in Skillset's submission to Digital Britain. Since 2005 the take up of and need for training has dropped slightly, and particularly within sectors that rely most on freelancers. This is coupled however with an increase in the number of days spent training and particularly among freelancers. Those who received training are reporting a range of benefits from their training experience primarily commenting on their improved performance in their role rather than to achieve promotion or earn more money. Accessing training however remains a cause for concern for many and particularly covering training fees. As well many freelancers are struggling to identify the quality of training and employees are experiencing an unwillingness to pay for training from their employers, which is inevitably due at least in part to the economic downturn.

Reliance on high-level qualifications continues to remain strong. Degrees are common place; almost three quarters is a graduate and media degrees are increasingly common. A degree and structured work experience or a work placement, are the top two reasons cited by the respondents for gaining entry to the industry. The most common route to entering the industry continues to be responding to an advertisement though informal routes such as hearing directly from an employer or someone worked with before are common and relied on more to get on as careers develop.

Suspicions are confirmed and redundancy remains the most common reason for becoming freelance. On average freelancers are working longer days than employees but shorter weeks and yet their annual earnings remain lower than those of employees. Levels of income also vary by personal characteristics and women, disabled people and people from a BAME background earn less than the average of £32,300.

Future research will use these data as a benchmark against which to plot the long term evolution of the industry and the implications of the recession, including the next workforce survey scheduled for Spring 2010.

There is no doubt that we are living in tough times and this is certainly evident with the Creative Media industry. In spite of this, all evidence is pointing to the creative industry, and the talent nurtured within, as a key driver for the UK's recovery from recession and that they will take centre-stage as a major,

[1] See Skillset's Research Strategy for details of research plans to measure the skills needs of the Creative Media industry.

high growth contributor to the UK economy over the next 5 years. Crucial to this realisation is a thriving skilled workforce. With continued and increasing support from industry and government Skillset can take the evidence collated in this report to develop the much needed bespoke and targeted creative media industry approach to investing in skills. I hope that this, along with other measures, will be evident in the next survey.

Estelle Morris (Baroness Morris of Yardley)
President of Skillset Patrons

1 EXECUTIVE SUMMARY

Comparing 2008 with 2005

This section summarises key similarities and differences between the findings of the previous Skillset Creative Media Workforce Survey conducted in 2005 and the present survey. It should be kept in mind when scrutinising the data that the scope of the current survey is somewhat wider than that of previous surveys, particularly through its inclusion of people working in cinema exhibition for the first time. That sector operates differently from most other parts of the creative media sector, not least in its employment model which is based around permanent but frequently part-time employment as opposed to freelancing. The following tables present top line data only and should be interpreted with the differing scope of the surveys in mind. More detailed comparison with previous survey data is presented selectively in the main body of the report.

What has remained largely unchanged?

	2005	2008
Average income from work in the creative industries in the twelve months before the survey	£32,200	£32,300
Proportion of the workforce having received structured careers advice or guidance	28%	29%
Proportion of the workforce who would be willing to pay for structured careers advice or guidance	43%	44%
Proportion of freelancers who became freelance for reasons to do with redundancy	40%	41%
Proportion of the workforce with training needs who had tried to obtain training or training materials	66%	65%

What has increased?

	2005	2008
Proportion of the workforce having done unpaid work (other than occasional voluntary contributions)	38%	45%
Proportion having received structured careers advice or guidance from Skillset	9%	12%
Proportion of freelancers with a written contract	57%	69%
Average number of days training received by those receiving any training	7 days	11 days
Proportion receiving training who cited ‘on the job’ as a mode of delivery	33%	44%
Proportion with training needs who report barriers or obstacles to meeting their needs	86%	89%
Proportion of the workforce who are graduates	69%	73%
Proportion of the workforce who belong to BECTU	33%	47%
Proportion of the workforce who belong to the NUJ	15%	19%

What has decreased?

	2005	2008
Proportion of the workforce who heard about their current job	27%	24%

through an advertisement		
Average working day	9.3 hours	9.0 hours
Average number of days worked by freelancers in the year leading up to the survey	187 days	174 days
Proportion of the workforce receiving training in the twelve months leading up to the survey	64%	60%
Proportion of the workforce reporting training needs at the time of the survey	62%	51%

Profile of 2008 Survey Respondents

- 62% of the workforce is male, compared with around 54% of the UK workforce as a whole. Representation of women is highest in broadcast TV (49%), broadcast radio (48%) and independent production (45%).

- The average age of the workforce is 37.7 years, but much younger in some areas such as cinema exhibition (28.7), computer games (32.7), and web and internet (36.0).

- The age profile of women in the industry is much younger than that of men – 53% are aged under 35 compared with 38% of men.

- Around 7% of the workforce are from a black or minority ethnic group, a similar proportion to the UK workforce as a whole. However, nearly half the workforce is based in London in which around 24% of the working population are BAMEs.

- 63% of the workforce is married or in a long term relationship, 32% are single and the remaining 5% divorced, separated or widowed. A lower proportion of women are married or in long term relationships than men – 58% compared with 66%.

- 27% of people have dependent children, but more men (32%) than women (21%).

Working Patterns and Career Progression

- Nearly nine out of ten respondents were working at the time of the survey. Of those who were not, four out of ten had been in a contract within the past three months.

- Nearly three quarters of respondents reported themselves as permanent employees at the time of the survey, and the remainder as freelance, sole traders, or running their own business.

- Freelancing is most prevalent in other content creation (51%), independent production (46%), other areas (35%), outside broadcast (32%) and corporate production (28%).

- The most common means through which people secured their current or most recent job was directly through an employer (32%), followed by responding to an advertisement (24%). Sectors depending more on freelancers tend to rely more on less formal recruitment measures.

- Overall, 11% reported entering the industry before 1980, 17% during the 1980s, 29% during the 1990s, and 42% since 2000.

- 49% of female respondents entered the industry since 2000 compared with 38% of men, while only 5% of women began before 1980, compared with 14% of men.

- The most common means through which respondents secured their first job in the industry was by responding to an advertisement, reported by nearly one third. However, even at the first point of entry to the industry, less formal routes are common – around a fifth either made contact with a company or got in through a friend or relative.

- Nearly half the workforce said that they had done unpaid work in the industry at some point – 45%. More than half the workforce in some sectors said they had done so, including other content creation, independent production, broadcast radio, post production, studio/equipment hire, animation, other interactive media, and corporate production. Over half of BAMEs also reported having done some unpaid work.

- The average salary earned from work in the industry in the past twelve months was £32,338. Just over a quarter earned less than £20,000, and just over one tenth more than £50,000.

- As in previous surveys, men earned more than women on average - £34,669 compared to £29,016. 27% of women earned under £20,000 in the past year compared with 21% of men.

- BAMEs earned less than white respondents - £27,917 in the past year, compared with £32,618.

- Nearly one in three - 29% - had received structured careers advice or guidance at some point in their career, primarily from their employers. BAMEs and those in freelance-dominated sectors are most likely to have done so.

- Of those who had never received careers advice, 44% said they would consider paying for it.

Employment Experience of Freelancers

- The average number of days worked in the year leading up to the survey by all freelancers was 174, compared with 187 in the previous survey in 2005. Those in web and internet, computer games and animation worked the most days and those in corporate production, other content creation and studio/equipment hire the least.

- Women and younger workers worked considerably more days in the year than men or older workers: 39% of women worked over 200 days compared with 30% of men and 45% of those aged 25-34 compared with 22% of those aged over 50.

- The average working week for freelancers was 42.7 hours. Those in independent production worked the longest week at 48.7 hours, followed by those in other facilities (48.2) and other content creation (45.6). The shortest working weeks are in other interactive media at 34.0 and broadcast radio at 34.9.

- Women worked significantly longer weeks than men – 48% compared with 26% worked more than 40 hours a week on average. Older workers are also more likely to have worked a longer week than younger workers – 47% of those aged 50 or over worked over 40 hours compared with 32% of those aged 16-24. White freelancers also reported a longer average working week than BAMEs: 50% had worked over 40 hours, compared with 39%.

- 56% of freelancers first became freelance since 2000, 30% in the 1990s, and 14% before then. Women tend and BAMEs tend to have become freelance more recently.

- The most common reason given for going freelance is fear of or actual redundancy, cited by 41% of respondents. A range of 'pull' factors is also common, including greater freedom (39%), better earning power (26%), and better quality work (25%). This is almost precisely the same picture as in 2005. Redundancy is a much more significant factor for men and older workers than for others.

- 69% of freelancers reported having a contract in their current or most recent job. Women and BAMEs are more likely than others to have a contract. 55% of contracts contained provision for holiday entitlement, 23% for sick leave and 6% for maternity/paternity leave.

Training

- Just under six out of ten respondents had received training in the past year, a slight decrease from 64% in 2005. More employees (65%) than freelancers (43**%**) had received training.

- More women than men received training in the previous year – 65% compared with 56%. The proportion receiving training also decreases with age.

- There are major variations by sector, with the proportions receiving training correlating negatively with the prevalence of freelancing in each sector. The sectors with the highest percentages trained are broadcast radio (74.0%), cinema exhibition (72.7%), web and internet (65.8%), and terrestrial TV (64.2%). The sectors with the lowest proportions are other content creation (33.0%), archives and libraries (36.6%), other facilities (42.5%), and animation (46.7%).

- Among those who had received training, the average number of days was 10.5, an increase from 7.4 in 2005.

- As in previous Skillset surveys, the most common mode of delivery of training is in the classroom, reported by nearly 70% of respondents.

- The most common source of training provision is employers, reported by nearly two thirds of respondents. Employers are also the most common source of funding for training, with over two thirds saying that their employer had paid for at least some of their training. However, this picture differs by contract type – 75% of employees said their employer had funded training but only 32% of freelancers.

- Nearly nine out of ten respondents said that their training had been beneficial, primarily to improve their performance or for their general development rather than to achieve promotion or earn more money.

- Just over half of respondents said they had a training need at the time of the survey – 51%. Higher proportions of freelancers (59%) than employees (49%) reported a training need, as did higher than average proportions of women and BAMEs.

- Sectors with the greatest representation of freelancers tend to be those with the highest reported level of training needs – studio/equipment hire (67%), animation (64%), post production (64%), outside broadcast (58%), and other content creation (58%).

- Nearly two thirds (65%) of those with training needs had tried to obtain training, but higher proportions of women and BAMEs.

- Of those, 88% experienced barriers or obstacles to receiving training, a small increase from 84% in 2005.

- Men, older workers and white respondents are also more likely than others to experience barriers.

- The sources most commonly used for information on training are now employers and the internet, both cited by over half of respondents.

Qualifications

- Nearly three quarters – 73% of the workforce are graduates, compared with 69% in 2005 and 66% in 2003.

- More people hold an undergraduate degree in a non-media subject than a media related subject (24.3% compared with 19.7%), but more hold a postgraduate degree in a media subject than a non-media subject (17.9% compared with 11.6%).

- There are major differences between sectors: in animation, web and internet and other interactive media, over 80% of the workforce are graduates; in outside broadcast, transmission and cinema exhibition, less than 60% hold a degree.

- Considerably more women than men hold a degree - 81% compared with 68%, and more BAMEs than white respondents – 83% compared with 73%.

Career Development

- Nearly one in five (19%) of respondents said they had previously used Skillset products. The website and job profiles are the most commonly used.

- Sectors with the highest concentration of freelancers such as independent production, corporate production and post production report the highest levels of usage of Skillset products.

- Women, younger workers and BAMEs are all more likely than average to use Skillset products.

- Three fifths of respondents had heard of Skillset. As with use of products, recognition is widest among sectors with the high proportions of freelancers.

- The most common means through which people have heard of Skillset are through a Skillset advertisement (29.7%), a friend or colleague (20.7%), an internet search (13.2%), or a news article (12.9%).

- 38.3% of the workforce had had contact with Skillset, but many more women than men (63% compared with 37%), and more BAMEs than white respondents – 49% compared with 38%. Also, older respondents are more likely to have had contact than younger workers – for example 42% of those aged 50 or over against 24% of those between 16-24.

- 83% of respondents said they were either very satisfied or fairly satisfied with their contact with Skillset.

2 INTRODUCTION

Aims and Objectives of the Survey

The goal of this survey is to add to Skillset's existing portfolio of labour market intelligence of the creative media industries. The creative media industries can be broken down into ten sectors:

- Animation
- Computer Games (games development, games publishing, and games development support)
- Facilities (post production, studio and equipment hire, special physical effects, outside broadcast, processing laboratories, transmission, manufacture of AV equipment and other services for film and TV)
- Film (pre-production, production, distribution and exhibition)
- Interactive Media (which includes online content, mobile content, offline multimedia, and internet protocol TV)
- Pop promos
- Corporate production
- Commercials
- Photo Imaging (photography, labs and image producers, picture libraries, photo retail, manufacture and technical support services)
- Publishing (books, journals, magazines, newspapers, directories and databases, news agencies, and electronic information services)
- Radio (public, commercial, independent production, community/voluntary)
- Television (public, commercial, cable and satellite, independent production, community, distribution and interactive)

In particular, the aim is to gather accurate intelligence on working patterns, current and future skills development needs, existing provision of training, barriers experienced to receiving training and development, and demographics. This will serve a number of purposes including the following:

- Information on current skills development issues can inform public training policy;
- Information about skill shortages and strengths will help to ensure effectively targeted investment and interventions;
- Information on the extent of movement of the workforce between sectors of the creative media industries will ensure an accurate picture of skills and development needs will be provided within this real context;
- Information from established members of the workforce as well as new entrants will ensure accurate, reliable and realistic intelligence will be available to careers advisors for individuals wishing to pursue a career within the creative media industries.

Background

In 1989 the Institute of Manpower Studies carried out a groundbreaking study on the audio visual labour market. For the first time this study identified the industries' increasing reliance on a highly skilled freelance labour force. This research was instrumental in identifying the need for an interventionist body to address the skills development needs of this segment of the workforce. Since it was established, Skillset has developed a regular cycle of labour market intelligence gathering to build on this initial research. Skillset's core research programme now consists of three approaches to gathering labour market data:

1) A biennial Census of employers to obtain employment estimates in each sector and occupation and nation and English region broken down by contract type, gender, ethnicity and disability.

2) Employer research to obtain detailed information from the perspective of the employer on skill gaps and shortages.

3) Surveys of the workforce in order to provide the perspective of the individual on employment patterns and training and skills development needs.

This survey is part of the third series of surveys. Also in this series are a survey of the film production sector conducted jointly with the UK Film Council, a survey of the performing arts industry conducted jointly with Equity and a survey of the photo imaging workforce. The peripatetic nature of employment in these sectors requires a separate methodological approach. Publishing, which has only recently come within Skillset's footprint had not been accommodated within Skillset's core research programme at the time of this survey.
Copies of all other Skillset research reports can be downloaded at
http://www.skillset.org/research/index

Scope, Methodology and Sampling

The scope of the survey is all people employed in the sectors listed below:

- Animation
- Computer Games
- Facilities (which includes post production, studio and equipment hire, special physical effects, outside broadcast, processing laboratories, transmission, manufacture of AV equipment and other services for film and TV)
- Film Distribution
- Film Exhibition
- Interactive Media
- Pop promos
- Corporate production
- Commercials
- Radio
- Television

As far as practicable, those working in film production have been excluded from the survey although it is possible that some of the individuals included in the current survey who work in these areas spend some of their time working on film.

In order to provide the perspective and capture the experience of both individuals working at the time of the survey and those available to the workforce but not actually employed at the time of the survey, a self-completion questionnaire was distributed by post or by email to employees and freelancers via two main routes during May 2008 as described below. A boost set of questionnaires were sent out to the Commercial Radio sector in October 2008.

The first route consisted of the distribution of around 28,500 questionnaires via and with the support of, amongst others, the organisations listed below:

Table 2.1 Supporting Organisations

Association of Motion Picture Sound (AMPS)	Manchester Digital
The Broadcasting, Entertainment, Cinematograph and Theatre Union (BECTU)	MediaTree
Being Online	Momentum
Bristol Media	New Producers Alliance (NPA)
British Interactive Media Association (BIMA)	Northern Ireland Screen
Cinema Exhibitors' Association (CEA)	National Union of Journalists (NUJ)
Codeworks Connect	Northern Film & Media
Community Media Association	North West Vision + Media
Creative Business Wales	Oxford Film & Video
Cyfle	Plymouth Media Partnership
Entertainment and Leisure Software Producers' Association (ELSPA)	Production Base
East Midlands Media	Production Guild of Great Britain
Engine Room (Bridgwater)	Production Managers' Association
Film Distributors' Association (FDA)	Scottish Screen
Festivus	Screen East
Film Export UK	Screen South
GameHorizon	Screen Yorkshire
Game Republic	Screen West Midlands
Games Eden	South West Screen
Gloucestershire Media Group	The Directors Guild of Great Britain
Guild of British Camera Technicians (GBCT)	The Knowledge
Guild of Stunt and Action Coordinators	UK Screen
Guild of British Film and Television Editors	Watershed
Guild of Location Managers	Welsh Animation Group (WAG)
Guild of Television Cameramen	Women in Film and Television (WFTV)
Guild of Vision Mixers	Wessex Media Group
International Association of Broadcasting Manufacturers (IABM)	West Midlands Animation Forum
Imagine Online Magazine	West Midlands Producers Forum
International Visual Communications Association (IVCA)	Writers Guild of Great Britain
Lighthouse	

Second, over 8,000 paper questionnaires were distributed via approximately 700 industry employers in order to ensure adequate representation from individuals working at the time of the survey. Skillset's Employer Database was used to target companies and the information from Skillset's Employment Census 2006 on numbers of employees and freelancers in each company was used to calculate the number of questionnaires with which to target each company. Employers were asked to distribute the questionnaires internally to their workforce. Approximately 1,000 industry employers received an email direct from Skillset requesting their assistance in terms of circulating a link to the online survey to their workforce.

The survey was promoted on Skillset's website and a number of other organisations, including some listed above, also promoted the survey on their websites.

Response and Coverage

A total of 4,970 completed valid questionnaires were received. It is not possible to calculate an exact response rate, as the exact number of questionnaires distributed via some channels is unknown. The following table illustrates the percentage of each occupational group who returned a completed questionnaire based on employment estimates reported in the Skillset's Employment Census 2006. The percentage of the workforce participating is highest in camera and television broadcasting, and lowest in interactive media roles.

Table 2.2 Final Response by Occupational Group

Occupational Group	Estimated employment total[2]	Final response	% of estimated employment total responded
Producing	18,050	382	2
Production (including Producer/Director - PD)	17,750	799	5
Journalism & Sport	11,500	433	4
Radio Broadcasting	6,900	312	5
Television Broadcasting	2,550	331	13
Programme Distribution	1,050	14	1
Transmission	1,050	58	6
Engineering	4,200	189	5
Studio Operations	2,600	125	5
Interactive or Games Production/ Operations/Business	41,500	182	<0.5
Draw/Stop Frame Animation and 2D/3D Computer Animation - VFX	2,950	94	3
Art & Design	3,800	196	5
Camera	3,050	414	14
Costume/Wardrobe	1,500	56	4
Archives/Library	4,450	102	2
Lighting	5,750	97	2
Make Up & Hairdressing	1,100	95	9
Post Production	11,050	330	3
Sound	3,150	194	6
Special Physical Effects	450	37	8
Runner	2,100	27	1
Manufacture of Audio Visual Equipment	3,600	47	1
Film Distribution	950	26	3
Cinema Exhibition	16,600	239	1
All Other Occupational Groups	36,500	185	1
Unspecified	-	6	-
Total (n)	**204,150**	**4964**	**2.4**

NB Estimated employment totals rounded to nearest 50

Table 2.3 shows the percentage of responses received by sector based on employment estimates reported in Skillset's Employment Census 2006. The percentage of the workforce participating is highest in Terrestrial Television and Outside Broadcast, and lowest in Interactive Media.

[2] From Skillset's 2006 Employment Census.

Table 2.3 Final Response by Sector

Sector	Estimated employment total[3]	Final response	% of estimated employment total responded
Terrestrial Television	20,800	1,511	7
Cable & Satellite Television	13,700	216	2
Independent Production (Television)/ Community TV	21,250	802	4
Broadcast Radio	22,800	676	3
Cinema Exhibition	16,600	239	1
Post Production	7,800	195	2
Studio or Technical Equipment Hire	7,000	48	1
Outside Broadcast	600	77	13
Transmission	1,750	46	3
Manufacture of Audio Visual Equipment	3,600	48	1
Other Facilities (inc. Special Physical Effects, Visual Effects, Film Processing Laboratories)	1,750	105	6
Animation	4,700	110	2
Computer Games	8,850	106	1
Web & Internet	28,990	236	1
Other Interactive Media (inc. Offline Multimedia, Interactive TV, IPTV, Mobile Content)	10,750	49	<0.5
Corporate Production	6,350	159	3
Other Content Creation (Commercials and Pop Promos)	4,400	94	2
Archives & Libraries	6,500	83	1
Other (inc. Film distribution/teaching/ lecturing/looking for work)	-	170	-
Total (n)	**188,116†**	**4,970**	**2.6**

†Excludes 'Other'

Analysis and Presentation

As has been noted above, the response rate varies considerably by sector. To account for non-response In order to achieve total figures representative of the creative media industries in scope, weightings have been applied to each sector, based on information from Skillset's 2006 Employment Census.

In sectors where a low number of responses were received or for other practical reasons, sectors have been grouped as follows:

- Terrestrial Television (Commercial) and Terrestrial Television (Public) have been merged together under one heading 'Terrestrial Television';
- Community TV has been merged with Independent Production (Television);
- All radio sub sectors have been merged under one heading 'Broadcast Radio';
- Special Physical Effects, Visual Effects, Film Processing Laboratories, Production of digital media format and Other Facilities have been merged under one heading 'Other Facilities';

- Games Development, Games Publishing and Games Development Support have been merged under one heading ‘Computer Games';
- Offline Multimedia, Interactive TV, IPTV and Mobile Content have been merged under one heading ‘Other Interactive Media';
- Commercials Production and Pop Promos have been merged under one heading 'Other Content Creation'
- ‘Other’ includes film distribution, teaching/lecturing, employment in a non-creative media industry and unemployment.

Responses that highlighted employment or seeking employment in a non creative media sector at the time of the survey were included if the respondent had indicated working in a sector in scope to the survey at some point during the previous year.

In all tables, the base (the number of people responding to that question) is clearly marked. This fluctuates throughout the report as some respondents chose not to respond to every question, and some questions were only relevant to some individuals. Additionally, in some tables, the constituent bases will not always add up to the total shown as the total figure will be based on every response, including those where data needed to classify individuals in certain ways are missing. All percentages have been rounded to whole numbers. This may mean that some percentages do not add up to a total of 100%. Cases where the percentage rounds to but is greater than zero are marked with a ‘*’. Cases where data are unavailable or response numbers are too low for reliable data to be shown are marked with a ‘-‘.

Where possible and appropriate with information available from other sources, comparison has been made with the whole UK economy. Additionally, where relevant data are available from earlier Skillset workforce surveys, comparison has been made.

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3 PROFILE OF SURVEY RESPONDENTS

Introduction

In this section, labour market intelligence collected on the size and shape of the workforce is presented, including:

- Employment
- Gender
- Age
- Disability
- Ethnic origin
- Marital status
- Numbers of dependents
- Location of work and residence

Information on employment, shown by sector and occupation comes from the 2006 Skillset Employment Census in order to provide the context for the more detailed information provided by respondents to this survey. It is important to note in this section, as elsewhere in the report, the exclusion of certain key sectors from both this survey and the Census, as outlined in **Section 2**, namely: film production, performers, photo imaging and publishing.

Employment

Table 3.1 shows the number of people employed within each sector of the creative media industries on the most recent Census Day, 12 July 2006. In the sectors covered, there was an estimated total of 205,550 people working on the day, just over a quarter of whom were working on a freelance basis. Information on freelance working patterns from other Skillset research suggests that up to around another 50,000 freelancers would have been active in the workforce but were not working on Census Day, making a total workforce of around 255,000 in the sectors covered.

This figure excludes film production, performers, photo imaging and publishing, all of which as noted, are accommodated within separate cycles of research. Intelligence from those sectors indicates a total creative media industries workforce of around 550,000 people.

The classification of sectors and sub sectors used in the Census differs slightly from that used in the current survey due to slight changes in the system used between the surveys and the necessity to merge certain sub sectors in the current survey (see **Section 2**). However, the sector definitions are similar enough to provide meaningful background employment data to the current survey. Interactive media (computer games, offline multimedia, web & internet, interactive TV and mobile content) is the largest sector in scope to Skillset and employs around 48,600 people (these figures exclude in-house interactive media specialists employed outside the sector, for example in banks or government departments). Broadcast radio is the second largest sector employing around 22,400 people, with 20,950 working in independent production for television and 20,800 working in terrestrial television.

Table 3.1 Employment in the Industry by Sector

Sector	Total employed (n)
TELEVISION	
Terrestrial TV	20,800
Cable & Satellite Television	13,700
Independent Production (TV)	20,950
Community TV	250
TV Distribution	150
RADIO	
Broadcast Radio	22,400
Independent Production (Radio)	400
ANIMATION	4,700
INTERACTIVE MEDIA	
Web & Internet	29,000
Computer Games	8,850
Offline Multimedia	9,700
Interactive TV	650
Mobile Content	400
OTHER CONTENT CREATION	
Commercials Production	3,500
Corporate Production	6,350
Pop Promos	900
FACILITIES	
Post Production	7,800
Special Physical Effects	1,450
Studio & Equipment Hire	7,000
Outside Broadcast	600
Processing Laboratories	300
Transmission	1,750
Manufacture of AV Equipment	3,600
Other Services for Film and Television (eg specialist catering)	22,550
FILM	
Cinema Exhibition	16,600
Film Distribution	1,200
TOTAL (n)	**205,550**

Source: 2006 Skillset Employment Census

Table 3.2 shows the total number of employees and freelancers in each occupational group on Census Day. As was the case with sectors, the classification differs slightly with the current survey due to slight changes in the systems used between the two surveys, but is similar enough to provide meaningful background on employment for the current survey. As in previous years, the largest occupational group is interactive media. A total of 32,050 people were working in interactive or games production; 2,200 in interactive or games operations and 7,250 in interactive or games business (excluding combined 'other' occupational groups, including all generic roles such as IT, sales and marketing and finance).The next largest key occupational groups are producing and production, in which over 35,000 people were working altogether.

For more a more detailed breakdown of employment in each nation and English region by sector and occupational group within Skillset's footprint, please refer to the full 2006 Skillset Employment Census report at www.skillset.org/research.

Table 3.2 Employment in the Industry by Occupational Group

Occupational Group	Employees	Freelancers	Total
Producing	10,100	7,950	18,050
Production	8,350	9,400	17,750
Journalism & Sport	9,300	2,200	11,500
Radio Broadcasting	4,400	2,500	6,900
Television Broadcasting	2,350	200	2,550
Programme Distribution	900	150	1,050
Transmission	850	200	1,050
Broadcast Engineering	3,950	250	4,200
Studio Operations	1,900	700	2,600
Interactive or Games Production	25,550	6,500	32,050
Interactive or Games Operations	2,000	200	2,200
Interactive or Games Business	6,800	450	7,250
Draw/Stop Frame Animation	450	600	1,050
2D/3D Computer Generated Animation	1,200	700	1,900
Art & Design	2,400	1,400	3,800
Camera	1,050	2,000	3,050
Costume/Wardrobe	1,050	450	1,500
Library/Archives	2,750	1,700	4,450
Lighting	2,100	3,650	5,750
Make Up & Hairdressing	350	750	1,100
Post Production	7,000	4,050	11,050
Sound	1,600	1,550	3,150
Special Physical Effects	150	300	450
Runner	650	1,450	2,100
Cinema Projectionists	1,400	0	1,400
Cinema Box Office/Kiosk/Attendants	11,450	0	11,450
Cinema Cleaners	650	0	650
Cinema Management/Head Office/Team leaders	3,100	0	3,100
Film Distribution	950	0	950
Processing Laboratories	300	0	300
All Other Occupational Groups	32,250	4,250	36,500
Role Unspecified	3,600	1,050	4,650
Total (n)	**150,900**	**54,550**	**205,500**

Source: 2006 Skillset Employment Census

Respondents were asked to indicate their main sector of activity over the past twelve months, and also any others in which they had worked. Overall, 42% said they had worked in more than one sector during the year leading up to the survey, but with great variation between sectors. **Table 3.3** shows the majority in freelance-dominated areas such as corporate production, other content creation, outside broadcast, and independent production to have worked in another sector, but only around a quarter of those in computer games, archives and libraries, and terrestrial TV. The exception to this is post production which is freelance-dominated but in which only 27% of respondents reported working in another sector. **Table 3.3** also shows a considerable increase in cross-sector working since 2005, up from 33% to 42%.

Table 3.3 Proportion of the Workforce Working in One or More Sectors

Sector	Working Across More than One Sector in 2008 (%)	Working Across More than One Sector in 2005 (%)	2008 Base (n)
Terrestrial TV	27	27	1,460
Cable and Satellite TV	31	43	212
Independent Production for TV/Community TV	57	51	777
Broadcast Radio	26	22	656
Post production	27	40	186
Studio/Equipment Hire	45	46	46
Outside Broadcast	78	N/A	68
Transmission	60	36	39
Equipment Manufacture	-	N/A	4
Other Facilities	44	N/A	102
Animation	68	54	109
Computer Games	28	16	106
Web & Internet	38	31	233
Other Interactive Media	43	N/A	49
Corporate Production	80	66	153
Other Content Creation	85	64	91
Archives & Libraries	28	N/A	82
Cinema Exhibition	-	N/A	4
Other	47	13	158
Total (n)	**42**	**33**	**4,535**

Gender

Table 3.4 shows the percentages of women in each sector as recorded in the 2006 Skillset Census. On Census Day, overall representation remained at 38%, exactly the same level as in 2003 and 2004.This compares with 46% in the whole UK economy (Labour Force Survey, October-December 2006). Terrestrial TV has the highest representation of women, who make up 50% of the workforce in this sector. Representation is just under half in broadcast radio (48%), film distribution (46%), independent production (46%) and cinema exhibition (45%). Representation is lowest in the processing laboratories (5%) and computer games (12%) sectors, but post production, special physical effects, studio & equipment hire, web & internet, commercials and corporate production all employ less than one third women.

Table 3.4 Proportion of the Workforce in Each Sector

	Total (%)
Terrestrial TV	50
Cable & Satellite TV	38

Independent Production for TV/Community TV	46
Broadcast Radio	48
Post production	21
Studio/Equipment Hire	26
Outside Broadcast	n/a
Transmission	n/a
Equipment Manufacture	n/a
Other Facilities	42
Animation	34
Computer Games	12
Web & Internet	31
Other Interactive Media	37
Corporate Production	29
Other Content Creation	31†
Archives & Libraries	-
Cinema Exhibition	45
Other	-
Total	**38**

Source: 2006 Skillset Employment Census
†Includes commercials only, not promos

Age

The survey asked respondents their age on their last birthday. **Table 3.5** shows the breakdown by age group for men and women, and compares this with the profile in the 2005 survey and the wider UK economy in 2009. Overall, 44% are aged under 35, 39% between 35-49 and 17% over 50. As has been noted in previous surveys, there is considerable difference between men and women in terms of age profile. Specifically, the age profile of men is far higher – 63% are aged 35 or over compared with 47% of women. This is in sharp contrast to the wider UK economy, in which there is virtually no difference in the age profile of the male and female workforce. Other Skillset research has shown this to be due to significant numbers of women leaving the creative media workforce due to challenges of trying to balance domestic and family responsibilities with sustaining a career in the creative industries. The gender profile of the wider UK workforce suggests that women are not leaving the workforce wholesale at the point of starting a family, but are moving around within the labour market, including it seems, from the creative media sector to other areas.

Comparison with figures from the 2005 survey shows no significant change in the age profile of women, but an ageing of the male workforce, with 63% aged over 35 compared with 57% in 2005. This is likely to be a result of certain male dominated occupational groups such as camera and set crafts having experienced high numbers of retirements in the past few years. This has had the effect both of increasing the overall age profile and widening the difference between the age profile of men and women.

Comparison with the wider UK workforce however, shows that the age profile of the creative media workforce is still much younger than the average across the economy– 26% of the wider workforce are aged over 50 compared with just 17% of the creative media sector. At the other end of the spectrum, only 9% are aged under 24 in the creative media compared to 14% across the board, reflecting the industry's tendency to recruit at graduate level.

Table 3.5 Age of the Workforce by Gender, 2008, 2005 and All UK Economy (2005)

	2008 Creative Media	2005 Creative Media	2009 All UK Economy

	Workforce			Workforce					
	All workforce	Male	Female	All workforce	Male	Female	All workforce	Male	Female
	%	%	%	%	%	%	%	%	%
16-24	9	8	10	7	7	9	14	13	14
25-34	35	30	43	40	37	45	21	22	21
35-49	39	41	37	38	39	37	38	37	38
50+	17	22	10	15	18	10	27	28	26
Base	4,401	2,654	1,801	6,705	4,022	2,683	-	-	-

Source: All UK economy data from Labour Force Survey quarterly supplement, first quarter 2009

Table 3.6 shows the average age and banded ages of people working in each sector, from the current survey. As in previous years, this reveals some major differences, with the youngest workforce in cinema exhibition (mean age 28.7), computer games (32.7), web and internet (36.0), and other content creation (36.1). The highest average ages are in transmission (44.2), outside broadcast (43.3), and equipment manufacture (42.6).

Table 3.6 Age of the Workforce in Each Sector

	Mean	16-24	25-34	35-49	50+	Total*	Base
	n	%	%	%	%	%	n
Terrestrial TV	42.2	2.7	23.4	48.3	25.5	99.9	1,454
Cable & Satellite TV	37.2	3.6	41.5	41.5	13.3	99.9	211
Independent Production for TV/Community TV	39.5	6.9	31.2	40.1	21.8	100.0	780
Broadcast Radio	39.6	7.0	29.9	42.1	21.1	100.1	654
Post production	39.3	7.6	30.4	42.9	19.1	100.0	187
Studio/Equipment Hire	36.6	17.1	32.8	32.1	18.0	100.0	47
Outside Broadcast	43.3	0.9	25.1	43.4	30.6	100.0	75
Transmission	44.2	2.5	10.1	60.5	26.8	99.9	42
Equipment Manufacture	42.6	0.0	17.4	63.0	19.6	100.0	46
Other Facilities	40.0	7.8	30.9	34.0	27.2	99.9	105
Animation	38.0	5.3	41.8	36.9	16.1	100.1	108
Computer Games	32.7	10.4	48.6	36.6	4.4	100.0	106
Web & Internet	36.0	4.2	49.2	37.2	9.4	100.0	233
Other Interactive Media	39.7	4.8	31.4	41.0	22.7	99.9	47
Corporate Production	39.1	7.7	35.6	32.0	24.7	100.0	155
Other Content Creation	36.1	8.6	44.2	36.4	10.8	100.0	92
Archives & Libraries	41.4	3.8	22.5	50.0	23.7	100.0	80
Cinema Exhibition	28.7	38.7	38.3	17.4	5.7	100.1	230
Other	44.0	6.1	20.1	42.1	31.7	100.0	164
Total	**37.7**	**8.7**	**35.2**	**39.1**	**17.0**	**100.0**	**4,816**

*Totals do not all equal 100 due to rounding

There is little deviation from the average age of the workforce across the nations and regions of the UK, as shown in **Table 3.7**.

Table 3.7 Age of the Workforce in Each Nation and Region

	Mean	Base (n)
Wales	37	232
Scotland	37	389
Northern Ireland	38	120
Central London	38	1004
East London	37	38
North London	36	133
South London	37	75
West London	39	774
South East	39	405
South West	34	332
West Midlands	36	190
East Midlands	37	92
North East	38	83
Yorkshire & the Humber	37	226
East of England	41	86
North West	37	328
Total	**38**	**4,507**

Disability

Table 3.8 shows the overall incidence of disability in the industry, and the breakdown by type of disability. Altogether, 5.8% of the workforce reported themselves as disabled as defined by the Disability Discrimination Act (DDA).This proportion is much greater than the figure of 1.0% reported by employers in the 2006 Skillset Employment Census. The discrepancy between these two figures is almost certainly due to the difference between the two approaches to the two different surveys and reflects the methodological difficulty of the Census in collecting such data via employers, who may or may not monitor such information on their workforce or who may not be aware of the existence of hidden disabilities. The percentage of the workforce self-reporting a disability is much lower than across the UK workforce as a whole; according to the First Quarter 2009 Labour Force Survey, 13% of the workforce across the whole UK economy has a disability as defined by the Disability Discrimination Act. Fewer respondents to this survey reported a disability than those employed within the performing arts industry (8%, Skillset/Equity Performing Arts Industry Survey 2005) but more than those working in film production, of whom just 2% reported a disability (Skillset/UK Film Council Film Production Workforce Survey 2008).

Table 3.8 Incidence and Nature of Disability

	Total

	%
Deaf or hearing impaired	0.7
Blind or visually impaired	0.3
Musco-skeletal (co-ordination/dexterity/mobility)	1.0
Mental health (includes serious depression)	0.6
Learning disabilities (includes dyslexia)	1.4
Other (eg physical or medical conditions such as diabetes, epilepsy, arthritis, asthmas, speech impairments, facial disfigurements etc)	1.9
Total	**5.8**
Base	**286**

Ethnicity

Respondents to the survey were asked to indicate their ethnic origin. **Table 3.9** illustrates that the majority (92.2%) said they belonged to a white ethnic group and 7.8% reported they belonged to a black or Asian minority ethnic group (BAME). 2.3% said they were Asian or Asian British, and 2.0% black or black British or 'mixed' ethnic origin. 1.1% said they were from an 'other' ethnic group and 0.5% reported being of Chinese ethnic origin. Employers provide data on the ethnic origin of their workforce for the Skillset Employment Census and in 2006 this approach showed that 7% of the workforce belonged to a BAME group, indicating no difference with the self-reporting approach taken in the current survey. These data compare with 9% of the population of working age across the entire UK (Labour Force Survey First Quarter 2009).

Table 3.9 Ethnic Origin of the Workforce and Wider UK Economy

	Creative Media Workforce	UK Economy
	%	%
White	92.2	91
Mixed	2.0	1
Asian or Asian British	2.3	4
Chinese	0.5	-
Black	2.0	3
Other	1.1	1
Base	**4,853**	-

Using data from the current survey, **Table 3.10** compares the representation of BAMEs in the creative media workforce in London with that of the wider economy in London. It shows BAMEs to be significantly under-represented in the industry – only one in ten of the industry's workforce are BAMEs in London, compared with nearly one in four across the whole economy in London.

Table 3.10 Ethnic Origin of the Workforce and Wider Economy in London

	Creative Media Workforce	London Economy*
	%	%
White	89.7	76
Mixed	2.6	1
Asian or Asian British	3.3	11
Chinese	0.5	1

Black	2.5	8
Other	1.4	3
Total	**100.0**	**100**
Base	**2,037**	-

*Source: Labour Force Survey, First Quarter 2009

Table 3.11 shows the ethnic origin of the workforce by age group. As in 2005, there is a clear indication that there are more people from a black or minority ethnic origin in the younger age groups than in the older age groups.

For further information about the ethnic origin of the workforce within sectors, please refer to the 2006 Skillset Employment Census results at: www.skillset.org/research.

Table 3.11 Ethnic Origin and Age of the Workforce

	All	16-24	25-34	34-49	50+
	%	%	%	%	%
White	92.2	92.0	91.3	91.4	96.4
Mixed	2.0	2.9	2.6	2.8	0.5
Asian or Asian British	2.3	1.9	2.8	1.3	1.4
Black	0.5	2.1	1.4	2.6	0.7
Chinese	2.0	0.0	0.8	0.5	0.2
Other	1.1	1.1	1.0	1.4	0.8
Total	**100.1**	**100.0**	**99.9**	**100.0**	**100.0**
Base	**2,111**	**310**	**1,375**	**2,042**	**1,089**

Marital Status

Table 3.12 shows the marital status of respondents at the time of the survey, by gender and age. Nearly a third of respondents were single, over three fifths (63%) were married or in a long-term relationship, 4.9% were divorced or separated and less than half a percent were widowed. Fewer people reported they were single, divorced or separated or widowed than in 2005 (37% compared with 41%).

More women than men are single, divorced or separated, or widowed (42% compared with 34%). Thereis also a strong relationship between marital status and age; just over two thirds (67%) of respondents aged between 16 and 24 years are single, divorced or separated, or widowed compared with nearly a quarter (25%) of respondents aged 50 or over.

Table 3.12 Marital Status, Age and Gender of the Workforce

	Single	Divorced/ separated	Widowed	Married or in long term relationship	Base
	%	%	%	%	*n*
Gender					
Male	29.3	4.4	0.4	65.9	2,854
Female	36.5	5.7	0.3	57.5	1,938
Age					
16-24	67.7	0.0	0.0	32.3	307
25-34	41.9	1.4	0.1	56.6	1,348

35-49	23.9	6.0	0.2	69.9	2,002
50+	13.2	11.6	1.1	74.1	1,073
Total	**32.2**	**4.9**	**0.3**	**62.5**	**4,827**

Table 3.13 reports the relationship status of the workforce in each sector. This correlates highly with the age profile of each sector, with the highest proportion of single people in the younger sectors such as cinema exhibition, other content creation and computer games.

Table 3.13 Marital Status by Sector and Contract type

	Single	Divorced/ separated	Widowed	Married or in long term relationship	Base
Sector	%	%	%	%	*n*
Terrestrial TV	28.0	4.9	0.6	66.6	1,463
Cable & Satellite TV	34.0	3.6	1.1	61.3	211
Independent Production for TV/Community TV	32.8	6.7	0.8	59.7	779
Broadcast Radio	29.8	5.8	0.3	64.1	657
Post production	30.1	2.1	0.6	67.2	187
Studio/Equipment Hire	40.4	5.6	0.0	54.0	48
Outside Broadcast	21.2	7.6	0.0	71.2	76
Transmission	22.1	7.4	2.5	68.0	43
Equipment Manufacture	14.9	4.2	0.0	80.9	47
Other Facilities	26.0	4.3	2.0	67.7	104
Animation	32.1	2.8	0.0	65.0	108
Computer Games	38.2	2.5	0.0	59.2	106
Web & Internet	23.4	4.4	0.0	72.2	231
Other Interactive Media	29.2	6.1	0.0	64.6	48
Corporate Production	30.9	7.3	0.0	61.9	158
Other Content Creation	43.8	2.7	0.0	53.5	90
Archives & Libraries	36.6	6.1	0.0	57.3	82
Cinema Exhibition	52.7	4.0	0.0	43.4	226
Other	33.7	9.8	0.6	55.8	163
Contract Type					
Employees	32.8	4.3	0.3	62.6	2,719
Freelancers	30.6	6.4	0.5	62.5	2,108
Total	**32.2**	**4.9**	**0.3**	**62.5**	**4,877**

Dependent Children

Table 3.14 shows the proportion of the workforce with none, one, two or more children and compares this with the picture in 2005. The overall picture is almost identical to 2005, with just over quarter having children, split approximately evenly between one and more than one.

Table 3.14 Number of Dependent Children under 16, 2005-2008

	2008 survey response	2005 survey response
	%	%

None	73	74
One	13	13
Two	11	11
More than two	3	3
Total	**100**	**101**
Base	**4,783**	**6,734**

Table 3.15 compares the proportions with dependent children by gender, age and contract type. As found in previous surveys, the proportion of women with dependent children is much lower than the proportion of men (32% compared with 21%). This is related to the earlier finding that there are fewer women aged 35 than men in the workforce. As would be expected, the proportion with dependent children increases with age, until the post-50 age group, many of whose children will have grown up beyond the age of 16. There is little difference by contract type – 28% of permanent employees report having dependent children compared with 25% of freelancers.

Table 3.15 Proportion of the Workforce with Dependent Children by Gender, Age, and Contract Type

	% with dependent children	Base (n)
Gender		
Male	32	2,824
Female	21	1,927
Age		
16-24	3	305
25-34	13	1,354
35-49	46	2,002
50+	25	1,026
Contract Type		
Employees	28	2,711
Freelancers	25	2,072
Total	**27**	**4,783**

The picture across sectors varies to some extent according to the age profile of the sector, as can be seen from **Table 3.16**. Thus for example, the proportion with children is lowest in computer games, cable and satellite TV, post production, animation and web design in which the age profile is also relatively low. However, there are notable exceptions to this rule, such as cinema exhibition in which the age profile is extremely low but the proportion with dependent children relatively high, and transmission in which the age profile is relatively high but the proportion with dependent children relatively low.

Table 3.16 Proportion of the Workforce with Dependent Children by Sector

	% with dependent children	Base (n)
Terrestrial TV	32	1,453
Cable & Satellite TV	26	209
Independent Production for TV/Community TV	27	763
Broadcast Radio	28	655

Post production	26	188
Studio/Equipment Hire	29	47
Outside Broadcast	34	71
Transmission	27	43
Equipment Manufacture	50	48
Other Facilities	28	101
Animation	26	107
Computer Games	25	106
Web & Internet	27	229
Other Interactive Media	28	49
Corporate Production	30	152
Other Content Creation	30	90
Archives & Libraries	32	81
Cinema Exhibition	39	232
Other	28	159
Total	**27**	**4,783**

There are some variations between the nations and regions of the UK in the proportions of the workforce with dependent children, especially between the English regions. The North East and the East of England both contain below average proportions of people with children (14% and 16% respectively), while the highest proportion is in Yorshire and the Humber, in which 34% have children. The data do not support the theory that people tend to look for work outside London after having children as the percentage with dependent children is higher than average in Central London.

Table 3.17 Proportion of the Workforce with Dependent Children by Nation and Region

	% with dependent children	Base (n)
Wales	29	228
Scotland	27	387
Northern Ireland	31	119
Central London	29	1,003
East London	12	38
North London	21	134
South London	19	74
West London	26	764
South East	30	405
South West	26	332
West Midlands	26	190
East Midlands	26	92
North East	14	85
Yorkshire & the Humber	34	227
East of England	16	87
North West	29	327
Total	**27**	**4,492**

Location of Work and Residence

Finally in this section, the survey asked respondents in which nation of the UK they lived and worked at the time of the survey. **Table 3.18** shows over four fifths to have been working in England (84%) and the remaining 16% in the devolved nations. Approaching half the workforce was working in London at the time of the survey. There are few differences between the proportions working and living in each nation or region, except in London where fewer people live than work, and the South East and East where fewer people work than live. This is presumably attributable to substantial proportions of the workforce commuting from those latter regions into London.

The current survey shows a number of differences from the picture in 2005, summarised as follows:

- A higher proportion working in the devolved nations (16% compared with 9%)
- A lower proportion working in London (44% compared with 52%)
- A higher degree of variation between employment levels in the English regions (nearly all represented 3% of the workforce in 2005).

Table 3.18 Nation or English Region in which Respondents Work and Live

	Work location	Residence
	%	%
Wales	**5**	**5**
Scotland	**9**	**9**
Northern Ireland	**2**	**2**
England	**84**	**84**
London	44	35
South East	9	14
South West	8	9
West Midlands	5	5
East Midlands	2	3
North East	2	2
Yorkshire & the Humber	6	6
East	2	3
North West	7	7
Total	**100**	**100**
Base	**4,607**	**4,851**

The survey asked respondents to indicate whether they spoke Welsh or Gaelic. Overall, 3% said that they spoke Welsh and 2% Gaelic. There are, perhaps unsurprisingly, considerable variations across the UK, with 41% of those in Wales able to speak Welsh, but no more than 2% anywhere else in the UK. 6% of the workforce in Scotland and 9% in Northern Ireland can speak Gaelic, but no more than 3% in any other part of the UK.

Table 3.19 Proportion of the Workforce who speak Welsh or Gaelic in each Nation and Region

	Welsh	Gaelic

	%	%
Wales	41	1
Scotland	1	6
Northern Ireland	0	9
Central London	1	2
East London	0	0
North London	0	3
South London	0	0
West London	1	1
South East	2	2
South West	1	0
West Midlands	0	1
East Midlands	0	0
North East	0	0
Yorkshire & the Humber	0	0
East of England	1	2
North West	1	0
Total	**3**	**2**
Base	**4,198**	**4,198**

4 WORKING PATTERNS AND CAREER PROGRESSION

This section covers issues around career entry and progression. Issues covered include:

- Current working arrangements
- Staying away from home overnight
- Recruitment to current/most recent job
- Year of entry
- Recruitment to first job
- Income
- Working day and week
- Unpaid working
- Careers advice and guidance

Current Working Arrangements

First, respondents were asked whether they were working at the time of the survey. **Table 4.1** shows that overall, nearly nine out of ten (89%) said that they were. There is considerable variation by sector. To some extent, this reflects the level of freelancing within sectors, with the proportion working tending to be lower than average in sectors where freelancing is most prevalent (eg independent production, 85% and animation, 87%), and highest where it is least common (cinema exhibition and equipment manufacture, both 100%). However, there are a couple of notable exceptions to this rule in transmission and studio/equipment hire which have the lowest levels currently in work but in which freelancing is relatively uncommon.

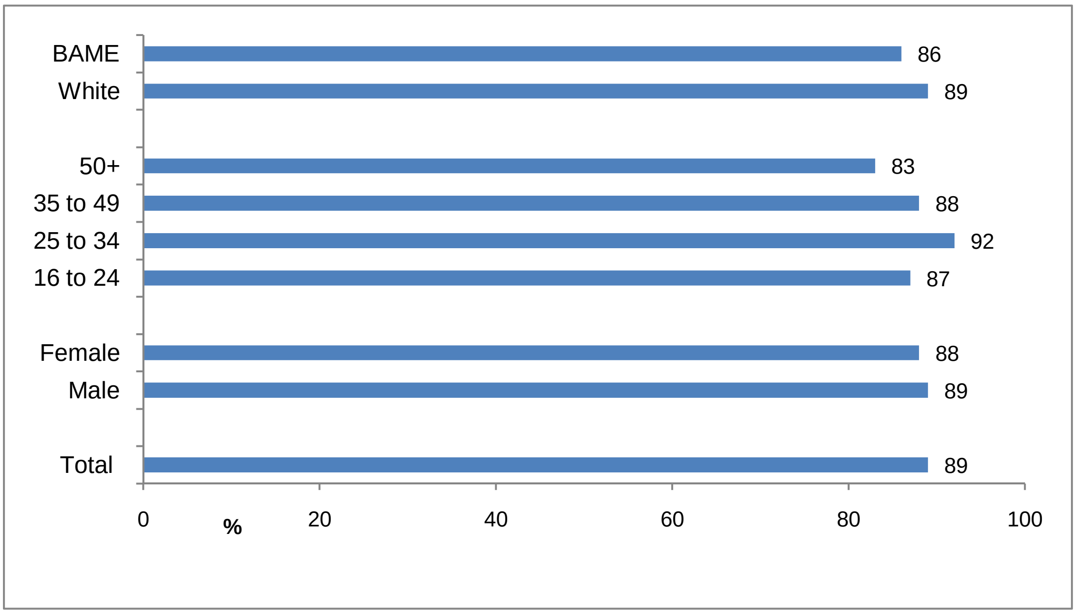
Table 4.1 Proportion of Respondents Working at the Time of the Survey by Sector

	% working at the time of the survey	Base (n)
Terrestrial TV	88	1,460
Cable & Satellite TV	91	212
Independent Production for TV/Community TV	84	777
Broadcast Radio	90	656
Post production	91	186
Studio/Equipment Hire	78	46
Outside Broadcast	81	68
Transmission	72	39
Equipment Manufacture	100	4
Other Facilities	81	102
Animation	87	109
Computer Games	95	106

Web & Internet	94	233
Other Interactive Media	86	49
Corporate Production	88	153
Other Content Creation	87	91
Archives & Libraries	83	82
Cinema Exhibition	100	158
Other	56	4
Total	**89**	**4,535**

Figure 4.1 shows the proportions currently in work by gender, age and ethnic origin. There are very minor differences between men and women with slightly higher proportions of men working than women, and likewise between white people and BAMEs, with slightly more white people currently in work. However, there are more substantial differences by age: those aged 25-34 are most likely to in work, while those at either end of the age spectrum are least likely to be – only 83% of those aged 50 or over were working, compared with 92% of those aged 25-34.

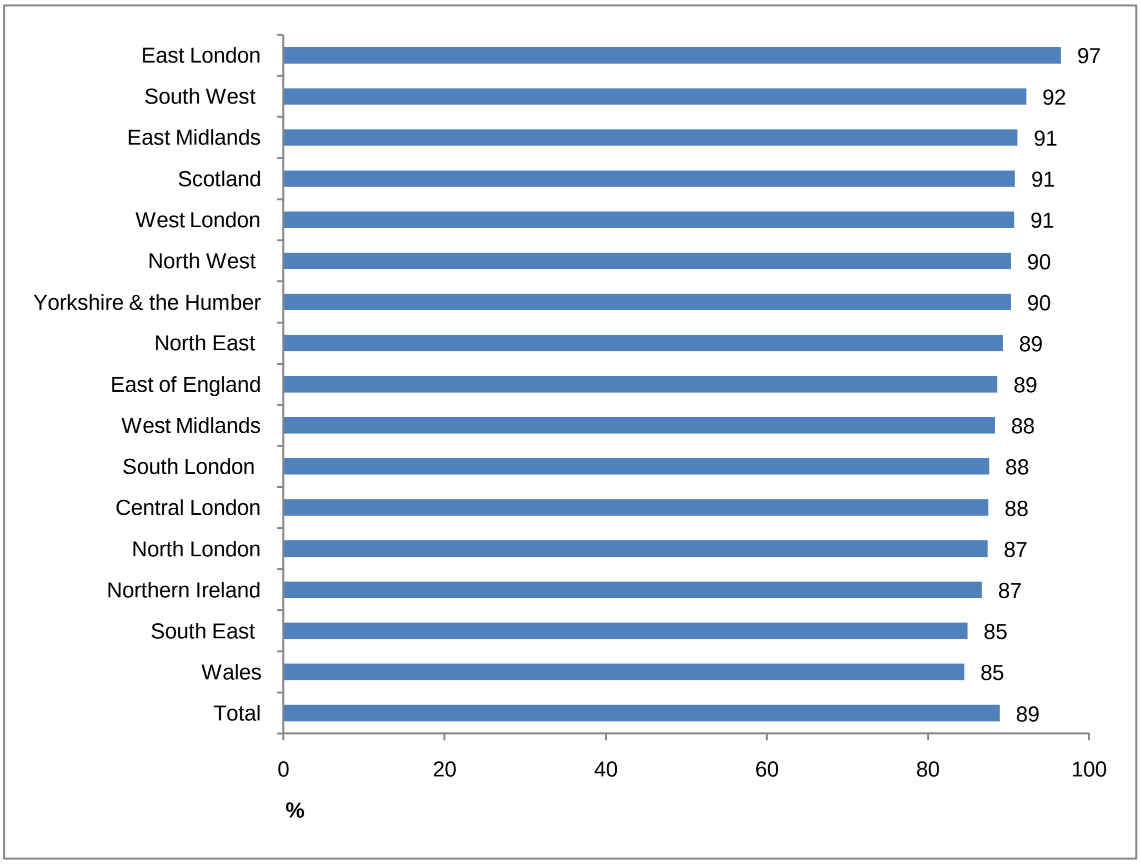
Figure 4.1 Proportion of Respondents Working at the Time of the Survey by Gender, Age and Ethnic Origin



Base: 4,535

Figure 4.2 reports the proportion of respondents working at the time of the survey in each nation and English region. There are some minor variations, with Wales, Northern Ireland and South East England having the lowest proportions working, and East London and South West England the highest.

Figure 4.2 Proportion of Respondents Working at the Time of the Survey by Nation and Region



Base: 4,202

Those not currently in work were asked when their last contract terminated, as shown in **Table 4.2**. Although over half had been out of work for less than six months, a significant proportion (30%) had not worked in the industry for over a year, equating to 181 respondents. Analysis was conducted to assess whether this segment of the sample was significantly different to the majority, especially in their response to key issues around training and skills development. It revealed that these respondents were on average a little older, slightly more likely to report training needs and slightly less likely to have received training in the past twelve months. However, these differences do not impact on the overall data (those not having worked for more than a year in any case represent less than 4% of the overall response). They are therefore retained in the overall data presented in the remainder of the report, as by completing the questionnaire, they have effectively defined themselves as a member of the workforce.

Table 4.2 Expiry of Last Contract among those Not Working at the Time of the Survey by Sector

	< 1 month	1-3 months	4-6 months	6-12 months	>12 months	Base
	%	%	%	%	%	*n*
Terrestrial TV	36	15	12	13	24	180
Cable & Satellite TV	30	11	16	12	31	28
Independent Production for TV/Community TV	38	17	17	13	14	149
Broadcast Radio	21	3	12	18	46	41
Post production	31	26	12	19	12	16

Studio/Equipment Hire	23	8	19	19	31	11
Outside Broadcast	82	0	0	9	9	10
Transmission	0	0	0	25	75	4
Equipment Manufacture	-	-	-	-	-	21
Other Facilities	26	13	15	15	31	18
Animation	28	22	27	5	19	6
Computer Games	33	0	19	24	24	14
Web & Internet	25	8	6	25	36	7
Other Interactive Media	0	12	32	0	56	24
Corporate Production	56	7	7	26	4	12
Other Content Creation	33	25	17	8	17	8
Archives & Libraries	0	0	12	25	63	55
Cinema Exhibition	-	-	-	-	-	-
Other	24	15	14	13	35	55
Total	**28**	**12**	**16**	**15**	**30**	**604**

There are major differences by gender and ethnic origin in this regard, as illustrated in **Table 4.3**. Specifically, 71% of women had been out of work in the industry for more than three months compared with 54% of men, and 77% of ethnic minorities, compared with 60% of white people.

Table 4.3 Expiry of Last Contract among those Not Working at the Time of the Survey by Gender, Age and Ethnic Origin

	< 1 month	1-3 months	4-6 months	6-12 months	>12 months	Base
	%	%	%	%	%	*n*
Gender						
Male	33	13	13	13	28	354
Female	19	10	20	18	33	247
Age						
16 to 24	14	18	21	25	22	34
25 to 34	28	12	18	19	23	133
35 to 49	29	8	13	15	36	224
50+	27	15	17	8	33	194
Ethnic Origin						
White	28	12	15	16	29	543
BAME	19	4	24	10	44	49
Total	**28**	**12**	**16**	**15**	**30**	**604**

Respondents were asked the nature of their contract for their current or most recent employment, reported by sector in **Table 4.4**. **For the purposes of this survey and other current Skillset research, 'permanent' is defined as anyone on a contract of one year or more, and 'freelancer' as anyone on a contract of 364 days or less.**

Freelancing is most prevalent in other content creation (51%), independent production (46%), other areas (35%), outside broadcast (32%) and corporate production (28%). Sole trading is most common in corporate production (10%), other content creation (6%), and post production (5%). More respondents reported running their own company in studio/equipment hire (11%), animation (11%), and corporate production (10%), than in other sectors.

The pattern is highly consistent with the 2006 Skillset, which includes both sole traders and people running their own company within the definition of 'freelance'. On that basis, the current survey records other content creation as the most freelance-dominated sector (66%). That sector comprises commercials and pop promos which the Census reports as comprising 68% and 64% freelancers respectively. Within the current survey, the next most freelance-dependent sector (based on Census definitions) is independent production, in which 57% are reported as freelance, precisely the same proportion as reported by the Census. In many other sectors, the proportion of freelancers reported is exactly the same, including terrestrial TV (26%), and in cases where the surveys differ, it is generally only by one or two percent.

Table 4.4 Current or Most Recent Type of Employment by Sector

	Freelance	Sole trader	Running own company	Permanent	Voluntary/ unpaid	Other	Base
	%	%	%	%	%	%	n
Terrestrial TV	22	2	2	73	*	*	1,485
Cable & Satellite TV	8	2	2	88	*	0	213
Independent Production for TV/Community TV	46	4	7	42	1	*	786
Broadcast Radio	17	2	3	75	4	0	665
Post production	25	5	6	63	1	0	193
Studio/Equipment Hire	13	5	11	69	2	2	48
Outside Broadcast	32	5	3	59	0	0	73
Transmission	2	0	0	98	*	0	45
Equipment Manufacture	0	0	0	100	0	0	48
Other Facilities	23	2	7	67	1	0	105
Animation	24	1	11	62	2	1	108
Computer Games	5	*	2	92	0	0	105
Web & Internet	8	2	7	84	0	0	235
Other Interactive Media	13	1	6	80	0	0	49
Corporate Production	26	10	10	53	*	0	155
Other Content Creation	51	6	9	33	1	0	93
Archives & Libraries	7	1	0	92	0	0	82
Cinema Exhibition	1	0	0	88	0	11[†]	236
Other	35	5	9	45	4	2	164
Total	**17**	**2**	**5**	**74**	**1**	*****	**4,888**

[†]Temporary Contract CEA

Table 4.5 shows considerable differences between occupations in the prevalence of freelancing. It is most common in areas most directly involved in the production process such as make up and hairdressing (77%), costume/wardrobe (65%), and camera (51%). By contrast, virtually everyone is permanently employed in cinema exhibition, film distribution, equipment manufacture, archives/library, transmission and engineering. The occupations in which respondents are most likely to be running their own company are special physical effects (17%), producing (9%), and production (8%).

As was the case with representation by sector, the figures from the survey compare very closely to those from the 2006 Census.

Table 4.5 Current or Most Recent Type of Employment by Occupation

	Freelance	Sole trader	Running own company	Permanent	Voluntary/ unpaid	Other	Temporary contract CEA	Base
	%	%	%	%	%	%	%	*n*
Producing	17	2	9	77	1	*	0	377
Production	30	3	8	59	*	0	0	785
Journalism and Sport	10	1	1	88	1	0	0	425
Radio Broadcasting	17	2	2	74	5	0	0	310
Television Broadcasting	7	1	2	89	*	*	0	326
Programme Distribution	*	*	*	*	*	*	*	14
Transmission	3	0	0	97	0	0	0	56
Engineering	5	1	3	91	0	0	0	183
Studio Operations	8	1	1	90	0	*	0	124
Interactive or Games Production/Operations/Business	5	1	8	85	0	0	0	180
Draw/Stop Frame Animation and 2D/3D CG Animation - VFX	21	1	8	70	1	0	0	93
Art and Design	38	5	4	51	1	*	0	192
Camera	51	10	7	32	*	*	0	405
Costume/Wardrobe	65	6	0	27	10	0	0	56
Archives/Library	6	0	0	94	0	0	0	101
Lighting	32	13	3	52	0	0	0	96
Make up/Hairdressing	77	4	4	12	3	0	0	92
Post production	25	4	6	65	1	*	0	327
Sound	35	12	9	44	0	0	0	193
Special Physical Effects	43	8	17	32	0	0	0	37
Runner	54	0	0	19	27	0	0	25
Manufacturer of A/V equipment	0	3	0	97	0	0	0	47
Film Distribution	1	0	1	99	0	0	0	26
Cinema Exhibition	1	0	0	88	0	0	11	236
Other	6	*	4	88	0	2	0	178
Total	**17**	**2**	**5**	**74**	**1**	*****	*****	**4,888**

Analysis of **Table 4.6** shows that male respondents are more likely to be running their own business or sole trading than women (9% compared with 4%), while slightly equal proportions of men and women are freelance (17%). There are also substantial variations by age: 14% of those aged 50 or over are running their own company or sole trading, 8% of those aged 35-49, and just 2% of those aged 16-24; 26% of those 50 or over are freelance compared with 16% of those aged 16-24. Finally, white respondents are more likely to be running their own business or sole trading, than BAMEs – 7% compared with 6%, and are also more likely to be freelance – 17% compared with 14%.

Table 4.6 Current or Most Recent Type of Employment by Gender, Age and Ethnic Origin

	Freelance	Sole trader	Running own company	Permanent	A voluntary/ unpaid	Other	Temporary contract CEA	Base
	%	%	%	%	%	%	%	%
Gender								
Male	17	4	5	73	1	*	0	2,862
Female	17	1	3	77	1	*	2	1,940
Age								
16 to 24	16	0	2	73	2	0	7	308
25 to 34	14	1	3	81	*	*	1	1,360
35 to 49	16	2	5	76	*	0	*	2,009
50+	26	6	8	58	2	*	0	1,065
Ethnic Origin								
White	17	3	5	74	1	*	1	4,442
BAME	14	2	3	76	1	*	3	337
Total	**17**	**2**	**5**	**74**	**1**	*****	*****	**4,888**

Table 4.7 compares types of employment by nation and region. There are considerable variations, particularly in respect of freelancing which ranges from 7% in the East Midlands and 9% in the West Midlands up to 27% in North London, 23% in Northern Ireland, and 21% in Central London. To a considerable extent, this is likely to reflect the relative prominence of sectors within each nation or region and the varying degrees of reliance on freelancers of each sector.

Table 4.7 Current or Most Recent Type of Employment by Nation and Region

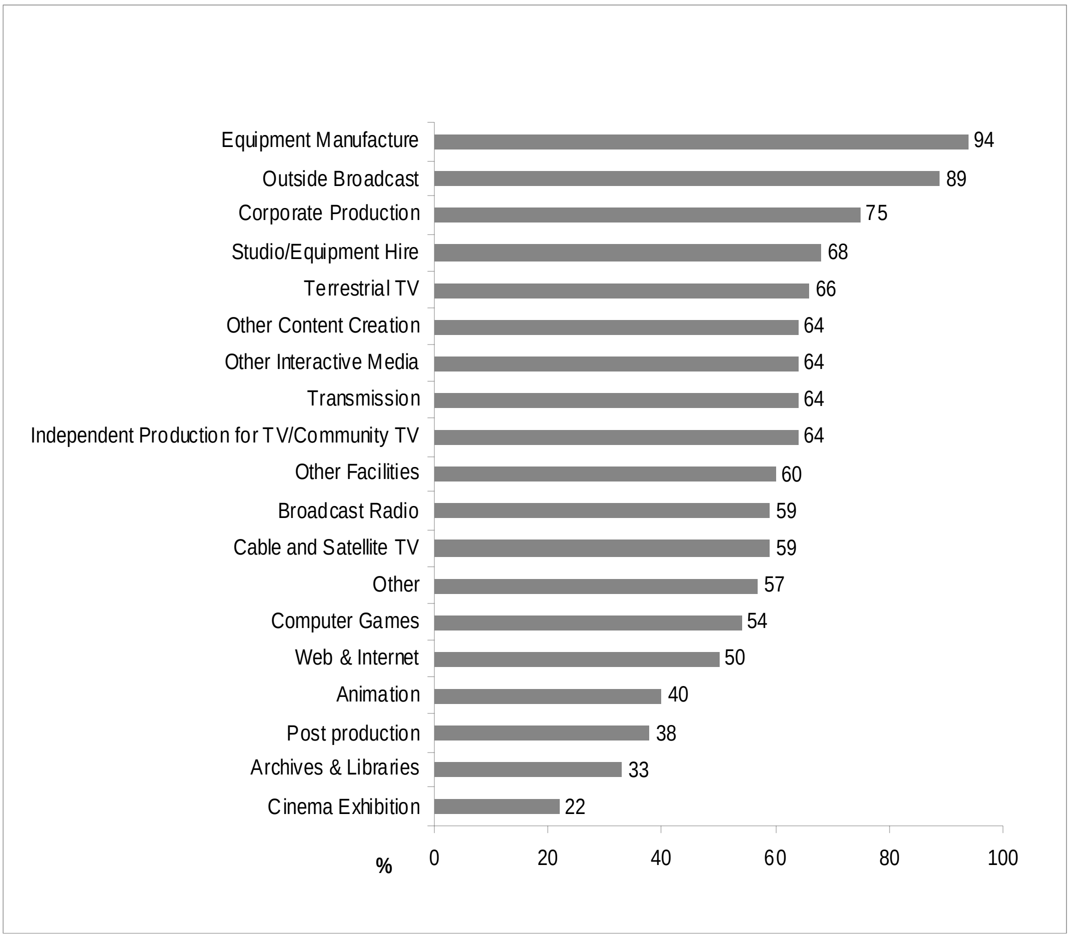
	Freelance	Sole trader	Running own company	Permanent	Voluntary/ unpaid	Other	Base
	%	%	%	%	%	%	n
Wales	17	1	3	78	0	0	232
Scotland	12	1	3	80	2	0	395
Northern Ireland	23	2	4	71	0	0	118
Central London	21	3	4	72	*	0	1,005

East London	18	2	7	72	1	0	38
North London	27	3	3	66	0	*	134
South London	20	2	1	65	2	0	76
West London	13	1	3	82	*	*	779
South East	21	4	6	66	0	0	413
South West	12	3	5	77	1	0	334
West Midlands	9	2	5	84	*	0	192
East Midlands	7	3	7	82	1	0	95
North East	10	3	5	78	0	3	84
Yorkshire & the Humber	10	1	6	80	3	0	228
East of England	9	5	9	76	1	*	87
North West	16	2	7	74	0	*	332
Total	**17**	**2**	**5**	**74**	**1**	*****	**4,542**

Staying Away from Home Overnight

All respondents were asked whether they had been required to stay away from home overnight in the course of their work. Over half (55%) reported that they had, as reported in **Figure 4.3**. The sectors in which this is most prevalent are equipment manufacture (94%), outside broadcast (89%), corporate production (75%), and studio/equipment hire (68%).

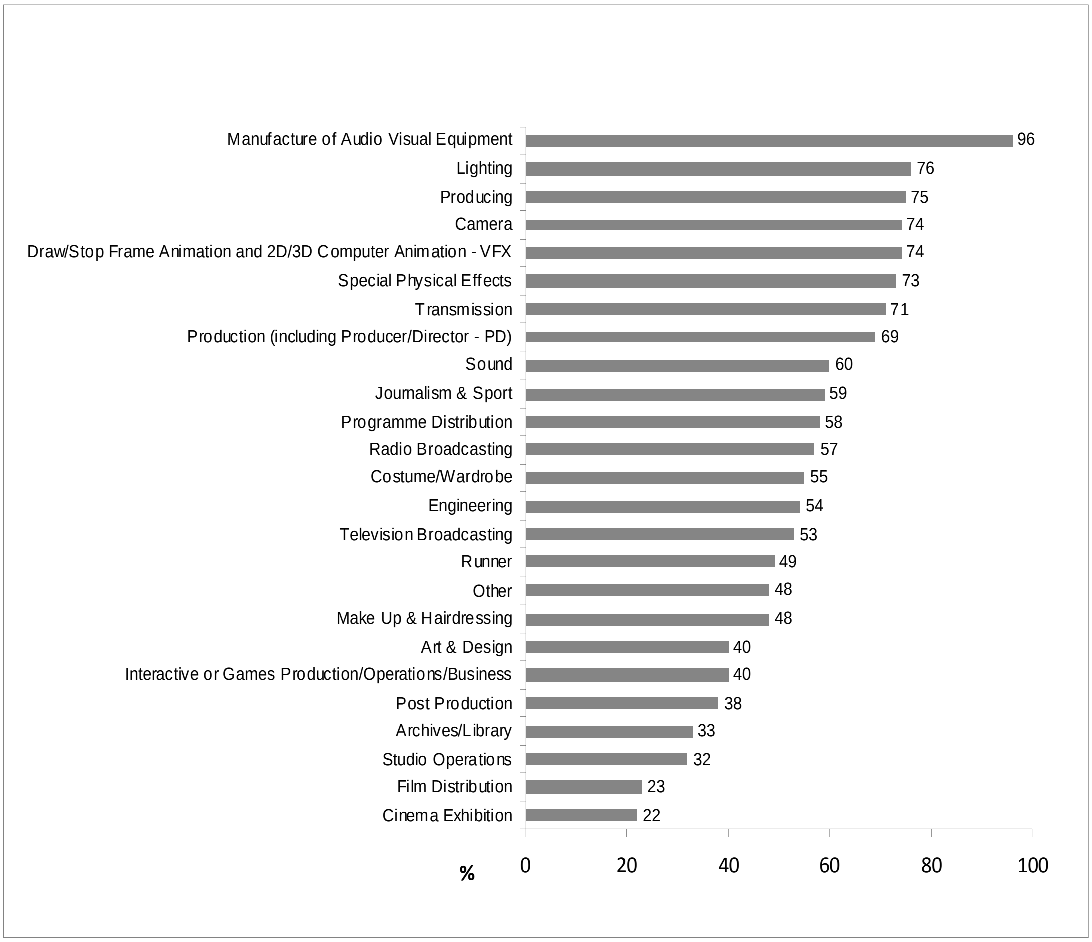
Figure 4.3 Proportion of Workforce Required to Stay Away from Home Overnight by Sector



Base: All those respondents required to stay away from home overnight (2,121)

Figure 4.4 also shows great differences between occupational groups, although there is little apparent pattern to these differences. Those with the highest proportion saying they stayed away from home overnight were producing, lighting, and equipment manufacture.

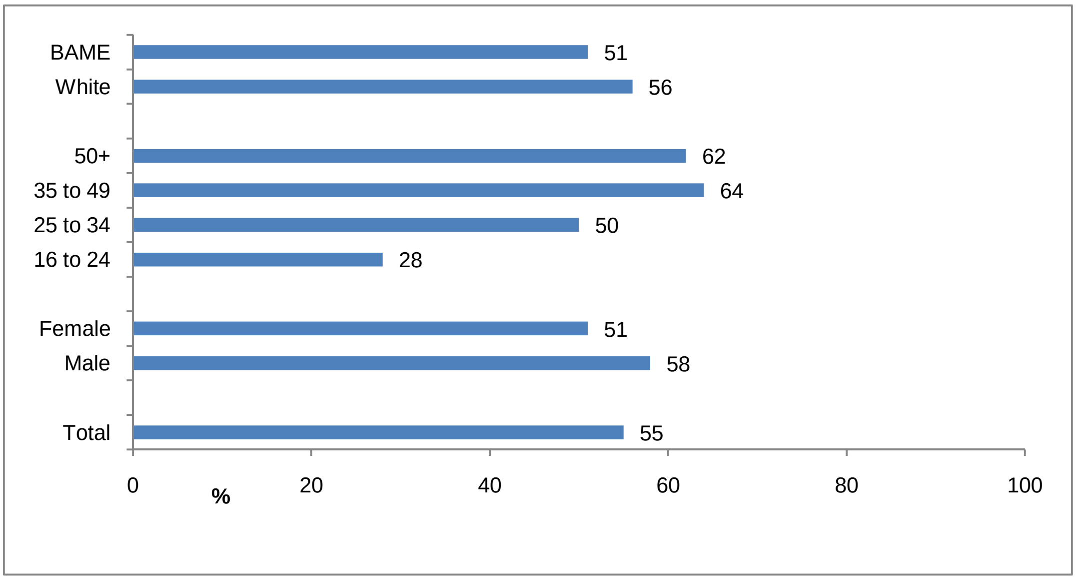
Figure 4.4 Proportion of Workforce Required to Stay Away from Home Overnight by Occupational Group



Base: All those respondents required to stay away from home overnight (4,814)

Figure 4.5 reports the same data broken down by key demographics. A higher proportion of men than women report staying away overnight for work – 58% compared with 51%, and higher proportions of older segments of the workforce – 62% of those aged 50 or over, 64% of those aged 35-49, and just 28% of those between 16-24.

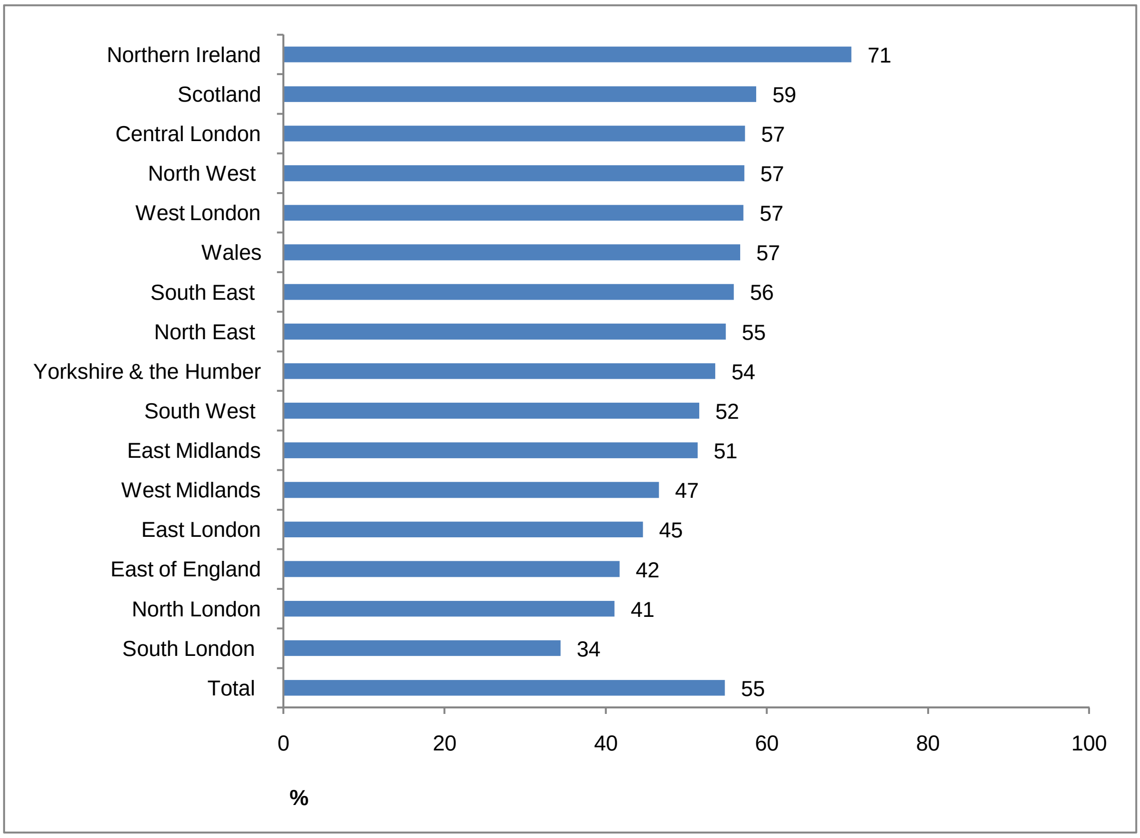
Figure 4.5 Proportion of Workforce Required to Stay Away from Home Overnight by Gender, Age and Ethnic Origin



Base: 4,482

Figure 4.6 reports the percentages of respondents required to stay away overnight in each nation and English region. Those in Northern Ireland and Scotland are most likely to have to stay away from home (71% and 59%), followed by Wales, and two of the five London sub-regions (all 57%).

Figure 4.6 Proportion of Workforce Required to Stay Away from Home Overnight by Nation and Region



Base: 4,482

Recruitment to Current or Most Recent Job

The survey asked respondents how they were recruited to their current or most job. **Table 4.8** shows the proportion reporting each mode of recruitment in 2008 and 2005. Around a quarter said that it was in response to an advertisement (a slight decrease since 2005) and the remainder through less formal channels such as through direct contact with an employer, or someone they had worked with before.

Table 4.8 How Heard About Current or Most Recent Job, 2005 and 2008

	2008	2005
A project devised or commissioned by you	4	3
Directly from an employer	32	30
Advertisement	24	27
Online networking resource	3	
Someone you had worked with before	19	18
Trade Union	*	0
Friend or relative	10	8
Word of mouth	11	11
Recruitment agency/agent	3	7
Internal promotion/move	2	1
Make contact with a company	2	2
Other	2	3
Base	**4,854**	**6,761**

Table 4.9 shows some considerable differences between types of contract and sector: freelancers are much less likely to have secured their job in response to an advertisement, as are those in freelance dominated sectors, such as corporate production, other content creation, animation and independent production.

Table 4.9 How Heard About Current or Most Recent Job by Sector and Contract Type

	A project devised/ commissioned by you	Directly from an employer	Advertisement	Online networking resource	Someone you had worked with before	Trade Union	Friend or relative	Word of mouth	Recruitment Agency/Agent	Internal promotion/move	Made contact with a company	Other	Base
Sector	%	%	%	%	%	%	%	%	%	%	%	%	*n*
Terrestrial TV	1	41	26	2	19	*	4	11	2	3	1	1	1,461
Cable & Satellite TV	1	38	27	4	15	0	4	11	5	2	2	1	215
Independent Production for TV/ Community TV	6	38	10	3	34	0	8	10	3	1	1	2	786
Broadcast Radio	5	33	31	2	15	*	6	10	1	3	2	3	660
Post production	4	40	14	4	25	1	6	13	5	2	2	2	193
Studio/Equipment Hire	7	27	12	0	21	0	27	26	0	0	0	0	47
Outside Broadcast	1	49	29	3	14	0	6	10	1	3	1	1	71
Transmission	0	27	41	5	3	0	15	7	2	5	0	7	45
Equipment Manufacture	10	29	10	2	25	0	6	8	8	6	0	0	48
Other Facilities	3	36	10	3	28	0	17	17	3	0	2	3	105
Animation	6	41	12	7	24	0	8	16	2	0	1	1	108
Computer Games	4	19	14	7	17	0	13	10	13	0	2	5	106
Web & Internet	4	25	32	5	13	0	7	8	7	1	2	2	233
Other Interactive Media	7	34	29	1	11	0	14	10	0	0	5	0	49
Corporate Production	7	22	16	1	33	0	11	16	0	0	5	*	151
Other Content Creation	4	45	8	4	45	0	7	8	3	1	1	3	91
Archives & Libraries	1	27	46	9	13	2	6	1	1	4	1	2	82
Cinema Exhibition	2	22	28	2	8	0	24	12	1	3	9	1	239
Other	4	26	19	6	29	2	10	1	9	1	2	3	164
Contract Type													
Employees	2	31	30	3	12	*	11	9	4	2	3	2	2,708
Freelancers	10	35	6	4	37	*	8	15	3	1	2	2	2,146
Total	**4**	**32**	**24**	**3**	**19**	*****	**10**	**11**	**3**	**2**	**2**	**2**	**4,854**

Table 4.10 shows the mode of entry to respondents' current job by key demographics. There are few variations of note, although BAMEs are slightly more likely to have obtained their job through responding to an advertisement.

Table 4.10 How Heard About Current or Most Recent Job by Gender, Age and Ethnic Origin

	A project devised/commissioned by you	Directly from an employer	Advertisement	Online networking resource	Someone you had worked with before	Trade Union	Friend or relative	Word of mouth	Recruitment Agency / Agent	Internal promotion / move	Made contact with a company	Other	Base
	%	%	%	%	%	%	%	%	%	%	%	%	*n*
Gender													
Male	5	31	22	4	10	*	10	12	4	1	2	2	2,846
Female	3	33	26	3	17	*	10	8	3	3	3	2	1,924
Age													
16 to 24	1	25	24	6	13	0	22	17	2	2	7	4	309
25 to 34	3	31	25	4	16	*	12	9	5	2	3	2	1,361
35 to 49	4	34	23	3	21	*	7	11	3	2	2	1	1,990
50+	8	35	24	2	23	1	6	10	2	2	1	1	1,050
Ethnic Origin													
White	4	32	24	3	19	*	9	11	4	2	2	2	4,414
BAME	4	28	28	6	14	1	16	10	2	1	2	3	334
Total	**4**	**32**	**24**	**3**	**19**	*****	**10**	**11**	**3**	**2**	**2**	**2**	**4,845**

Year of Entry

Table 4.11 shows the year of entry to the industry, broken down by sector. Overall, 10.5% reported entering the industry before 1980, 16% during the 1980s, 28% during the 1990s, and 42% since 2000. There are some major variations by sector, with higher proportions with longer service (pre-1980) in transmission (24%), outside broadcast (23%), other facilities (20%) and terrestrial TV (19%). The proportion of newer entrants (2004 or later) is highest in cinema exhibition (55%), computer games (35%), studio/equipment hire (35%), and other content creation (26%).

Table 4.11 Year of Entry to Creative Media Industry by Sector

	2007-2008	2004-2006	2000-2003	1995-1999	1990-1994	1980-1989	1979-1979	1969 or earlier	Base
	%	%	%	%	%	%	%	%	*n*
Terrestrial TV	2	6	13	17	14	29	16	3	1,465
Cable & Satellite TV	2	12	23	29	16	12	6	1	209
Independent Production for TV/Community TV	4	13	19	19	13	20	9	4	787

Broadcast Radio	6	12	17	18	16	18	12	2	656
Post production	4	11	18	15	13	20	15	3	191
Studio/Equipment Hire	6	29	17	8	14	16	8	2	44
Outside Broadcast	1	5	16	19	10	26	18	5	73
Transmission	0	10	13	15	18	21	18	6	43
Equipment Manufacture	6	4	15	13	9	40	6	6	47
Other Facilities	4	8	25	20	8	15	14	6	101
Animation	5	13	27	24	9	9	8	6	108
Computer Games	17	18	25	21	11	7	2	0	106
Web & Internet	3	15	35	27	8	8	4	*	232
Other Interactive Media	5	10	33	15	7	20	11	0	47
Corporate Production	2	18	19	20	8	17	13	3	150
Other Content Creation	5	21	17	17	17	16	4	4	93
Archives & Libraries	6	9	16	24	16	15	9	5	80
Cinema Exhibition	26	29	19	15	5	5	2	*	231
Other	3	12	15	18	8	24	13	7	154
Total	**6**	**14**	**22**	**20**	**12**	**16**	**8**	**2**	**4,817**

Table 4.12 indicates considerable differences between men and women: 49% of female respondents entered the industry since 2000 compared with 38% of men, while only 5% of women began before 1980, compared with 14% of men.

Table 4.12 Year of Entry to Creative Media Industry by Gender, Age and Ethnic Origin

	2007-2008	2004-2006	2000-2003	1995-1999	1990-1994	1980-1989	1979-1979	1969 or earlier	Base
	%	%	%	%	%	%	%	%	*n*
Gender									
Male	5	13	19	19	11	18	11	3	2,814
Female	8	16	25	21	12	13	4	1	1,918
Age									
16 to 24	41	50	9	1	0	0	0	0	300
25 to 34	5	22	43	26	4	*	0	0	1,348
34 to 49	2	4	14	24	23	30	3	0	1,989
50+	1	2	3	7	7	23	43	13	1,041
Ethnic Origin									
White	6	14	21	20	12	16	9	2	4,382
BAME	9	19	28	20	11	11	3	*	327
Total	**6**	**14**	**22**	**20**	**12**	**16**	**8**	**2**	**4,817**

Recruitment to First Job

The survey asked respondents how they secured their first job in the industry. The most common mode of recruitment was through response to an advertisement (31%), though less formal modes such as through a friend or relative (22%) or direct contact with a company (19%) are also common. This is quite a different picture to the means through which respondents heard about their current or most recent job, the most common of which was directly from an employer (only 12% for first job), while fewer respondents report hearing of their current job through an advertisement (24%), than their first job (31%). In other words, less formal recruitment methods become more prevalent once individuals are moving around within the industry than when they first entered it.

There are some considerable differences between sectors, as shown in **Table 4.13**. In particular, responding to an advertisement is most common in archives and libraries (54%), transmission (48%), outside broadcast (47%), and broadcast radio (3%). Entry via a friend or relative is most common in studio/equipment hire (37%), other content creation (36%), and corporate production (35%).

Table 4.13 How Heard About First Job by Sector and Contract Type

	Advertisement	Online networking resource	Directly from an employer	Made contact with a company	Trade Union	Friend or relative	Word of mouth	Careers service/advisor	Training/education organisation	Recruitment agency/agent	Internal promotion/move	A project devised by you	Other	Base
Sector	%	%	%	%	%	%	%	%	%	%	%	%	%	*n*
Terrestrial TV	34	1	12	21	1	18	8	4	5	2	1	0	1	1,476
Cable & Satellite TV	28	3	14	22	0	20	6	6	5	2	2	1	2	213
Independent Production for TV/ Community TV	22	2	14	24	1	23	9	2	7	2	1	1	2	785
Broadcast Radio	35	1	12	23	*	16	8	4	5	2	2	*	2	662
Post production	21	3	13	27	0	26	8	4	8	2	1	1	0	192
Studio/Equipment Hire	16	0	17	19	0	37	15	0	6	0	2	3	7	48
Outside Broadcast	47	3	7	14	1	22	11	6	6	0	1	0	0	74
Transmission	47	5	10	12	0	18	5	10	1	5	2	0	2	44
Equipment Manufacture	23	2	13	28	0	9	4	9	15	4	0	0	0	47
Other Facilities	21	1	11	19	1	33	13	5	5	3	0	0	1	104
Animation	19	6	10	26	0	24	8	0	7	2	2	1	0	108
Computer Games	31	7	13	9	0	21	5	4	3	11	0	2	0	105
Web & Internet	42	4	10	14	0	17	7	1	6	3	1	1	2	231
Other Interactive Media	33	1	15	16	0	27	19	2	0	0	0	0	0	48
Corporate Production	23	1	11	23	0	35	9	1	3	0	0	4	3	157
Other Content Creation	8	4	17	22	0	36	8	2	12	1	2	0	2	94
Archives & Libraries	54	2	10	12	1	22	2	1	5	0	0	0	2	83

Cinema Exhibition	30	1	11	16	0	31	1	1	1	*	*	0	0	233
Other	24	2	14	20	1	15	10	6	8	6	2	1	1	162
Contract Type														
Employees	36	3	12	17	*	21	7	3	5	2	1	*	1	2,710
Freelancers	18	2	14	25	1	26	13	3	6	1	1	2	2	2,156
Total	**31**	**3**	**12**	**19**	*****	**22**	**9**	**3**	**5**	**2**	**1**	**8**	**2**	**4,866**

There are also some variations by age and ethnic origin, as can be seen in **Table 4.14**. Younger workers are much less likely to have entered the industry by responding to an advertisement and more likely to have entered through a less formal means, suggesting that recruitment practices have changed over the years. Also, BAMEs are less likely to have come into the industry through responding to an advertisement and more likely than the rest of the workforce to use online networking resources, or through a friend or relative.

Table 4.14 How Heard About First Job by Gender, Age and Ethnic Origin

	Advertisement	Online networking resource	Directly from an employer	Made contact with a company	Trade Union	Friend or relative	Word of mouth	Careers service/advisor	Training/education organisation	Recruitment agency/agent	Internal promotion/move	A project devised by you	Other	Base
	%	%	%	%	%	%	%	%	%	%	%	%	%	*n*
Gender														
Male	30	3	13	18	*	24	10	3	5	1	*	1	2	2,850
Female	33	3	11	20	*	19	7	3	5	3	2	*	2	1,930
Age														
16 to 24	20	7	13	21	0	28	13	4	6	1	2	*	3	307
25 to 34	31	4	13	18	*	23	7	3	6		1	1	2	1,354
35 to 49	32	1	11	19	*	22	9	2	5	2	1	1	1	2,000
50+	34	1	14	21	1	21	10	3	2	1	0	2	2	1,059
Ethnic Origin														
White	32	2	12	19	*	22	9	3	5	2	1	1	2	4,421
BAME	26	6	13	19	1	24	8	5	10	2	1	*	1	335
Total	**31**	**3**	**12**	**19**	*****	**22**	**8**	**3**	**5**	**2**	**1**	**1**	**2**	**4,866**

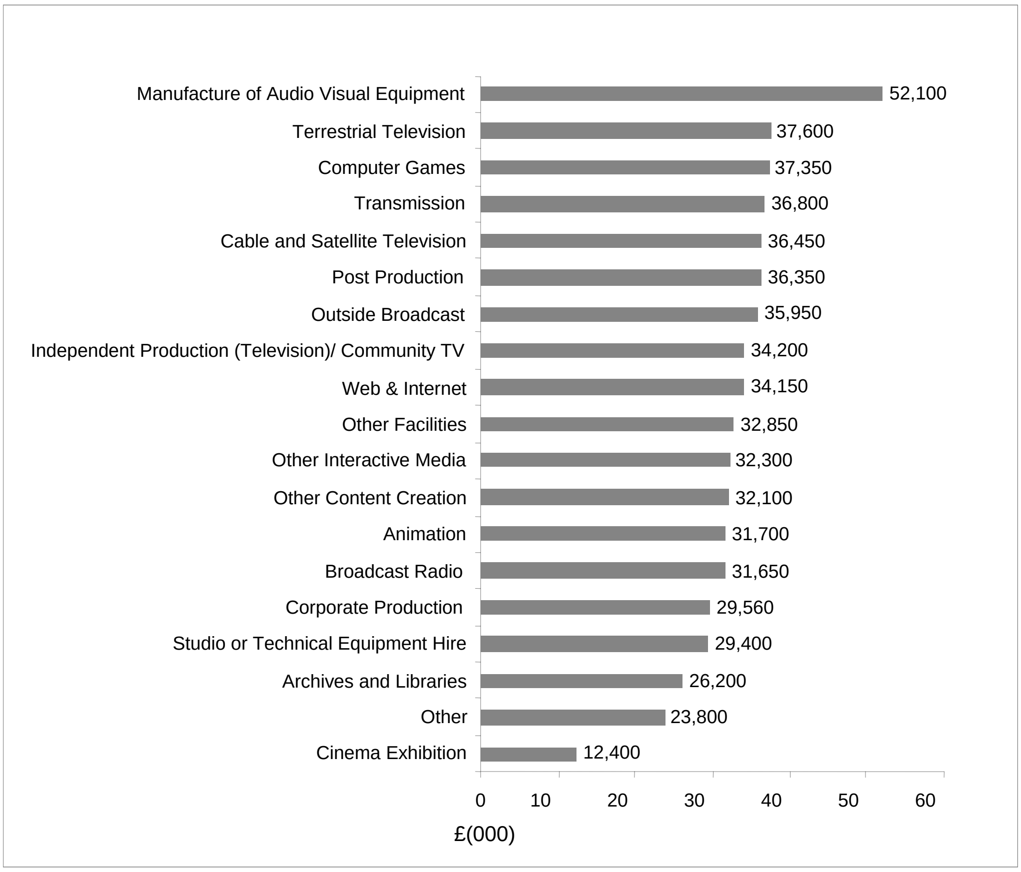
Income

Respondents were asked how much they had earned from working in the industry in the twelve months leading up to the survey. As shown in **Figure 4.7** and **Table 4.15**, the average income across all sectors was £32,300, in fact only a very marginal increase from £32,200 in 2005. The average earned by employees is significantly higher than that earned by freelancers - £33,300 compared with

£29,450. To some extent, the average income within sectors reflects this, tending to be highest in areas where freelancing is least common (eg equipment manufacture and transmission) and lowest where freelancing is most prevalent (eg corporate production and other content creation).

However, this is largely attributable to the fact that freelancers work fewer days in the year than do employees. Using data from later in this section on number of days worked during the year, assuming 226 working days in an employee year (to take account of weekends, bank holidays and annual leave), it is calculated that freelancers earned an average of £185 per day during the past year and employees substantially lower - £154.

Figure 4.7 Average Income in Past Twelve Months by Sector



Base: 4,816

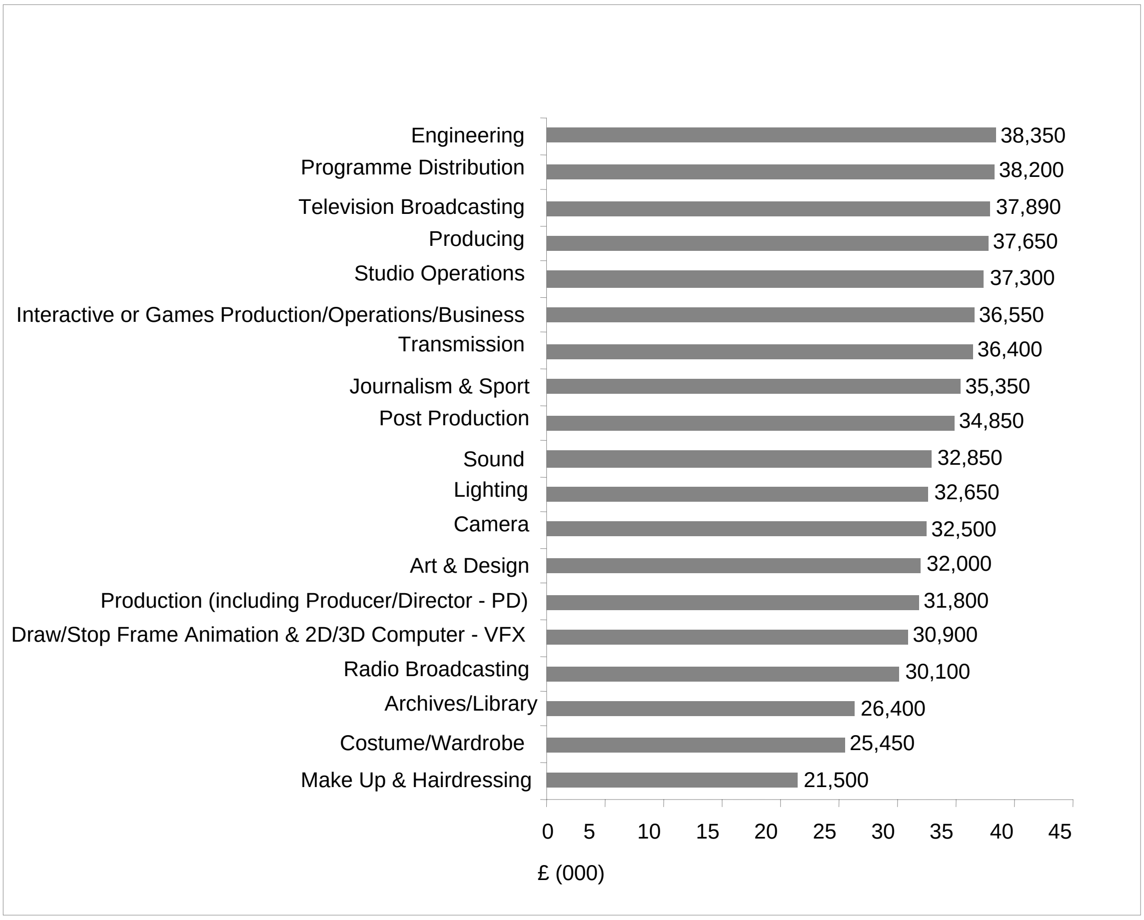
Table 4.15 Average Income in Past Twelve Months by Sector and Contract Type

Sector	Mean (£)	Base (n)
Terrestrial Television	37,600	1,468
Cable and Satellite Tevevision	36,450	210
Independent Production (Television)/ Community TV	34,200	772
Broadcast Radio	31,650	660
Post Production	36,350	225
Studio or Technical Equipment Hire	29,400	188
Outside Broadcast	35,950	46
Transmission	36,800	75
Manufacture of Audio Visual Equipment	52,050	42

Other Facilities	32,850	46
Animation	31,700	100
Computer Games	37,350	110
Web & Internet	34,150	105
Other Interactive Media	32,300	233
Corporate Production	29,650	46
Other Content Creation	32,100	152
Archives and Libraries	26,200	92
Cinema Exhibition	12,350	80
Other	23,800	166
Contract Type		
Employees	33,300	2,716
Freelancers	29,450	2,001
Total	**32,300**	**4,816**

Figure 4.8 also reveals considerable differences in income by occupational group. Again, this is partly correlated with prevalence of freelancing within occupations, with programme distribution, engineering and transmission among the highest earning occupations and freelance-dominated areas such as costume and wardrobe and make up and hairdressing (also female dominated) among the lowest earning.

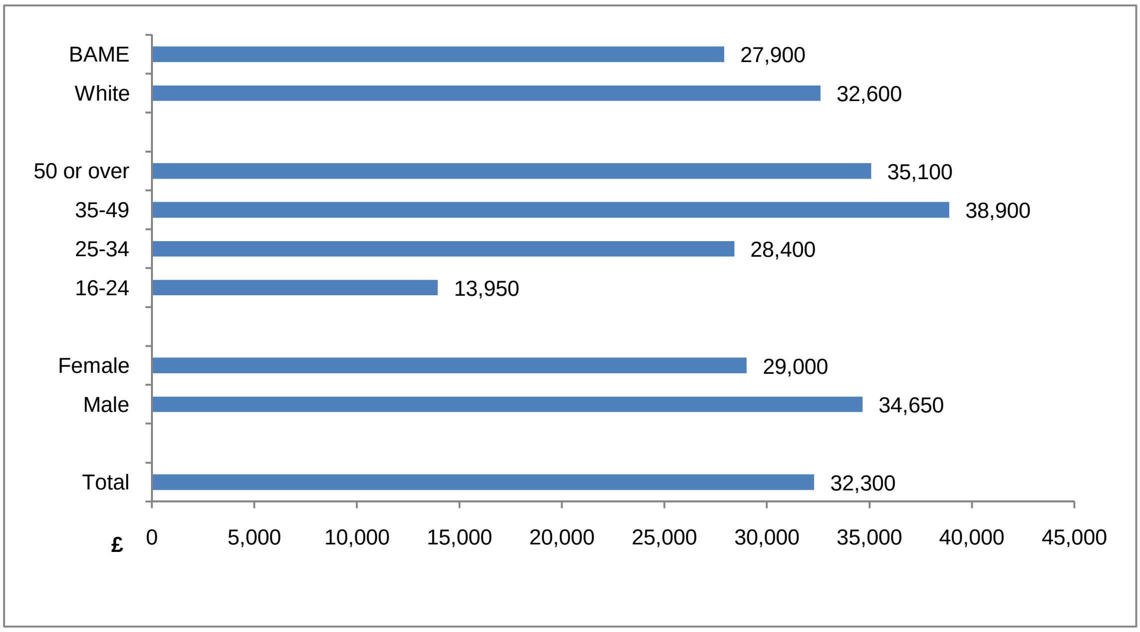
Figure 4.8 Average Income in Past Twelve Months by Occupational Group



Base: 4,816

Figure 4.9 shows major differences in average earnings of key demographic groups: women, BAMES, and the oldest and youngest segments of the workforce all earn considerably less than other groups. The lower average income of BAMEs compared with white respondents (a difference of nearly £5,000 per annum difference) remains even after taking into account that this group is younger than average, contains a higher proportion of women and is concentrated in lower paid occupations.

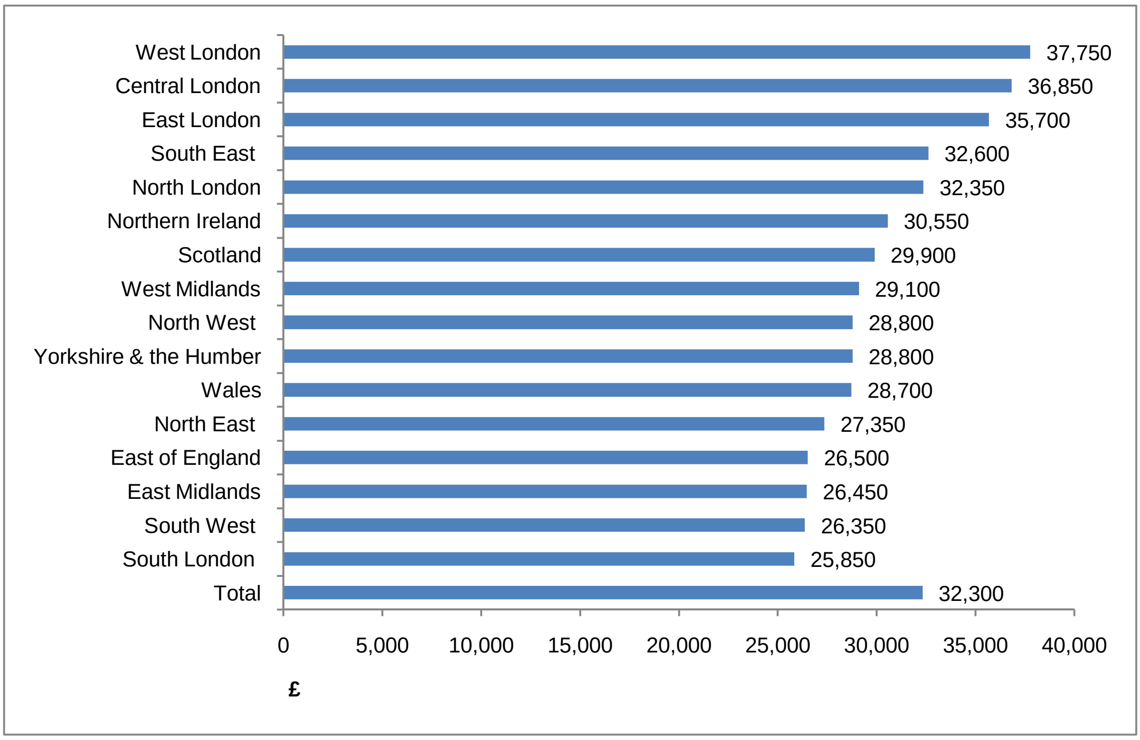
Figure 4.9 Average Income in Past Twelve Months by Gender, Age and Ethnic Origin



Base: 4,816

Figure 4.10 shows the differences between nations and English regions in average earnings. Average income is substantially higher than average in Central London, East London and West London, although considerably lower than average in South London. The North East, East of England and South West also report lower than average income during the past year.

Figure 4.10 Average Income in Past Twelve Months by Nation and Region



Base: 4,515

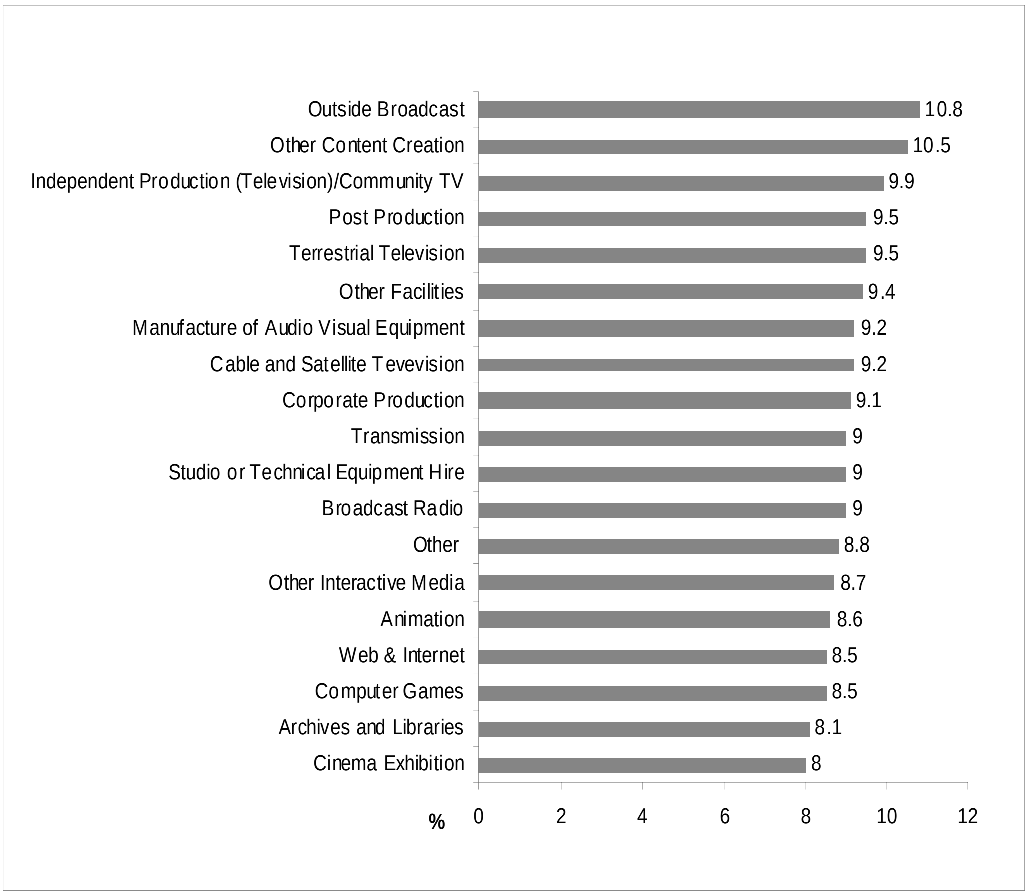
Working Day and Week

Survey respondents were asked to indicate how many hours they worked on an average day. Overall, the average day across the industry lasted 9.0 hours. This compares with an average day of 9.3 hours reported in the 2005 survey. As can be seen in **Table 4.16**, freelancers work on average a much longer day than employees – 9.7 hours compared with 8.8. This is reflected in the average length of day by sector, with freelance dependent sectors reporting the longest working day, as shown in **Figure 4.11**.

Table 4.16 Average Number of Hours Worked Per Day by Contract Type

	Hours	Base (n)
Employees	8.8	2,571
Freelancers	9.7	2,001
Total	**9.0**	**4,572**

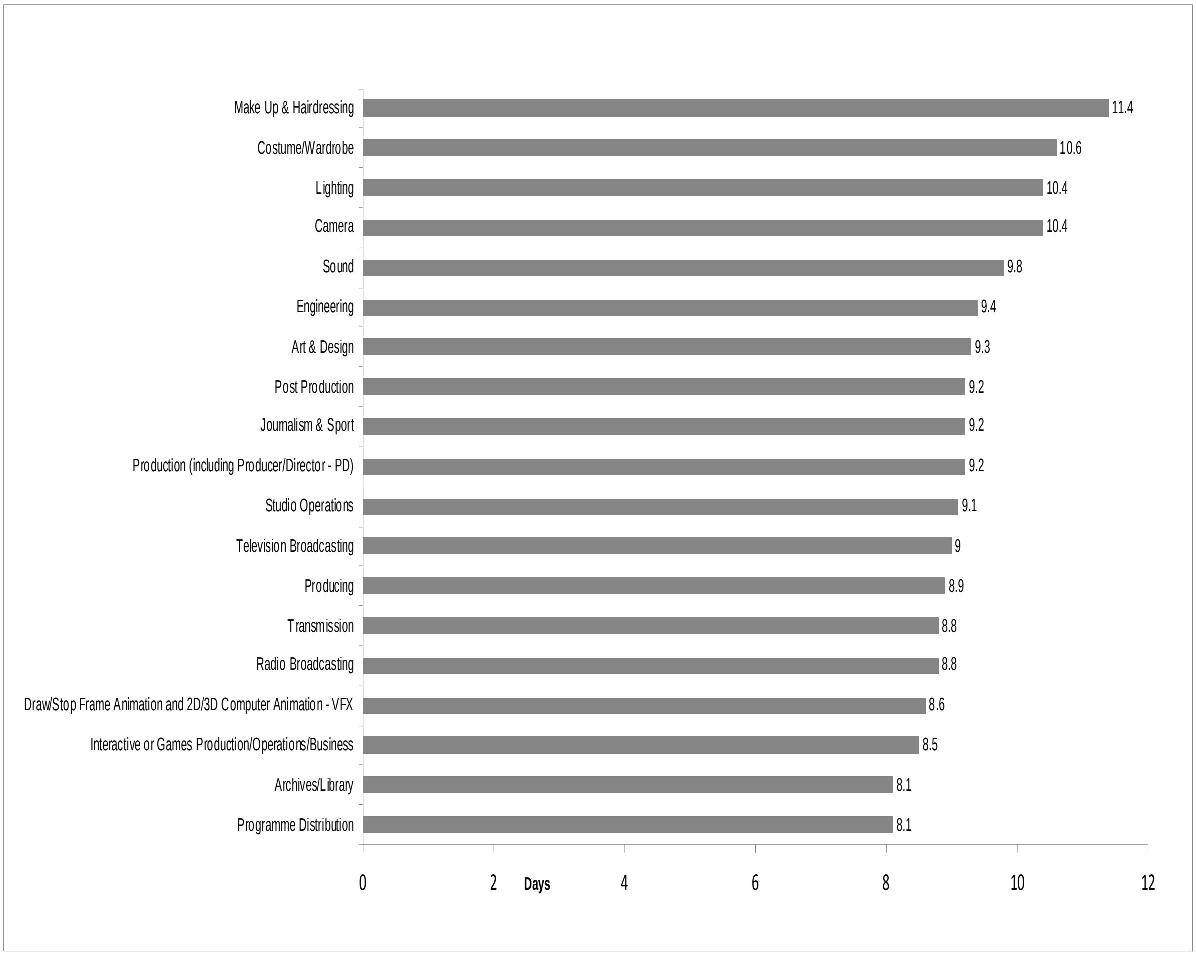
Figure 4.11 Average Number of Hours Worked Per Day by Sector



Base: 4,572

As shown in **Figure 4.12,** it is also freelance dominated occupational groups that report the longest working day, such as costume/wardrobe, make up and hairdressing, lighting and camera, while areas such as transmission and programme distribution report shorter working days. Across sectors, the working day ranges from 8.0 hours in cinema exhibition to 11.4 in make up and hairdressing.

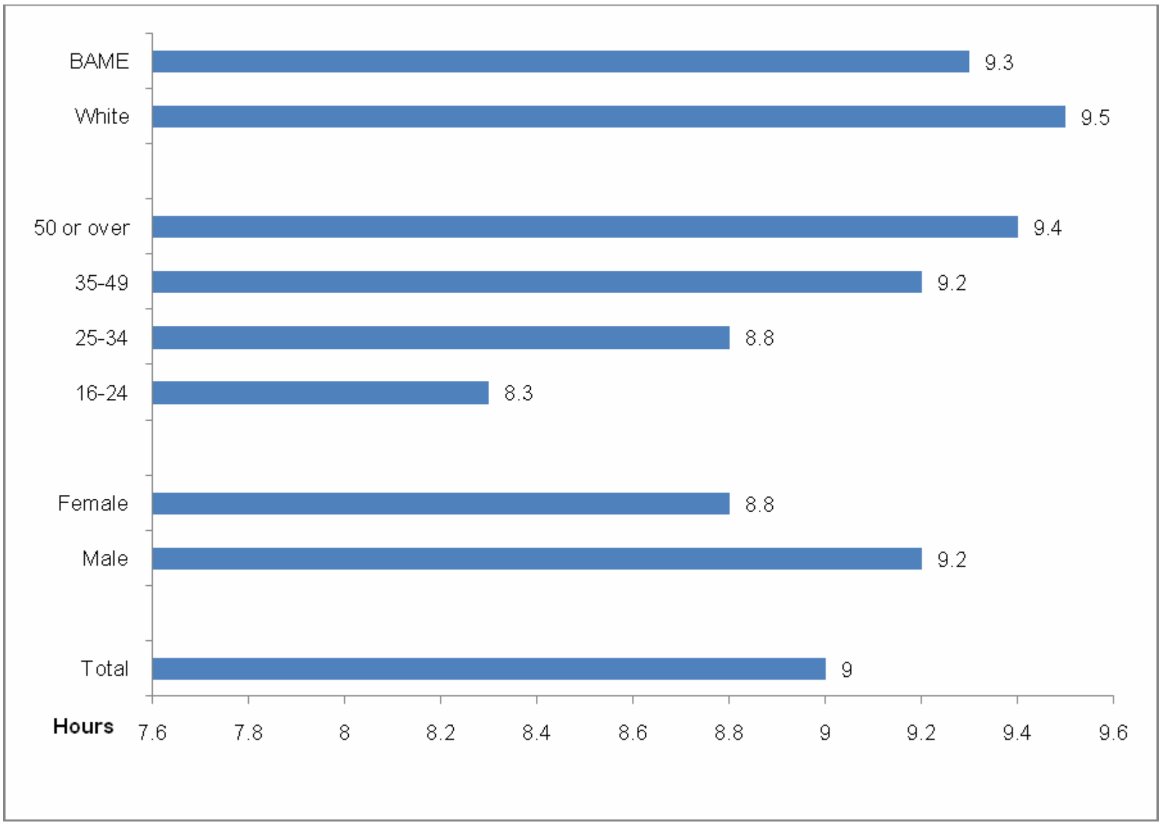
Figure 4.12 Average Number of Hours Worked Per Day by Occupational Group



Base:4,572

Men, white respondents and older workers all report a longer working day than other groups, as seen in **Figure 4.13**.

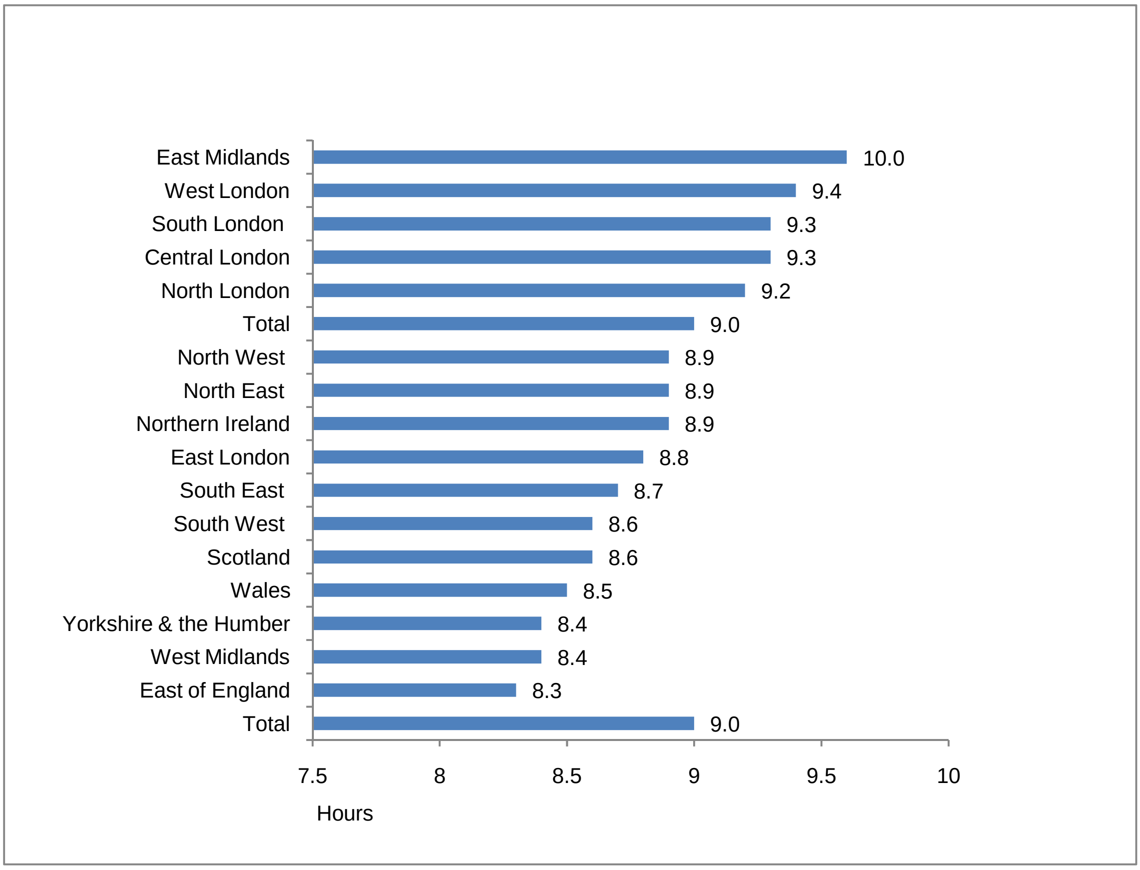
Figure 4.13 Average Number of Hours Worked per Day by Gender, Age and Ethnic Origin



Base: 4,572

As seen in **Figure 4.14**, the longest working day is worked in the East Midlands, followed by West London, Central London, South London and North London. Respondents in East London report a shorter than average working day, though data for that region should be treated with caution because of low response numbers.

Figure 4.14 Average Number of Hours Worked Per Day by Nation and Region



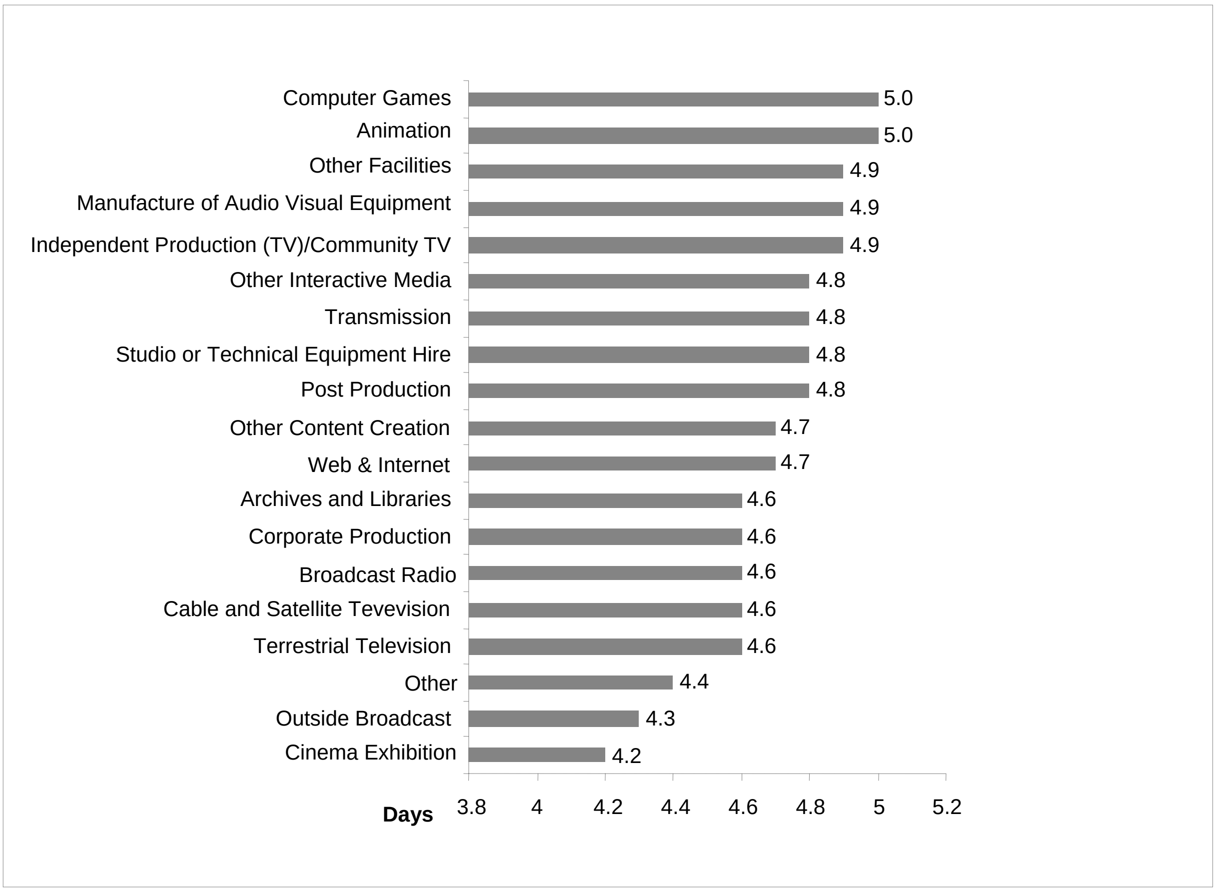
Base: 4,262

The survey asked the average number of days individuals had worked per week in the year leading up to the survey. Across the board, the average working week lasted 4.7 days (compared with 4.8 in 2005), with little variation by contract type or sector. The shortest working week is worked by those in cinema exhibition (4.2 days), and the longest by those in animation and computer games (both 5.0 days).

Table 4.17 Average Number of Days Worked per Week by Contract Type

Sector	Days	Base (n)
Employees	4.7	2,459
Freelancers	4.5	1,836
Total	**4.7**	**4,295**

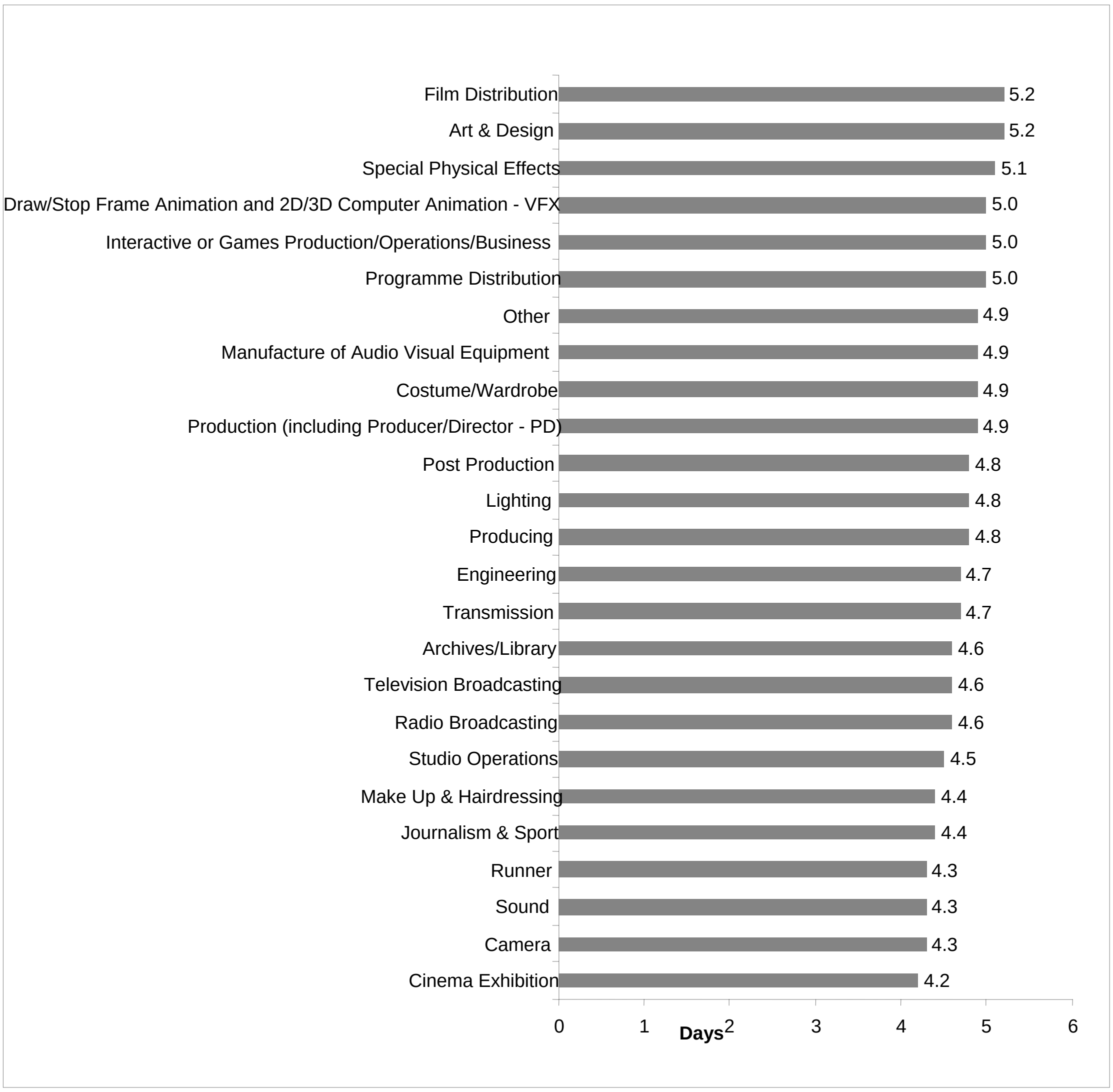
Figure 4.15 Average Number of Days Worked Per Week by Sector



Base: 4,295

Figure 4.16 shows that there are also few major differences between occupational groups in the average working week and little pattern in any apparent differences.

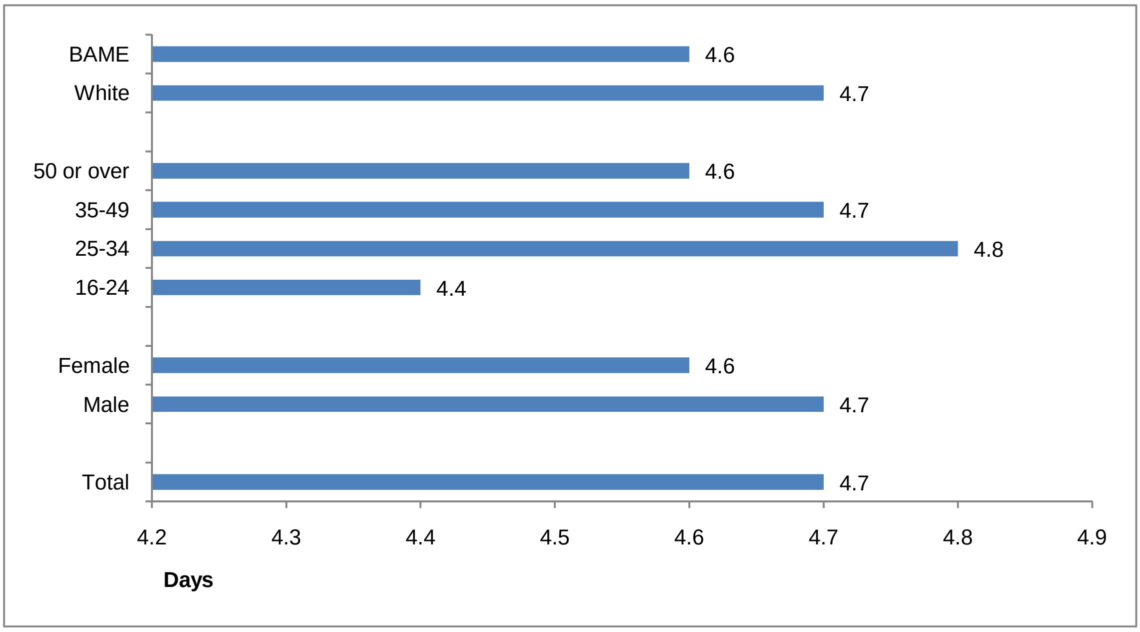
Figure 4.16 Average Number of Days Worked Per Week by Occupational Group



Base: 4,295

The same applies to demographic groups within the industry as reported in **Figure 4.17**, although younger workers work a slightly shorter week than others.

Figure 4.17 Average Number of Days Worked per Week by Gender, Age and Ethnic Origin



Base: 4,295

In keeping with other variables as described above, **Table 4.18** shows few major differences between nations and English regions in the average number of days worked per week.

Table 4.18 Average Number of Days Worked per Week by Nation and Region

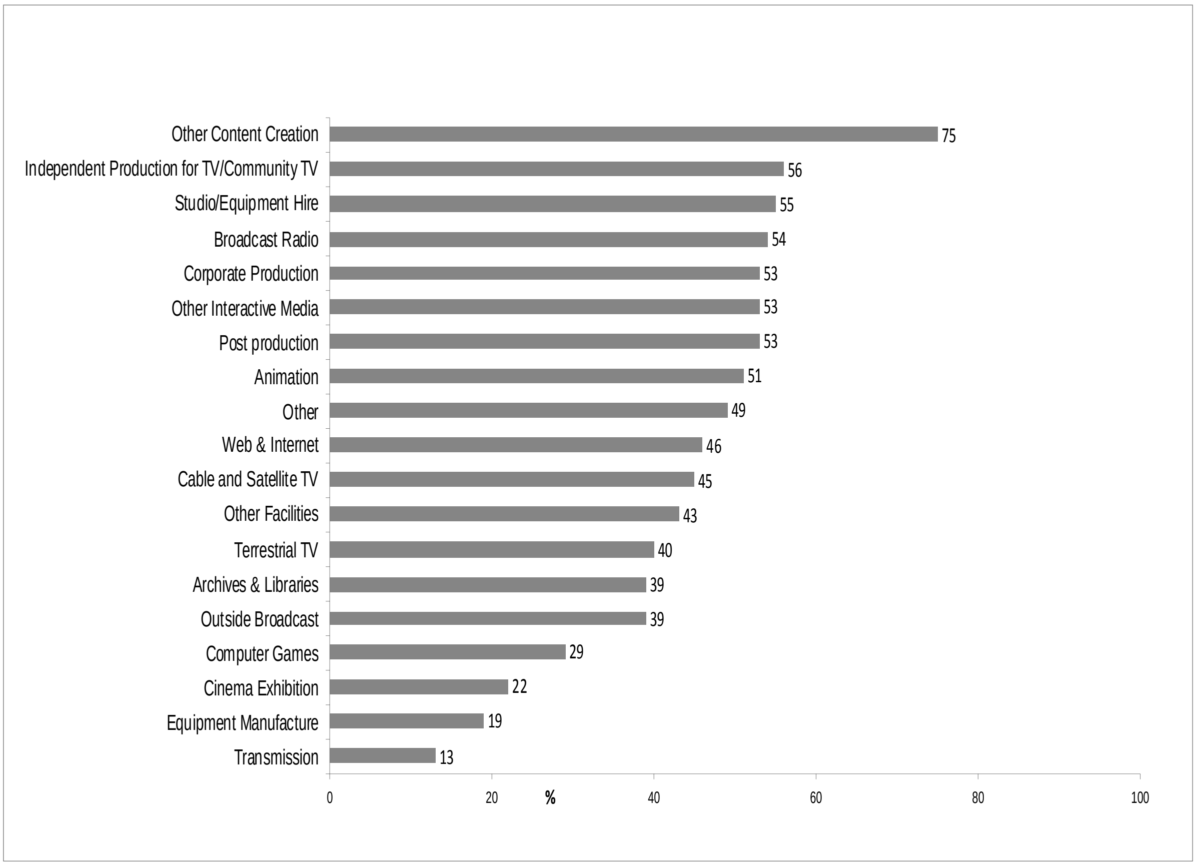
	Days	Base (n)
Wales	4.7	213
Scotland	4.8	351
Northern Ireland	4.8	100
Central London	4.7	893
East London	5.0	33
North London	4.8	114
South London	4.2	66
West London	4.5	687
South East	4.6	357
South West	4.6	299
West Midlands	4.8	173
East Midlands	4.8	78
North East	4.8	77
Yorkshire & the Humber	4.7	200
East of England	4.6	76
North West	4.8	301
Total	**4.7**	**4,018**

Unpaid Working

Nearly half the workforce (45%) said that they had done unpaid work in the industry at some point in their career (excluding occasional charitable contributions), a considerable increase from 38% in the 2005 survey. More than half the workforce in some sectors said that they had done so, as shown in

Figure 4.18: other content creation, independent production, broadcast radio, post production, studio/equipment hire, animation, other interactive media, and corporate production.

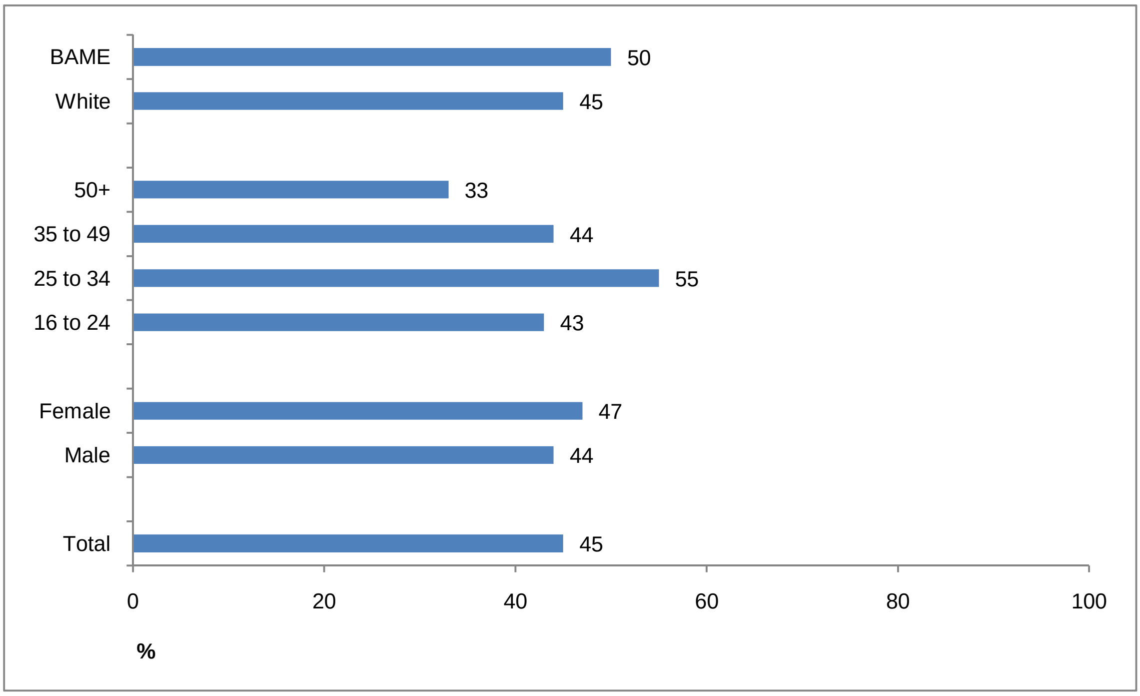
Figure 4.18 Proportion Undertaking Unpaid Work in Creative Media Industries by Sector



Base: 4,882

Figure 4.19 shows that women are slightly more likely than men to have worked unpaid. Unpaid working is more common among younger age cohorts, except among the very youngest (16-24), suggesting that at least until recently it has become an increasing requirement of entering the industry, The lower prevalence among 16-24 year olds may suggest either a reversal of the trend, or may simply be that many within that group have literally only just entered the industry in paid employment and have not yet had the opportunity or need to work unpaid in order to further their chances of progressing into the industry. A higher proportion of BAME than white respondents reported having worked unpaid.

Figure 4.19 Proportion Undertaking Unpaid Work in Creative Media Industries by Gender, Age and Ethnic Origin



Base: 4,882

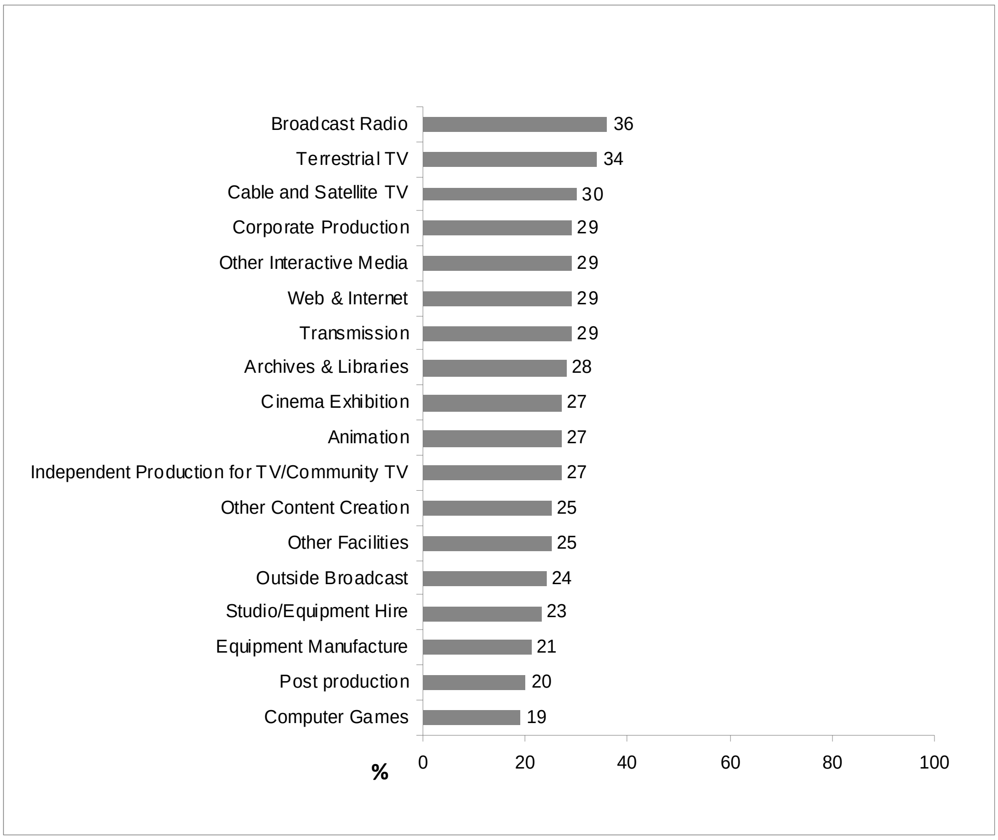
Careers Advice and Guidance

Respondents were asked whether they had ever received careers advice or guidance since entering the industry. Over a quarter (29%) said that they had, a very slight increase from 28% in 2005. **Figure 4.20** reveals that a higher proportion of those in broadcast radio (36%), terrestrial TV (34%), cable and satellite TV (30%), and corporate production (29%) had done so.

Table 4.19 Proportion Receiving Structured Careers Advice or Guidance by Contract Type

	Total (%)	Base (n)
Employees	29	2,740
Freelancers	26	2,163
Total	**29**	**4,903**

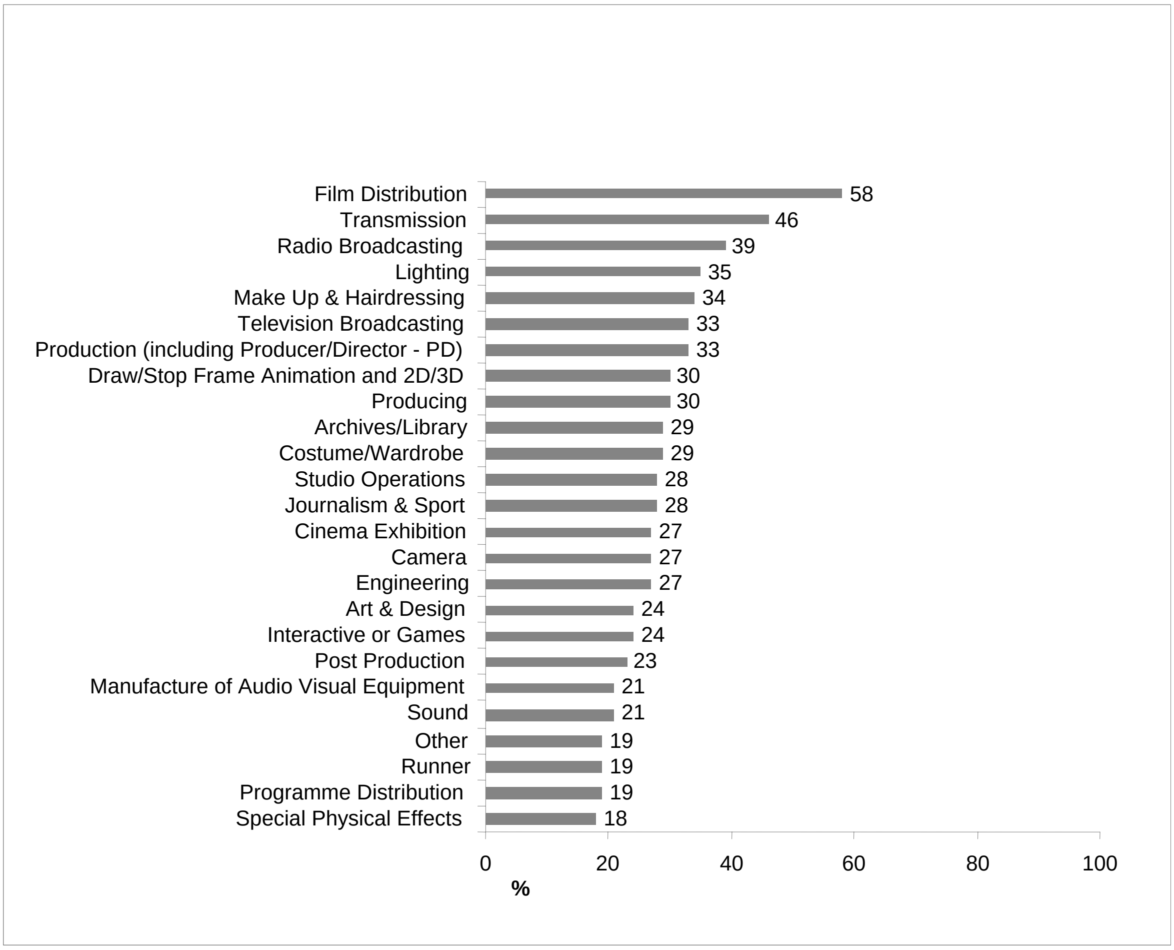
Figure 4.20 Proportion Receiving Structured Careers Advice or Guidance by Sector



Base: 4,903

Figure 4.21 reports the proportions taking up careers advice by occupational group. There are major differences between occupations but with no obvious underlying pattern. Film distribution, transmission, and radio broadcasting are the sectors in which the highest proportions report receiving careers advice, and programme distribution, special physical effects and runners among those in which the lowest have received careers advice.

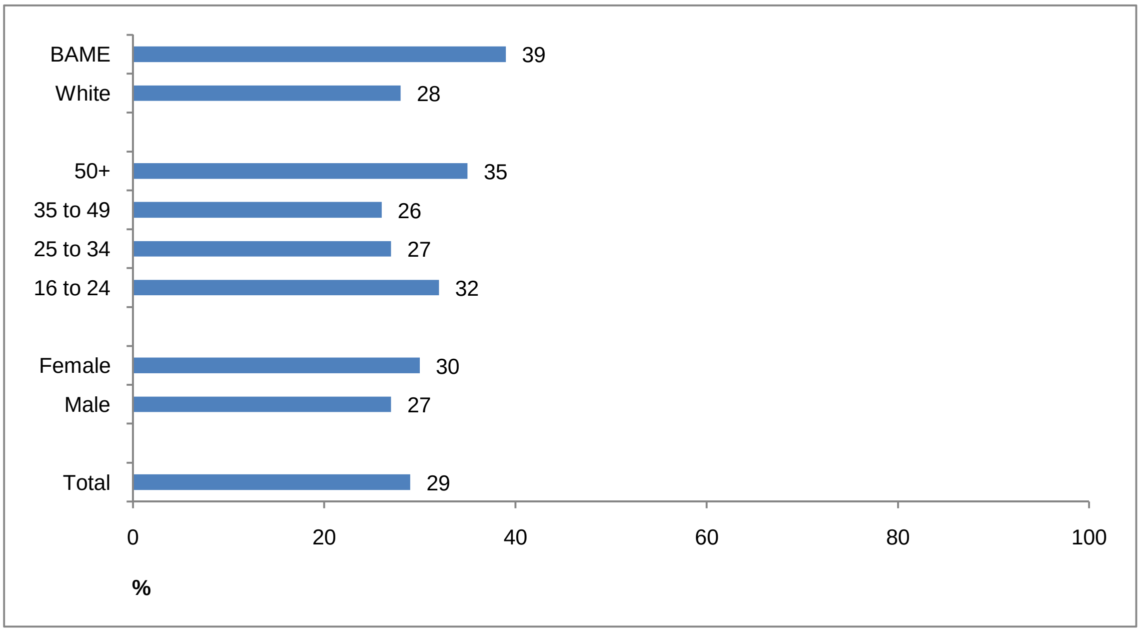
Figure 4.21 Proportion Receiving Structured Careers Advice or Guidance by Occupational Group



Base: 4,903

Figure 4.22 shows that BAMEs, women, and the youngest and oldest segments of the workforce are all more likely than average to have received some careers advice or guidance.

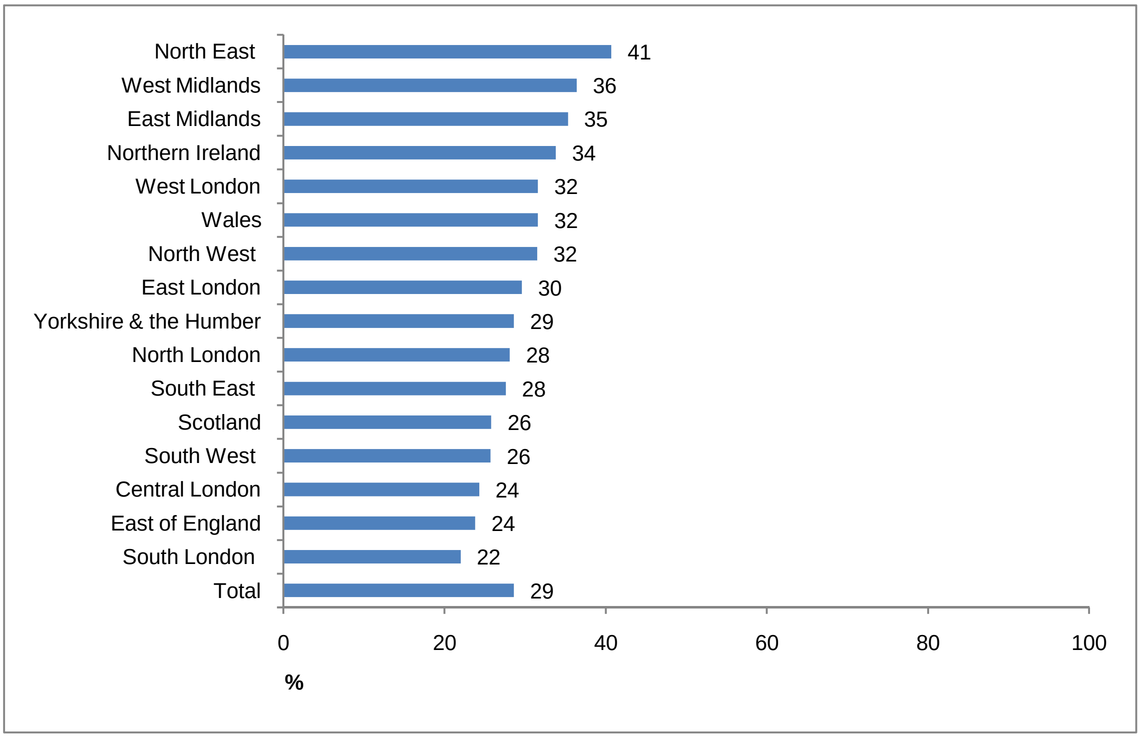
Figure 4.22 Proportion Receiving Structured Careers Advice or Guidance by Gender, Age and Ethnic Origin



Base: 4,903

There are some considerable variations between nations and English regions in the proportions receiving careers advice, though with little obvious pattern, For example, the highest proportion saying they have ever had advice or guidance is in the North East (41%), followed by the West Midlands (36%), and Northern Ireland (34%). In Central London, the proportion is lower than average (24%), but it is higher than average in both East and West London.

Figure 4.23 Proportion Receiving Structured Careers Advice or Guidance by Nation and Region



Base: 4,557

Respondents who had received advice were asked the source of it. As seen in **Table 4.20**, by far the most common source was the individual's employer (62%), followed by work colleagues (31%), with 27% having received advice from a training organisation. Just over one in ten had received advice from Skillset. There is great variation by sector in this respect. Take up of Skillset careers advice is highest in animation (33%), other content creation (29%), other facilities (28%), post production (26%), and independent production (26%). These are also the areas with the highest prevalence of freelancing. It is lowest in equipment manufacture (0%), cinema exhibition (2%), computer games (2%), and broadcast radio (5%). According to **Table 4.21**, women, BAMEs, and mid-career workers are more likely than average to have used Skillset careers advice.

Table 4.20 Source of Careers Advice or Guidance Received by Sector

	Skillset Careers	Employer	Training/Education Organisation	Friend or family member	Work colleagues	Public careers service/advisor	Private careers advice	Union Learning Representative	Other	Base
	%	%	%	%	%	%	%	%	%	*n*
Terrestrial TV	9	79	19	8	33	3	3	4	2	480
Cable & Satellite TV	15	58	27	11	21	7	10	2	8	60
Independent Production for TV/Community TV	26	53	32	7	32	2	5	6	4	209
Broadcast Radio	5	74	23	12	37	3	6	3	2	241
Post production	26	45	30	2	19	2	5	0	2	38
Studio/Equipment Hire	11	61	18	11	22	0	18	11	11	10
Outside Broadcast	7	73	28	10	41	0	0	14	0	19
Transmission	8	75	16	25	33	8	0	0	0	13
Equipment Manufacture	0	70	20	0	20	10	0	0	0	10
Other Facilities	29	64	50	6	32	13	8	2	2	26
Animation	33	29	47	27	31	16	14	0	6	29
Computer Games	2	47	25	8	25	17	0	0	6	19
Web & Internet	7	62	31	11	30	11	10	3	5	68
Other Interactive Media	22	65	21	8	24	8	0	0	5	15
Corporate Production	16	42	42	23	29	9	9	5	10	41
Other Content Creation	29	35	34	15	29	0	0	4	19	22
Archives & Libraries	9	78	26	9	39	9	9	9	4	23
Cinema Exhibition	2	57	30	11	41	10	6	2	6	63
Other	23	44	37	5	21	2	5	9	7	43
Total	**12**	**62**	**27**	**11**	**31**	**6**	**6**	**3**	**5**	**1,429**

Table 4.21 Source of Careers Advice or Guidance Received by Gender, Age and Ethnic Origin

	Skillset Careers	Employer	Training/Education Organisation	Friend or family member	Work colleagues	Public careers service/advisor	Private careers advice	Union Learning Representative	Other	Base
	%	%	%	%	%	%	%	%	%	*n*
Gender										
Male	12	66	26	8	27	5	5	3	5	789
Female	12	57	29	12	35	8	8	3	3	610
Age										
16 to 24	9	42	46	16	28	6	7	5	9	105
25 to 34	18	56	32	18	39	8	6	2	5	414
35 to 49	11	66	24	7	31	6	7	5	3	531
50+	4	77	15	1	21	5	5	3	5	339
Ethnic Origin										
White	11	64	26	10	32	6	6	3	5	1,253
BAME	18	49	40	16	26	6	6	8	5	143
Total	**12**	**62**	**27**	**11**	**31**	**6**	**6**	**3**	**5**	**1,429**

Respondents who had not previously received careers advice were asked about their preferred mode of delivery of careers advice. Over two thirds (70%) said that they favoured face to face individual meetings, as reported in **Table 4.22**. Nearly one third (33%) indicated online or via email, and 29 % face to face advice in groups. Just 9% said they would like to receive careers advice over the telephone. There are few apparent differences by sector or contract type.

Table 4.22 Preferred Method of Delivery for Future Careers Advice by Sector and Contract Type

	Face to face - individual	Face to face - group	Online/via email	Over the phone	Books or other printed materials	Other	Do not need careers advice or guidance	Base
Sector	%	%	%	%	%	%	%	*n*
Terrestrial TV	72	29	27	7	12	1	10	1,476
Cable & Satellite TV	72	30	38	12	24	1	8	211

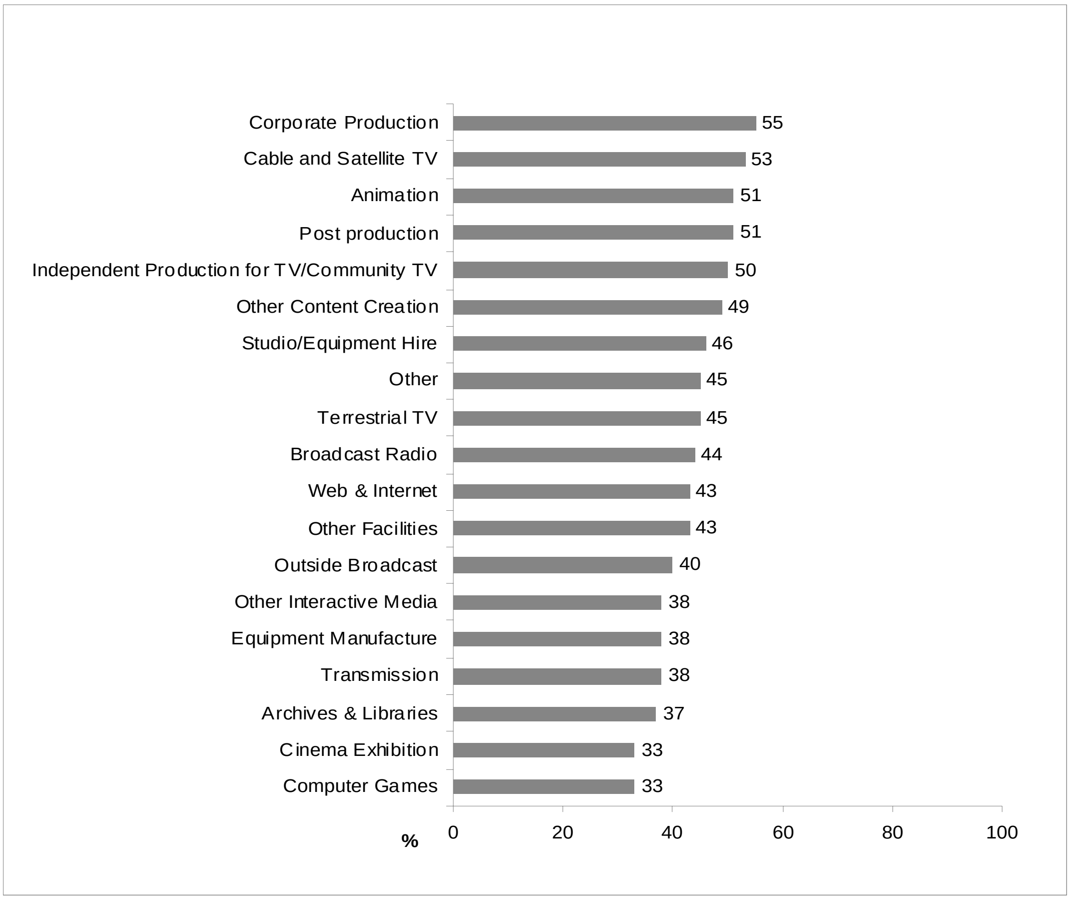
Independent Production for TV/Community TV	66	30	28	12	17	2	12	777
Broadcast Radio	75	30	24	7	14	1	8	661
Post production	70	26	29	14	16	1	13	191
Studio/Equipment Hire	56	27	46	6	24	0	11	46
Outside Broadcast	60	27	29	4	11	0	12	74
Transmission	73	34	18	0	15	0	13	44
Equipment Manufacture	49	15	19	0	6	0	32	47
Other Facilities	71	30	36	9	27	2	10	103
Animation	67	28	38	12	26	2	13	109
Computer Games	65	23	35	7	11	2	14	106
Web & Internet	76	31	43	7	20	0	7	232
Other Interactive Media	70	23	33	11	18	2	10	49
Corporate Production	67	36	45	15	18	2	12	152
Other Content Creation	71	24	32	10	13	1	8	92
Archives & Libraries	65	46	35	10	26	4	13	82
Cinema Exhibition	66	27	24	7	18	*	12	236
Other	66	36	32	13	20	2	13	165
Contract Type								
Employees	72	28	33	8	17	1	9	2,717
Freelancers	63	32	30	12	17	2	14	2,136
Total	**70**	**29**	**32**	**9**	**18**	**1**	**10**	**4,853**

Table 4.23 Preferred Method of Delivery for Future Careers Advice by Gender, Age and Ethnic Origin

	Face to face – individual	Face to face - group	Online/Via e-mail	Over the phone	Books or other printed material	Other	Do not need careers advice or guidance	Total	Base
	%	%	%	%	%	%	%	%	*n*
Gender									
Male	67	27	33	8	17	1	13	100	2,840
Female	73	33	32	10	18	1	7	100	1,929
Age									
16 to 24	68	28	33	9	20	1	7	100	308
25 to 34	76	28	41	10	19	1	6	100	1,356
35 to 49	70	30	29	8	17	1	10	100	1,994
50+	56	31	21	7	16	1	21	100	1,049
Ethnic Origin									
White	69	28	32	8	17	1	11	100	4,409
Black or minority ethnic	74	41	38	16	21	3	5	100	339
Total	**70**	**29**	**32**	**9**	**18**	**1**	**10**	**100**	**4,853**

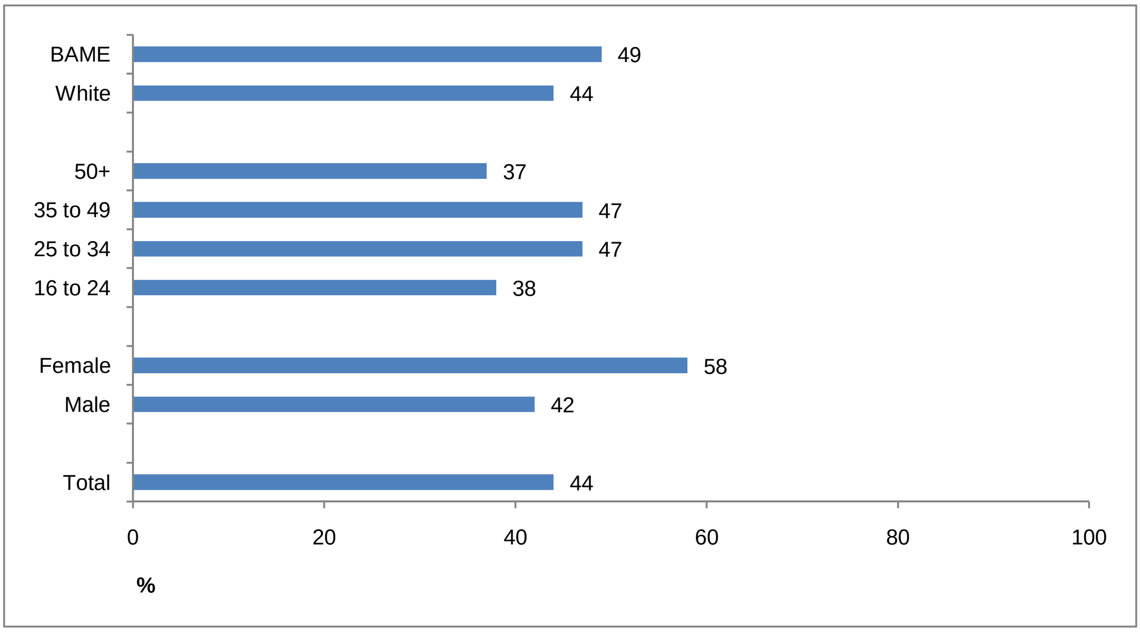
Respondents who had not received any careers advice previously were asked whether they would ever consider paying for it in future. Overall, there are few variations by sector, but **Figure 4.24** shows that higher proportions of women, BAMEs and those in mid-career are willing to pay for advice than others.

Figure 4.24 Proportion of Workforce who Would Pay for Careers Advice by Sector



Base: 4,849

Figure 4.25 Proportion of Workforce who Would Pay for Careers Advice by Gender, Age and Ethnic Origin



Base: 4,849

Finally in this section, **Table 4.24** shows the proportion of the workforce willing to pay for careers advice or guidance by nation and region. Again, there are considerable variations, with all of the London sub regions containing higher than average proportions of people willing to pay for advice. The lowest proportions are in the North East, the West Midlands, the East Midlands and the South West.

Table 4.24 Proportion of Workforce who Would Pay for Careers Advice by Nation and Region

	Total (%)	Base (n)
Wales	51	232
Scotland	43	391
Northern Ireland	49	117
Central London	50	1,005
East London	50	35
North London	45	135
South London	47	72
West London	47	767
South East	44	408
South West	35	335
West Midlands	30	191
East Midlands	33	91
North East	25	85
Yorkshire & the Humber	39	229
East of England	34	87
North West	46	327
Total	**44**	**4,507**

5 EMPLOYMENT EXPERIENCE OF FREELANCERS

This section covers a number of issues specific to the experiences of freelancers working in the industry. These included:

- Number of days worked in the past year
- Average number of hours worked per week in the past year
- Whether current freelancers have always worked freelance
- Year started as a freelancer
- Reasons for becoming freelance
- Provision of Contracts

Number of Days Worked in the Past Year

Table 5.1 shows the number of days worked by freelancers during the past year, the comparison with 2005, and the percentage that their days worked represents, of a 'full' working year (estimated at 226 days to accommodate weekends, bank holidays and annual leave). Overall, the average number of days worked was 174, a significant drop from 187 in 2005. This works out 77% of a full working year.

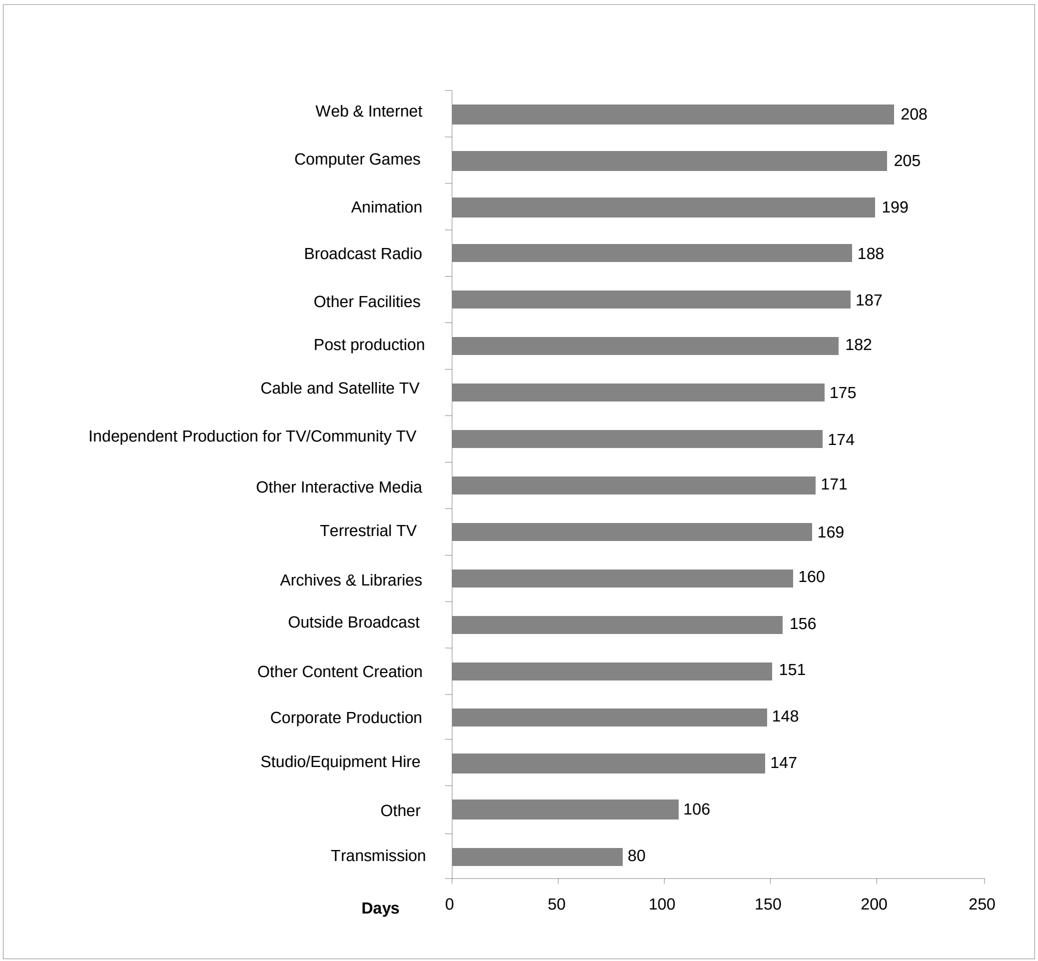
Table 5.1 Average Number of Days Worked by Freelancers in the Year Leading Up to the Survey by Sector (2005 and 2008), and Percentage of the Working Year Worked

	Ave Days - 2008	Ave Days - 2005	% of Working Year (2008)	Base (2008)
Terrestrial TV	169	181	75	490
Cable & Satellite TV	175	175	77	69
Independent Production for TV/Community TV	174	196	77	534
Broadcast Radio	188	186	83	66
Post production	182	224	81	58
Studio/Equipment Hire	147	165	65	11
Outside Broadcast	156	N/A	69	41
Transmission	-	*	-	2
Equipment Manufacture	N/A	N/A	N/A	41
Other Facilities	187	N/A	83	37
Animation	-	-	-	13
Computer Games	205	215	91	27
Web & Internet	-	-	-	7
Other Interactive Media	171	N/A	76	95

Corporate Production	148	162	65	59
Other Content Creation	-	-	-	5
Archives & Libraries	160	N/A	71	46
Cinema Exhibition	-	-	-	1
Other	106	135	47	46
Total	**174**	**187**	**77**	**1,602**

As shown in **Figure 5.1**, there is considerable variation between sectors. Freelancers in web and internet, computer games and animation worked the most number of days in the year. The fewest days were worked by those in outside broadcast, other occupational groups, studio/equipment hire, and corporate production. To an extent, this reflects the length of contracts in sectors, with longer contracts associated with more days worked.

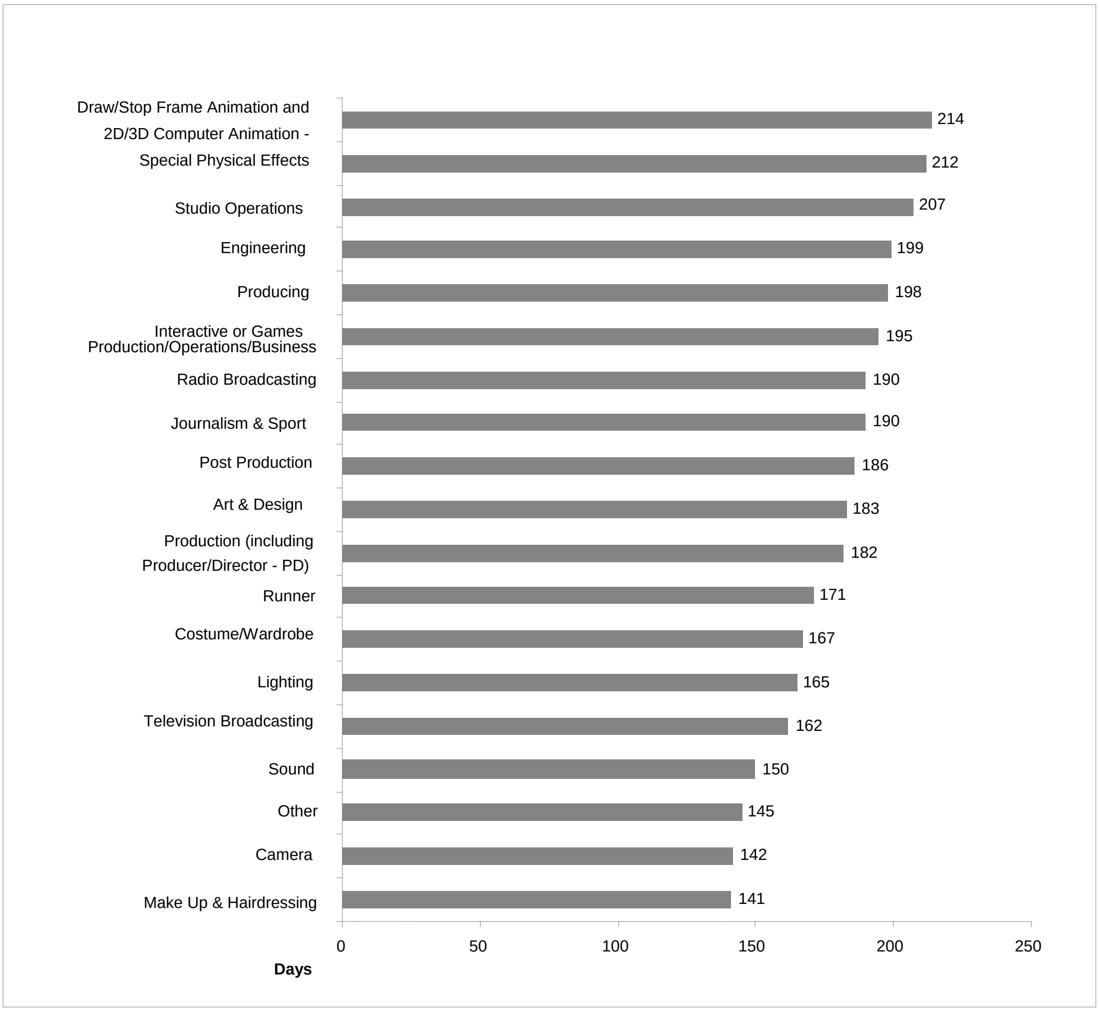
Figure 5.1 Average Number of Days Worked by Freelancers in the Year Leading Up to the Survey by Sector



Base: freelancers (1,602)

Figure 5.2 shows the average number of days worked in the past year by occupational group. It shows some considerable variations, with a small number of occupations working over 200 days, including studio operations, special physical effects, and animation, while at the other extreme, those in camera, make up and hairdressing, and sound working 150 days or fewer.

Figure 5.2 Average Number of Days Worked in the Year Leading up to the Survey by Occupational Group



Base: freelancers (1,581)

Table 5.2 shows the number of days worked banded, by gender, age and ethnic origin. Significantly, a much higher proportion of women than men had worked more than 200 days 39% compared with 29% of men. Also, younger workers tended to have worked more days than older workers – 45% of those aged 25-34 had worked more than 200 days compared with 22% of those aged over 50.

Table 5.2 Number of Days Worked in the Year Leading up to the Survey by Gender, Age and Ethnic Origin

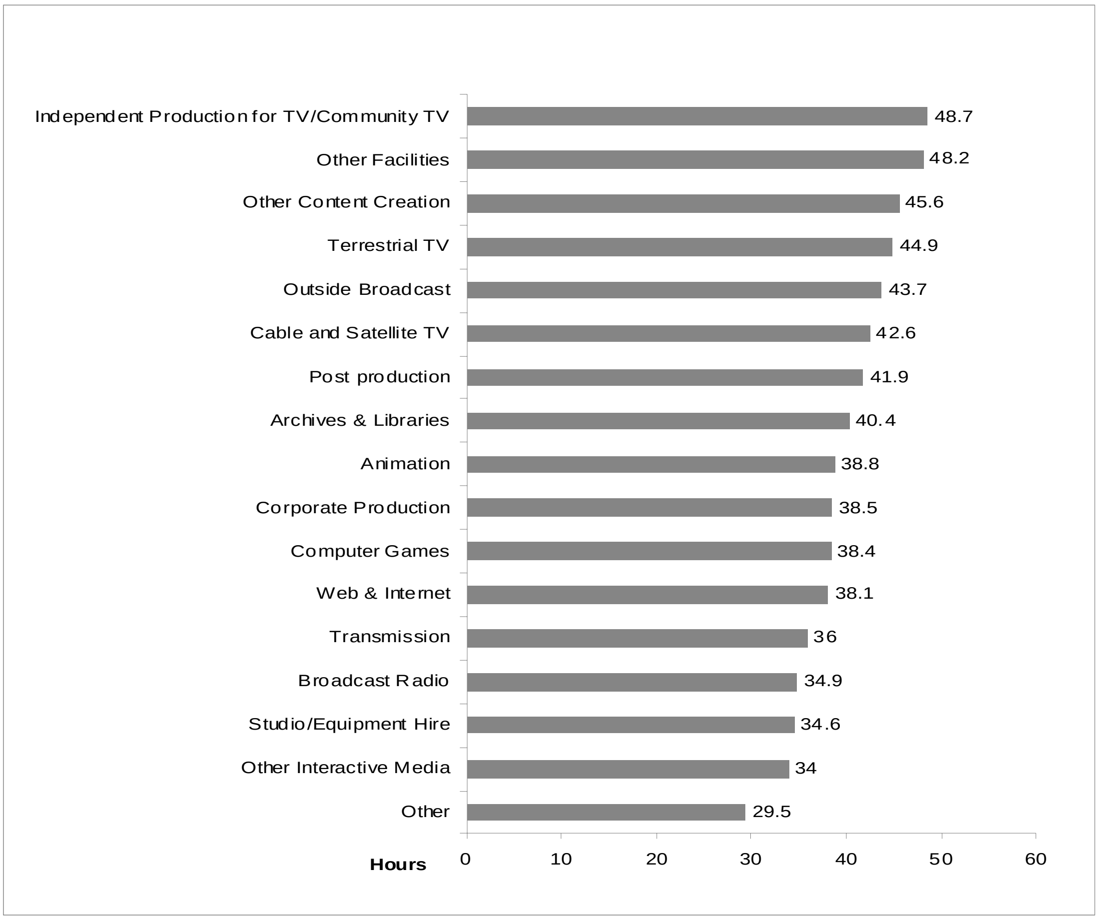
	1 to 50 days	51 to 100 days	101 to 150 days	151 to 200 days	201 to 250 days	251 to 300 days	More than 300 days	Base
	%	%	%	%	%	%	%	n
Gender								
Male	10	14	20	26	14	10	5	1,412
Female	12	13	16	20	17	12	10	1,166

Age								
16 to 24	4	19	18	27	8	16	8	76
25 to 34	6	12	11	26	22	13	10	376
35 to 49	10	12	20	26	14	12	7	630
50+	17	16	24	20	13	7	3	471
Ethnic Origin								
White	11	14	18	24	16	11	7	1,472
BAME	13	13	25	21	10	9	10	95
Total	**11**	**14**	**19**	**24**	**15**	**11**	**7**	**1,581**

Average number of hours worked per week in the past year

Freelancers were also asked how many hours they had worked in average working week over the past year. The average across the board was 42.7 hours. **Figure 5.3** reveals that the longest hours were worked in independent production at 48.7, followed by other facilities (48.2), other content creation (45.6), and terrestrial television (44.9). The shortest working weeks were in other occupational groups (29.5), other interactive media (34.0), studio/equipment hire (34.6) and broadcast radio (34.9).

Figure 5.3 Average Number of Hours Worked per Week in the Year Leading Up to the Survey by Sector



Base: freelancers (1,545)

Table 5.3 combines the average number of days worked by freelancers in the past year with the average number of hours worked per week. There is no discernible correlation here, indeed people in broadcast radio work among the highest number of days in the year (188), but one of the shortest working weeks (34.9 hours).

Table 5.3 Average Number of Days Worked in the Past Year, and Average Number of Hours Worked per Week by Sector

	Hours (per week)	Days (per year)	Base
	%	%	*(n)*
Terrestrial TV	44.9	169	462
Cable & Satellite TV	42.6	175	68
Independent Production for TV/Community TV	48.7	174	523
Broadcast Radio	34.9	188	67
Post production	41.9	182	59
Studio/Equipment Hire	34.6	147	9
Outside Broadcast	43.7	156	38
Transmission	36.0	-	3
Equipment Manufacture	n/a	N/A	n/a
Other Facilities	48.2	187	40
Animation	38.8	-	40
Computer Games	38.4	205	13
Web & Internet	38.1	-	27
Other Interactive Media	34.0	171	6
Corporate Production	38.5	148	88
Other Content Creation	45.6	-	58
Archives & Libraries	40.4	160	5
Cinema Exhibition	n/a	-	1
Other	29.5	106	38
Total	**42.7**	**174**	**1,545**

Table 5.4 shows the number of hours worked per week banded, by gender, age and ethnic origin. Significantly more women than men worked more than 40 hours on average – 48% compared with 26%. Older workers are also more likely to have worked a longer week – 47% of those aged 50 or over had worked over 40 hours on average compared with 32% of those ages 16-24. White freelancers also report a longer average working week than BAMEs: 50% had worked over 40 hours on average, compared with 39%.

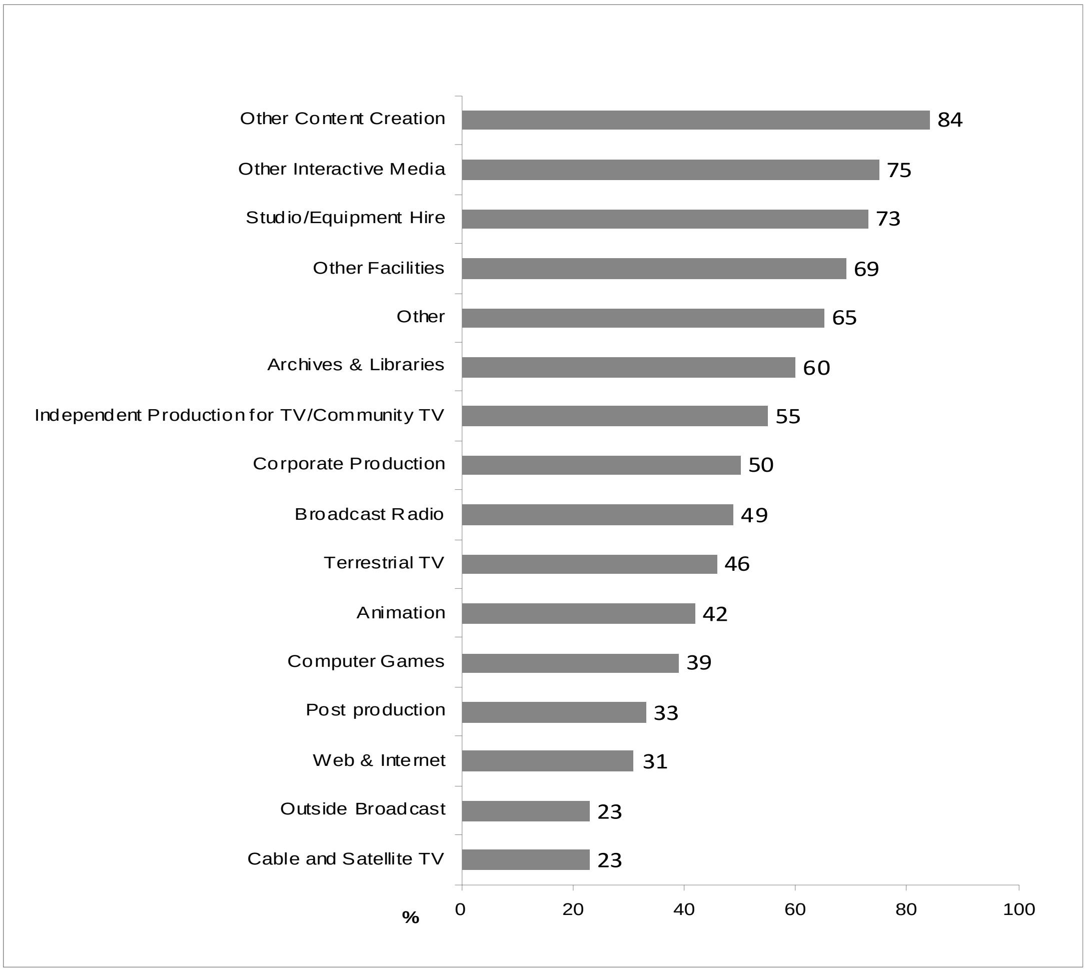
Table 5.4 Hours Worked in an Average Week in the Year Leading up to the Survey by Gender, Age and Ethnic Origin

	1 to 10 hours	11 to 20 hours	21 to 30 hours	31 to 40 hours	41 to 50 hours	51 to 60 hours	61 to 70 hours	71 to 80 hours	More than 80 hours	Total	Base
	%	%	%	%	%	%	%	%	%	%	n
Gender											
Male	4.2	10.2	14.6	23.0	21.9	16.1	5.3	3.3	1.4	100	981
Female	3.8	8.7	12.0	22.7	29.3	11.5	4.8	5.6	1.6	100	542
Age											
16 to 24	3.6	20.2	17.6	26.4	22.2	5.1	1.9	0.0	3.1	100	79
25 to 34	4.6	5.1	8.7	30.6	31.2	12.6	3.8	3.1	0.30	100	378
35 to 49	3.2	7.2	13.7	20.1	21.6	19.7	7.3	5.4	1.8	100	606
50+	4.4	13.6	17	18.3	23	12.6	4.1	5.0	1.8	100	435
Ethnic Origin											
White	3.9	9.2	13.8	22.7	24.9	14.7	5.0	4.4	1.4	100	1,419
BAME	6.5	15.0	10.2	28.8	20.5	11.1	5.1	0.9	1.8	100	94
Total	**4.0**	**9.8**	**13.5**	**23.0**	**24.6**	**14.5**	**5.1**	**4.1**	**1.4**	**100**	**1,545**

Whether Current Freelancers Have Always Worked Freelance

The survey then asked whether those currently working freelance had always been freelance or had previously worked on another contractual basis. Just over half said that they had always worked freelance, but as can be seen from **Figure 5.4**, there are considerable variations by sector: the vast majority of those in other content creation (84%), other interactive media (75%), and studio/equipment hire (72%) had always worked freelance, but only a minority in cable and satellite (23%), web and internet (31%), and post production (33%).

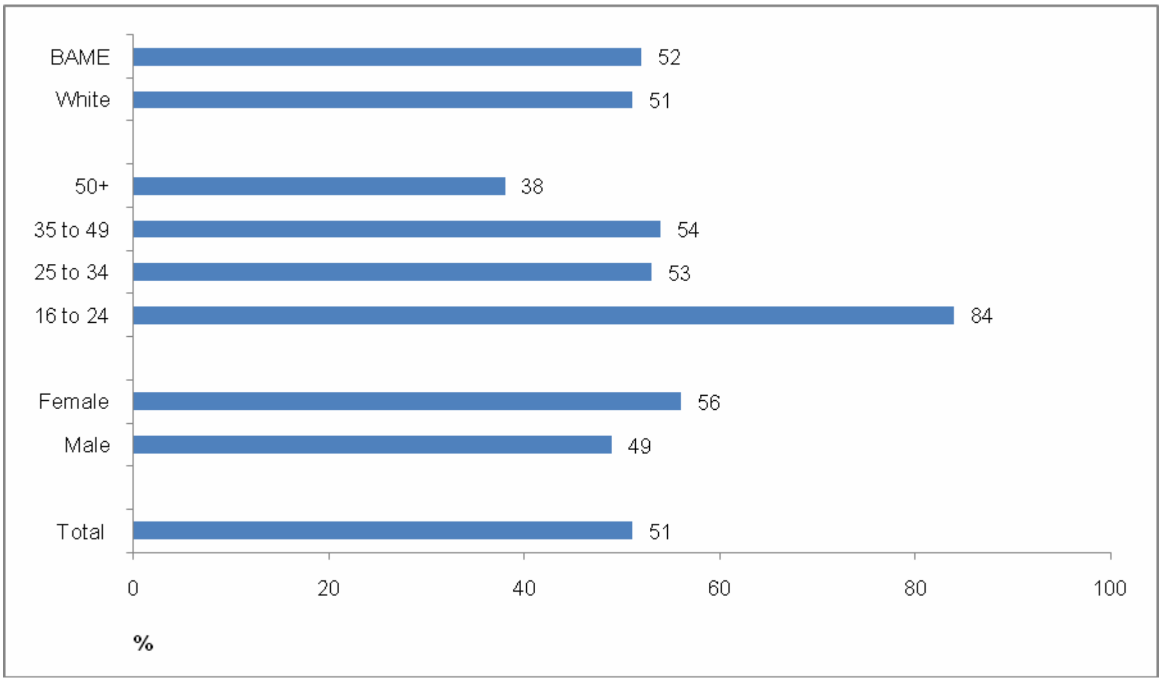
Figure 5.4 Proportion of Freelancers Having Always Worked as a Freelance



Base: freelancers (1,698)

Women are more likely than men to have always worked freelance (as seen in **Figure 5.5**), and younger workers more likely than older workers (though they have obviously not been around as long to experience different contracts or modes of working as older segments of the workforce).

Figure 5.5 Proportion of Freelancers Having Always Worked Freelance by Gender, Age and Ethnic Origin



Base: freelancers (1,698)

Year Started as a Freelancer

Respondents who had not always been freelance were asked in what year they started working freelance. The breakdown by sector is shown in **Table 5.5**. It should be noted here that the base is too low in some sectors for data to be shown. 56% did so since 2000, 30% in the 1990s, and 14% before then.

Table 5.5 Year Started Working as a Freelancer by Sector

	2007-2008	2004-2006	2000-2003	1995-1999	1990-1994	1989 or earlier	Base
	%	%	%	%	%	%	*n*
Terrestrial TV	8	20	22	22	18	11	256
Cable & Satellite TV	13	19	15	25	17	11	53
Independent Production for TV/Community TV	7	20	17	17	19	81	247
Broadcast Radio	33	21	12	15	12	6	33
Post production	18	16	24	18	13	11	38
Studio/Equipment Hire	-	-	-	-	-	-	2
Outside Broadcast	10	16	26	10	23	16	31
Transmission	-	-	-	-	-	-	3
Equipment Manufacture	-	-	-	-	-	-	0
Other Facilities	23	31	31	8	8	0	13

Animation	35	10	20	5	0	30	20
Computer Games	37	25	13	0	0	25	8
Web & Internet	59	18	6	6	0	12	17
Other Interactive Media	-	-	-	-	-	-	2
Corporate Production	5	18	13	25	13	27	45
Other Content Creation	22	23	22	0	11	22	9
Archives & Libraries	-	-	-	-	-	-	2
Cinema Exhibition	-	-	-	-	-	-	0
Other	12	18	12	35	24	0	17
Total	**21**	**19**	**16**	**16**	**14**	**14**	**797**

Table 5.6 reveals that women are more likely than men to have become freelance more recently – 65% since 2000 compared with 52% of men. BAMEs are also more likely to have become freelance recently – 72% compared with 56% of white respondents.

Table 5.6 Year Started Working as a Freelancer by Gender, Age and Ethnic Origin

	2007 to 2008	2004 to 2006	2000 to 2003	1995 to 1999	1990 to 1994	1980 to 1989	1970 to 1979	1969 or earlier	Total	Base
	%	%	%	%	%	%	%	%	%	*n*
Gender										
Male	20	15	17	17	16	10	4	1.	100	539
Female	21	29	15	13	10	11	1	*	100	244
Age										
16 to 24	88	12	0	0	0.	0	0	0	100	13
25 to 34	48	33	15	4	1	0	0	0	100	157
35 to 49	14	19	20	23	16	8	0	0	100	291
50+	4	8	15	19	22	20	9	3	100	314
Ethnic Origin										
White	22	18	17	15	15	11	3	1	100	734
BAME	18	39	15	17	9	2	0	0	100	43
Total	**21**	**19**	**16**	**16**	**14**	**10**	**3**	**1**	**100**	**797**

Reasons for Becoming Freelance

As in previous Skillset workforce surveys, freelancers were asked the reasons that they originally became freelance. The most common reason cited was redundancy or fear of redundancy, quoted by 41%, with 39% saying greater freedom. Around a quarter reported both better earning power and better quality of work. As can be seen from **Table 5.7**, this almost exactly mirrors the picture from the 2005 survey.

Table 5.7 Reasons for Becoming Freelance, 2001-2008

	2008	2005	2001
Made redundant/expected to be	41	40	32
Promotion depended on becoming freelance	8	8	12
Better earning power	26	24	27
Greater freedom	39	42	52
To care for dependants	4	3	n/a
Other domestic/personal reasons	6	6	15
Only work available	18	16	27
Better quality work/valuable experience	25	27	4
More convenient location	4	4	8
Other	7	4	11

According to **Table 5.8**, redundancy is a much bigger factor for men, while caring for dependants and other domestic or personal reasons feature more for women. Redundancy is also a much bigger factor for older workers (54% of over 50s compared with 7.4% of 16-24 year olds), while 'pull' factors are a bigger driver for younger workers – such as greater freedom and better quality of work.

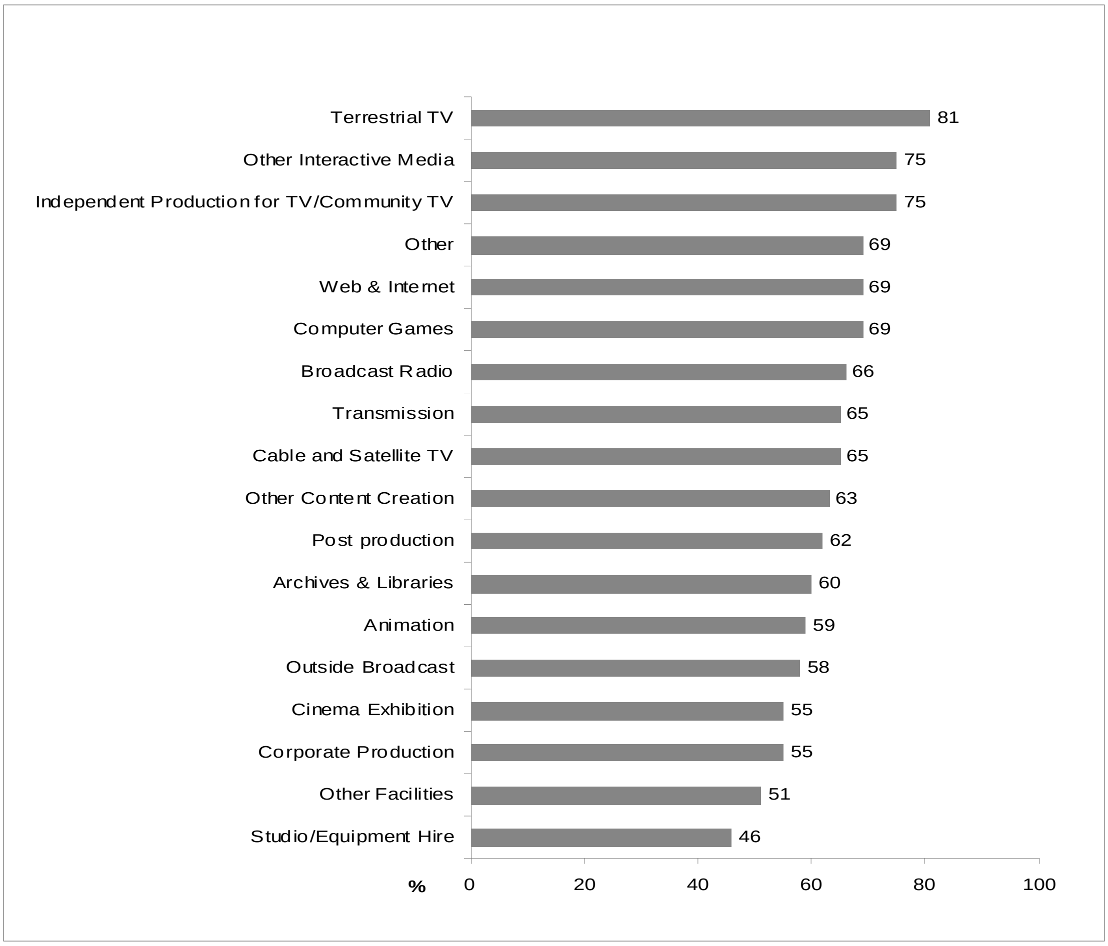
Table 5.8 Reasons for Becoming Freelance by Gender, Age and Ethnic Origin

	Made redundant/expected to be	Promotion depended on becoming freelance	Better earning power	Greater freedom	To care for dependants	Other domestic/personal reasosns	Only work available	Better quality work/valuable experience	More convenient location	Other	Base
	%	%	%	%	%	%	%	%	%	%	*n*
Gender											
Male	45	6	27	39	2	5	16	25	5	8	557
Female	31	9	24	40	8	9	21	26	2	5	254
Age											
16 to 24	7	5	37	66	0	5	15	66	0	5	14
25 to 34	26	17	33	43	1	10	29	31	8	4	163
35 to 49	37	7	33	42	2	4	18	30	3	7	302
50+	54	3	14	33	6	6	9	13	3	8	325
Ethnic Origin											
White	41	8	26	40	3	6	17	25	4	7	758
BAME	38	3	26	37	10	3	23	30	2	8	46
Total	**41**	**8**	**26**	**39**	**4**	**6**	**18**	**25**	**4**	**7**	**825**

Provision of Contracts

Figure 5.6 reports the percentage of freelancers who had a contract for their current or most recent work, by sector. Overall, 69% said that they did. Contracts are most prevalent in terrestrial TV (81%), independent production (75%), other interactive media (75%), computer games and web and internet (both 69%). They are least common in studio/equipment hire (46%), other facilities (51%), corporate production and cinema exhibition (55%).

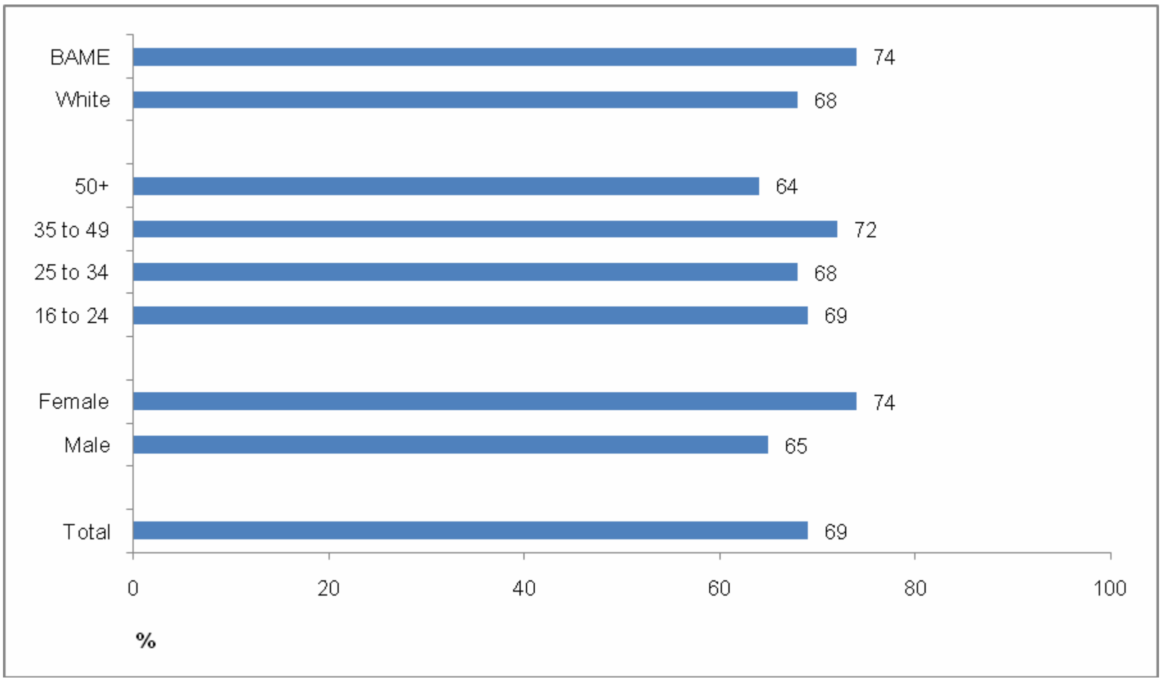
Figure 5.6 Proportion of Freelancers with a Contract in Current or Most recent Job by Sector



Base: freelancers (1,716)

Figure 5.7 shows that women and BAMEs are more likely than other groups to have a contract.

Figure 5.7 Proportion of Freelancers with a Contract in Current or Most recent Job by Gender, Age and Ethnic Origin



Base: freelancers (1,716)

Those respondents who had a contract were also asked how long it was, reported in **Table 5.9** by sector. The mode of contract length was up to one month, reported by 38% of respondents, followed by more than one month but less than three, reported by 26%. Only 16% reported having been on a contract of over six months.

Table 5.9 Length of Freelance Contract by Sector

	Up to 30 days / 1 month	31 – 90 days / >1 -3 months	91 – 180 days / >3 - 6 months	181-365 days / >6 – 12 months	>365 days / > 12 months	Indefinite	Base
	%	%	%	%	%	%	n
Terrestrial TV	40	28	18	13	1	*	404
Cable & Satellite TV	27	30	23	21	0	0	44
Independent Production for TV/Community TV	39	27	22	10	1	1	413
Broadcast Radio	16	16	32	30	7	0	44
Post production	42	34	16	8	0	0	38
Studio/Equipment Hire	-	-	-	-	-	-	4
Outside Broadcast	-	-	-	-	-	-	24
Transmission	-	-	-	-	-	-	2
Equipment Manufacture	-	-	-	-	-	-	n/a
Other Facilities	36	18	18	23	5	0	22
Animation	20	16	36	16	12	0	25
Computer Games	0	11	55	22	11	0	9
Web & Internet	26	21	37	16	0	0	19
Other Interactive Media	-	-	-	-	-	-	4
Corporate Production	80	7	6	6	2	0	54

Other Content Creation	59	17	15	7	3	0	41
Archives & Libraries	-	-	-	-	-	-	3
Cinema Exhibition	-	-	-	-	-	-	1
Other	50	21	7	21	0	0	28
Total	**38**	**25**	**21**	**14**	**2**	*****	**1,179**

Higher proportions of males and white respondents than average are on short contracts of up to one month, as shown in **Table 5.10**.

Table 5.10 Length of Freelance Contract by Gender, Age and Ethnic Origin

	Up to 30 days / 1 month	31 – 90 days / >1 -3 months	91 – 180 days / >3 - 6 months	181-365 days / >6 – 12 months	>365 days / > 12 months	Indefinite	Base
	%	%	%	%	%	%	*n*
Gender							
Male	42	23	19	13	3	*	712
Female	31	29	24	16	1	*	442
Age							
16 to 24	19	30	30	21	0	0	60
25 to 34	29	30	26	14	2	*	276
35 to 49	40	24	20	13	2	*	469
50+	50	20	14	13	3	0	335
Ethnic Origin							
White	39	25	20	14	2	*	1,074
BAME	22	31	35	10	2	1	75
Total	**38**	**25**	**21**	**14**	**2**	*****	**1,179**

Respondents with a contract were asked whether it contained provision for holiday, sickness and maternity/paternity leave, reported by sector in **Table 5.11**. Overall, 55% of contracts contained provision for holiday credits, 23% for sick leave and 6% for maternity/paternity leave. Higher proportions of people than average working in web and internet, broadcast radio, and animation have provision for both holiday and sick leave. Provision for maternity/paternity leave is highest in studio/equipment hire, computer games and web and internet, though it has already been noted in **Section 3** that employment of women in these sectors is extremely low.

Table 5.11 Provisions of Freelance Contracts by Sector

	Holiday leave or credits	Sick leave	Maternity/Paternity leave
	%	%	%
Terrestrial TV	53	18	4
Cable & Satellite TV	50	20	5
Independent Production for TV/Community TV	66	18	3
Broadcast Radio	68	38	13
Post production	50	11	5
Studio/Equipment Hire	40	40	20
Outside Broadcast	25	8	8
Transmission	-	-	-
Equipment Manufacture	-	-	-
Other Facilities	50	24	0
Animation	60	24	4
Computer Games	56	56	22
Web & Internet	75	60	20
Other Interactive Media	20	20	0
Corporate Production	12	6	4
Other Content Creation	33	13	3
Archives & Libraries	33	0	0.0
Cinema Exhibition	-	-	-
Other	38	7	3
Total	**55**	**23**	**6**
Base (n)	**1,202**	**1,192**	**1,176**

Finally, **Table 5.12** shows that women are much likelier than men to have contracts with provision for all three benefits, as to a very considerable extent, are younger workers.

Table 5.12 Provisions of Freelance Contracts by Gender, Age and Ethnic Origin

	Holiday leave or credits	Sick leave	Maternity/Paternity leave
	%	%	%
Gender			
Male	50	19	5
Female	64	30	8
Age			
16 to 24	76	55	16
25 to 34	59	33	10

35 to 49	53	17	5
50+	49	12	1
Ethnic Origin			
White	55	23	6
BAME	59	23	10
Total	**1,202**	**1,192**	**1,176**

6 TRAINING

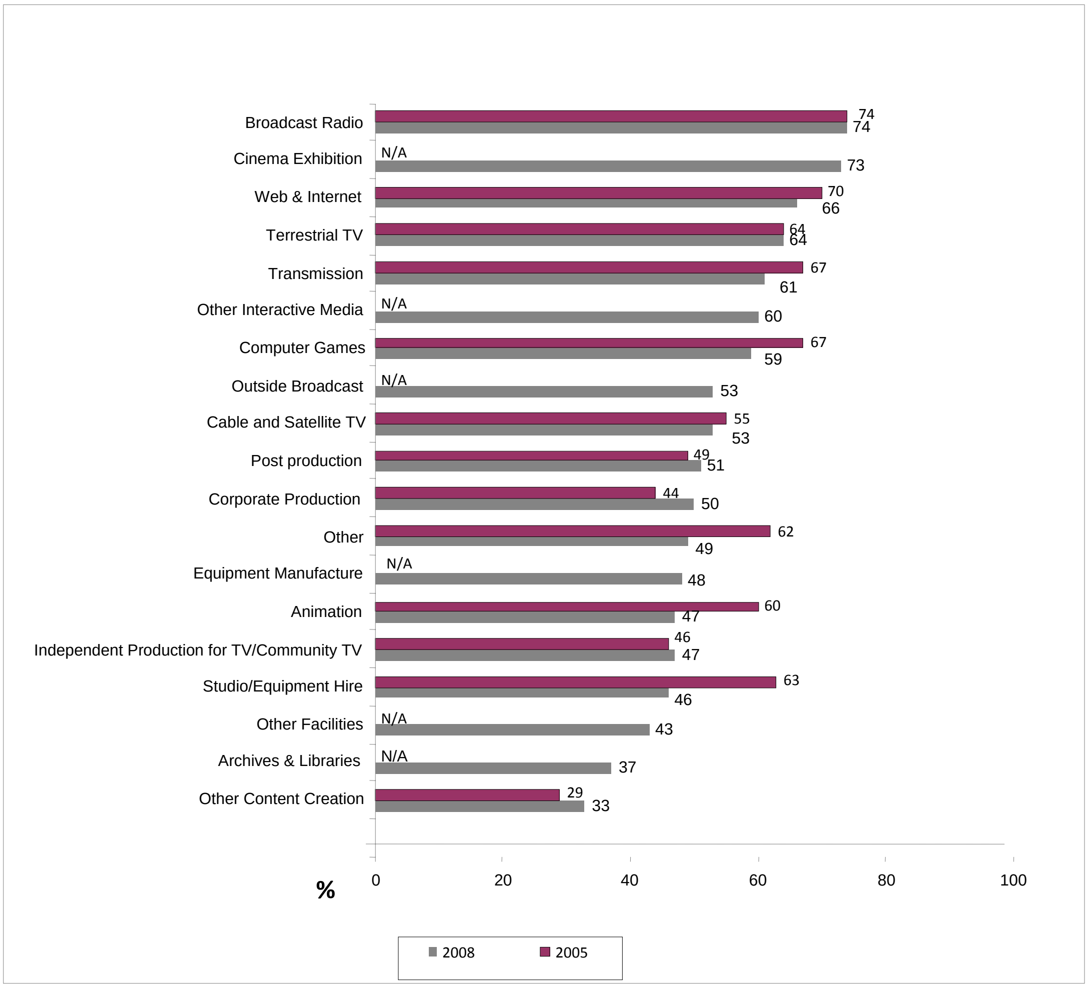
This section covers issues relating to the training individuals have received in the year leading up to the survey and any unmet training needs that they feel they still have. Specifically, this part of the survey covers the following areas:

- Training received
- Mode of training delivery, source of training and payment of fees
- Perceived benefit of training
- Training needs
- Barriers and obstacles to receiving training
- Sources of information on training

Training Received

First, all respondents were asked whether they had received any training over the past twelve months, including structured self tuition and on the job training. Across the board, nearly six out of ten (60%) said that they had, a slight decrease from 64% in 2005. **Table 6.1** shows a much higher proportion of employees (65%) than freelancers (43%) to have received training.

Figure 6.1 Proportion of the Workforce Receiving Training in the Past Twelve Months by Sector, 2005 and 2008



2008 Base: 4,943

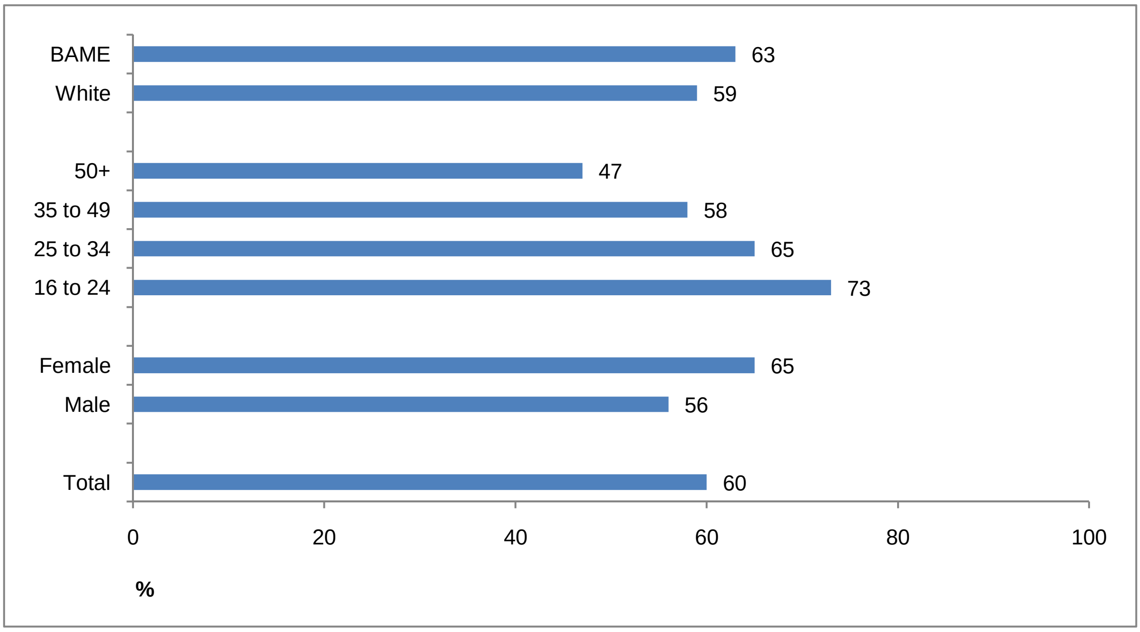
Figure 6.1 shows the percentages receiving training in each sector in 2005 and 2008. There are major variations by sector, with the proportions receiving training tending to correlate negatively with the prevalence of freelancing in each sector. Thus the sectors with the highest percentages trained are broadcast radio (74%), cinema exhibition (73%), web and internet (66%), and terrestrial TV (64%). The sectors with the lowest proportions are other content creation (33%), archives and libraries (37%), other facilities (43%), and animation (47%). In most larger sectors, there are few if any changes since 2005.

Table 6.1 Proportion of the Workforce Receiving Training in the Past Twelve Months by Contract Type

	Total (%)	Base (n)
Employees	65	2,781
Freelancers	43	2,162
Total	**60**	**4,943**

Figure 6.2 reveals considerable differences between men and women, with men 56% of men receiving training compared with 65% of women. The likelihood of receiving training decreased with age as well, with 73% of those aged 16-24 having done so, compared with 48% of those aged 50 or over. BAMES are also slightly more likely to have received training than white respondents.

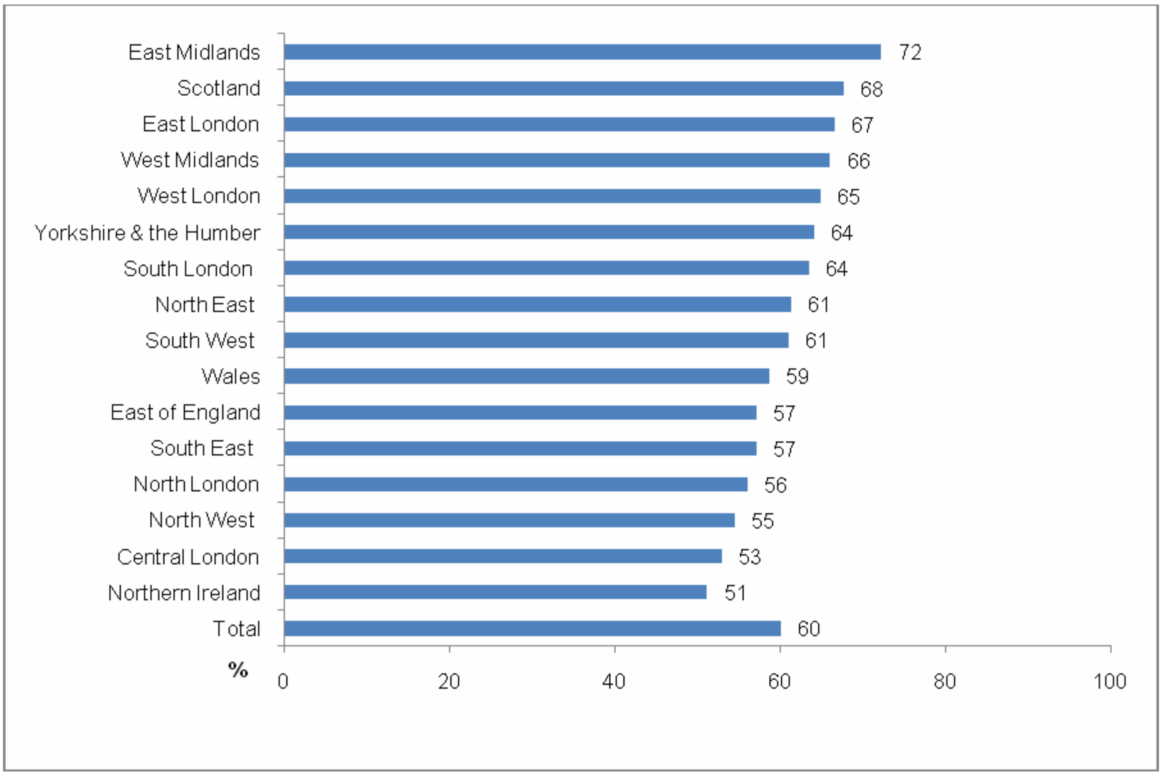
Figure 6.2 Proportion of the Workforce Receiving Training in the Past Twelve Months by Gender, Age and Ethnic Origin



Base: 4,943

The proportion of respondents receiving training in each nation and English region is shown in **Figure 6.3**. There are considerable differences, but almost certainly as a function of the prevalence of different sectors within each nation or region. Looking for example within London, the proportion receiving training is relatively high within West London, where there is known to be a concentration of people working in television and radio, which **Figure 6.1** revealed to have the highest levels of reported training delivery: by contrast, the levels receiving training in Central London are well below average, where sectors such as other content creation are known to be prevalent, and in which levels of training delivery are known to be lower.

Figure 6.3 Proportion of the Workforce Receiving Training in the Past Twelve Months by Nation and Region



Base: 4,558

Those who had had training were asked how many days they had received. The average number of days across the board was 11 per head, a considerable increase from 7 in 2005. As seen in **Table 6.2**, sectors differ greatly in this respect. Significantly, some of the sectors with the highest proportion of people trained have the lowest average number of days training, such as terrestrial TV (8 days), broadcast radio (8), web and internet (7) and cinema exhibition (11). Some of those with the lowest proportion of people being trained have the highest average number of days training – including animation (37), studio/equipment hire (37), and other facilities (18). This may reflect on the type and nature of training delivered across sectors, with some of the latter possibly tending towards more occasional but lengthy, complex or technical provision, and the former towards shorter, perhaps more routine provision such as health and safety. Almost all sectors have experienced an increase in the average number of days received with the exception of computer games and web and internet which have seen increases from 8 to 12 and 7 to 8 respectively.

Table 6.2 Number of Days Training Per Head Received in Previous Twelve Months by Sector and Contract Type

	2008 Average	2005 Average	1 day or less	>1 day to <= 4 days	>4 to <=5 days	>5 days to <=10 days	>10 days to =<20 days	>20 days	Base
Sector	*n*	*n*	%	%	%	%	%	%	*n*

Terrestrial TV	8	5	12	39	14	22	7	6	864
Cable & Satellite TV	9	6	16	38	9	25	3	9	98
Independent Production for TV/Community TV	12	6	16	43	12	14	7	8	320
Broadcast Radio	8	7	17	43	10	19	8	4	501
Post production	13	6	9	37	14	14	10	16	94
Studio/Equipment Hire	-	12	-	-	-	-	-	-	21
Outside Broadcast	9	N/A	7	37	16	23	6	11	32
Transmission	13	5	4	30	8	37	12	8	26
Equipment Manufacture	8	N/A	4	35	17	30	4	9	23
Other Facilities	18	N/A	7	28	20	20	7	18	44
Animation	37	24	15	29	7	14	16	20	49
Computer Games	8	12	6	25	18	30	17	5	56
Web & Internet	7	8	11	46	13	18	7	4	150
Other Interactive Media	*	-	*	*	*	*	*	*	28
Corporate Production	8	7	17	24	7	39	9	5	64
Other Content Creation	*	4	*	*	*	*	*	*	28
Archives & Libraries	14	N/A	12	32	20	16	12	8	50
Cinema Exhibition	11	N/A	17	38	11	17	7	9	162
Other	19	11	17	36	12	10	10	15	78
Contract Type									
Employees	9	7	14	39	14	19	7	6	1,869
Freelancers	13	8	11	36	11	20	11	12	819
Total	**11**	**7**	**13**	**39**	**13**	**19**	**8**	**8**	**2,688**

Analysis of **Table 6.3** reveals that there are also considerable differences between demographic groups in the number of days training received. In a reversal of the situation in 2005, men receive a higher number of days on average than women (although a lower proportion of men reported receiving any training), and younger workers and BAMEs receive a higher than average number of days per head.

Table 6.3 Number of Days Training per Head Received in Previous Twelve Months by Gender, Age and Ethnic Origin

	2008 Average	2005 Average	1 day or less	>1 day to <= 4 days	>4 to <=5 days	>5 days to <=10 days	>10 days to =<20 days	>20 days	Base
	n	*n*	*%*	*%*	*%*	*%*	*%*	*%*	*n*
Gender									
Male	12	7	13	37	14	19	9	9	1,444
Female	9	9	13	41	12	20	7	7	1,191
Age									

16 to 24	20	N/A	11	24	12	21	13	20	206
25 to 34	10	N/A	11	41	13	19	8	8	844
35 to 49	9	N/A	15	40	13	20	8	5	1,118
50+	7	N/A	18	39	15	18	6	5	440
Ethnic Origin									
White	10	6	13	39	13	19	8	8	2,434
BAME	14	18	13	31	8	31	9	8	193
Total	**11**	**7**	**13**	**39**	**13**	**19**	**8**	**8**	**2,688**

Respondents were asked to indicate up to three areas in which they had received training in the twelve months leading up to the survey. **Table 6.4** lists the 'top twenty' areas in which training was received, the majority of which are industry-specific rather than generic.

Table 6.4 Top Twenty Subjects in Which Training Received During Past Twelve Months

	Subject of Training	%
1	Specific Software applications	8
2	Health & Safety	7
3	Ethics/Safeguarding Trust	5
4	Editing	5
5	On-line/Web design/interactive media/electronic games	4
6	Business Skills	4
7	Management/Leadership	4
8	Legal	4
9	Production	4
10	Other - Industry Specific	4
11	Journalism/presenting	3
12	Camera	3
13	IT	3
14	New/Digital Technology	3
15	Sound	2
16	Other - Generic	2
17	Engineering	2
18	Post-Production	1
19	Driving/Operating lifts & vehicles	1
20	Writing/publishing for the web	1

A detailed picture of the nature of provision by sector is presented in **Appendix 1 and Appendix 2**, which show a wide range of areas delivered.

Mode of Delivery, Source of Training and Payment of Fees

Respondents who had received training in the past year were also asked the method by which it was delivered (for up to three training experiences). **Table 6.5** shows the mode of delivery within each sector. Percentages sum to more than 100 as many individuals were reporting on more than one training experience. The most common mode overall, reported by 70% of respondents was classroom courses, followed by on the job training, reported by 44%. Nearly a quarter said they had received training delivered through technology, and a similar proportion through a combination of technology and classroom, and through books and other printed materials. Only 13% said they had received any training through online support. The reported incidence of each mode of delivery is almost identical to the position in 2005, except for on the job training which has increased from 33% to 44%.

Again, there are differences between sectors in the mode of training delivery. In particular, classroom based courses are more common than average in equipment manufacture (91%), other interactive media (84%), and terrestrial TV (78%). On the job training is most prevalent in archives and libraries (69%), cinema exhibition (68%), post production (57%), and cable and satellite TV (50%). Courses delivered using technology occur most frequently in corporate production (35%), and animation (32%).

Table 6.5 Mode of Training Delivery Received by Sector and Contract Type

	Courses delivered in the classroom	Courses delivered using technology	Course using combination of classroom and technology	On the job	Online support reference material	Books and other printed materials	Other	Base
Sector	%	%	%	%	%	%	%	*n*
Terrestrial TV	78	20	24	38	7	13	4	879
Cable & Satellite TV	64	17	16	50	13	17	3	98
Independent Production for TV/Community TV	70	13	16	34	9	18	3	322
Broadcast Radio	77	29	25	41	12	15	5	510
Post production	47	20	24	57	17	35	3	98
Studio/Equipment Hire	61	18	48	41	30	43	22	22
Outside Broadcast	59	12	26	45	7	31	6	33
Transmission	75	16	33	41	12	17	0	26
Equipment Manufacture	91	17	17	30	22	39	0	23
Other Facilities	70	24	32	47	26	52	5	44
Animation	57	32	21	39	35	42	1	48
Computer Games	71	14	15	43	16	34	5	59
Web & Internet	79	26	21	41	13	14	2	149
Other Interactive Media	84	18	35	24	14	28	0	28
Corporate Production	69	35	21	49	22	24	1	67
Other Content Creation	56	5	27	44	9	17	13	30
Archives & Libraries	65	20	32	69	14	29	6	51
Cinema Exhibition	46	12	17	68	6	26	6	165
Other	74	20	20	31	14	25	4	81
Contract Type								
Employees	72	21	24	43	11	20	4	1,900
Freelancers	61	20	19	50	19	27	6	833

Total	70	21	23	44	13	21	4	2,733

The mode of delivery is shown by key demographic group in **Table 6.6**. This reveals no major differences between men and women, but considerable variations by age, with younger workers more likely to receive training on the job and older workers through the classroom. BAMEs were also more likely than white respondents to have received their training on the job rather than in the classroom.

Table 6.6 Mode of Training Delivery Received by Gender, Age and Ethnic Origin

	Courses delivered in the classroom	Courses delivered using technology	Course using combination of classroom and technology	On the job	Online support reference material	Books and other printed materials	Other	Base
	%	%	%	%	%	%	%	*n*
Gender								
Male	68	20	22	44	13	24	4	1,468
Female	72	22	24	45	13	19	4	1,207
Age								
16 to 24	50	14	24	72	14	32	7	211
25 to 34	70	21	22	46	14	23	4	856
35 to 49	75	22	23	36	11	18	4	1,133
50+	68	22	22	40	14	19	3	448
Ethnic Origin								
White	70	20	22	44	13	22	4	2,468
Black or minority ethnic	66	24	39	48	16	31	5	199
Total	**70**	**21**	**23**	**44**	**13**	**21**	**4**	**2,733**

Those receiving training were asked who had provided it. As with previous questions, values in rows may add up to more than 100 as many respondents were reporting on more than one training experience. As can be seen from **Table 6.7**, across the board, the most common source of provision was the individual's employer (65%). Just over one third said it was provided by a private company, nearly one in six that they provided it to themselves, and less than 10% that it came through any other means. Employer provision is most common in areas wherefreelance usage is lowest including broadcast radio (81%), terrestrial TV (77%), cinema exhibition (75%), and other interactive media (74%), and least prevalent in areas where it is highest, such as other content creation (29%), independent production (36%), and animation (37%). The opposite is true in the case of private provision which tends to be most commonly reported in more freelance-dependent areas.

Table 6.7 Source of Training Provision by Sector and Contract Type

	A public education body	An employer	A private company	A trade association or membership organisation	Yourself	Friend/colleague/other individual	Other	Base
Sector	%	%	%	%	%	%	%	*n*
Terrestrial TV	5	77	27	6	9	4	1	875
Cable & Satellite TV	9	60	55	8	11	7	3	98
Independent Production for TV/Community TV	15	36	45	21	16	5	3	321
Broadcast Radio	5	81	26	5	10	4	1	510
Post production	6	42	43	7	28	13	1	98
Studio/Equipment Hire	21	52	61	14	32	11	5	22
Outside Broadcast	17	55	34	10	10	2	0	33
Transmission	13	57	70	1	1	4	0	26
Equipment Manufacture	26	49	65	4	9	0	0	23
Other Facilities	16	38	50	11	44	1	1	44
Animation	21	37	46	18	37	3	7	48
Computer Games	11	51	55	6	18	2	2	58
Web & Internet	5	68	26	5	12	3	3	150
Other Interactive Media	14	74	22	2	6	4	0	28
Corporate Production	19	39	50	14	34	1	0	67
Other Content Creation	27	29	39	20	10	10	5	30
Archives & Libraries	8	65	37	18	22	10	4	51
Cinema Exhibition	7	75	24	10	11	7	2	169
Other	21	50	28	13	22	5	7	82
Contract Type								
Employees	7	69	35	7	11	5	2	1,900
Freelancers	18	40	35	14	27	5	4	833
Total	**9**	**65**	**35**	**9**	**14**	**5**	**2**	**2,733**

The nature of provision by gender, age and ethnic origin is reported in **Table 6.8**. This reveals that women are more likely than men to receive training through an employer and less so through a private company. This is likely to an effect of women tending to be employed in greater numbers in sectors or roles which rely more on employer based provision. Younger workers are also more likely than older workers to receive training from their employer than a private provider, as is true for BAMEs compared with white people.

Table 6.8 Source of Training Provision by Gender, Age and Ethnic Origin

	A public education body	An employer	A private company	A trade association or membership organisation	Yourself	Friend/Colleague/Other Individual	Other	Base
	%	%	%	%	%	%	%	*n*
Gender								
Male	10	59	40	8	16	5	3	1,466
Female	9	70	30	10	11	5	2	1,209
Age								
16 to 24	15	69	27	13	21	5	3	211
25 to 34	9	66	35	6	12	5	2	855
35 to 49	7	61	39	7	13	4	2	1,132
50+	8	60	30	12	16	7	2	449
Ethnic Origin								
White	9	63	36	9	14	5	2	2,469
BAME	11	73	28	9	16	2	3	197
Total	**9**	**65**	**35**	**9**	**14**	**5**	**2**	**2,733**

Individuals who had been trained during the past year were also asked who had paid for it. Again, rows total to more than 100% as most respondents are reporting on more than one training experience. **Table 6.9** reports the source of payment overall and for each sector and shows that the most common source of payment, as was the case with delivery, is the individual's employer, reported by two thirds (67%). Nearly one third (32%) said that the training they received had no fees, and just over one in ten (11%) that either they or their family had funded it. Sectors where employer funded training is most commonly reported are equipment manufacture (91%), transmission (86%), and web and internet (80%). Again, these are areas where freelancing is less common. Self funding is much more common than average in areas where freelancing is most common – other content creation, studio/equipment hire, animation, corporate production and independent production.

Table 6.9 Payment of Fees by Sector and Contract Type

	You/your family	Your employer	Grant from body/trust	No fees	Other	Don't know	Base
Sector	%	%	%	%	%	%	*n*
Terrestrial TV	8	74	2	27	2	2	870
Cable & Satellite TV	7	73	3	27	2	0	97

Independent Production for TV/Community TV	24	53	9	30	2	1	308
Broadcast Radio	5	74	2	29	1	3	504
Post production	18	48	4	41	1	3	93
Studio/Equipment Hire	34	43	0	52	4	0	22
Outside Broadcast	19	59	3	19	2	4	33
Transmission	2	86	1	21	0	0	26
Equipment Manufacture	17	91	4	22	0	0	23
Other Facilities	19	51	3	46	3	3	44
Animation	33	53	6	35	3	0	48
Computer Games	7	76	4	28	0	2	59
Web & Internet	6	80	2	26	1	2	147
Other Interactive Media	9	75	4	26	0	4	28
Corporate Production	29	46	10	35	0	0	66
Other Content Creation	38	28	8	40	3	0	29
Archives & Libraries	8	74	6	32	2	4	50
Cinema Exhibition	5	46	4	52	1	8	166
Other	23	48	8	35	0	1	79
Contract Type							
Employees	5	75	3	31	1	3	1,886
Freelancers	37	31	8	38	3	1	806
Total	**11**	**67**	**4**	**32**	**1**	**3**	**2,692**

The same data are reported by gender, age and ethnic origin in **Table 6.10.** The primary variations here are that younger workers and BAMEs are more likely than the norm to have received training with no fees, and less likely to have received funding from their employer.

Table 6.10 Payment of Fees by Gender, Age and Ethnic Origin

	You/your family	Your employer	Grant from body/trust	No fees	Other	Don't know	Base
	%	%	%	%	%	%	*n*
Gender							
Male	12	67	3	31	1	2	1,449
Female	10	67	4	34	1	3	1,185
Age							
16 to 24	12	43	3	55	2	7	210
25 to 34	11	69	3	34	1	2	839
35 to 49	10	73	2	25	1	1	1,116
50+	14	65	7	27	2	2	442
Ethnic Origin							
White	11	67	4	31	1	2	2,431

BAME	10	65	3	38	3	4	195
Total	**11**	**67**	**4**	**32**	**1**	**3**	**2,692**

Perceived Benefits of Training

Recipients of training were also asked whether each episode was beneficial. **Table 6.11** shows the overall proportion of training episodes rated as beneficial (bases frequently exceed the total number of survey respondents as in many cases more than one episode is being reported on). More than nine out of ten training episodes were rated as beneficial, though slightly fewer in computer games, other interactive media and broadcast radio.

Table 6.11 Proportion of the Workforce Reporting Training to be Beneficial by Sector and Contract Type

Sector	Total (%)	Base (n)
Terrestrial TV	95	877
Cable & Satellite TV	98	97
Independent Production for TV/Community TV	96	323
Broadcast Radio	92	510
Post production	98	96
Studio/Equipment Hire	98	22
Outside Broadcast	99	33
Transmission	93	26
Equipment Manufacture	96	23
Other Facilities	100	44
Animation	99	48
Computer Games	91	59
Web & Internet	92	149
Other Interactive Media	89	28
Corporate Production	98	67
Other Content Creation	98	30
Archives & Libraries	99	51
Cinema Exhibition	93	170
Other	94	81
Contract Type		
Employees	94	4,036
Freelancers	96	1,539
Total	**94**	**5,726**

Table 6.12 shows that there is no significant difference between demographic groups in their perceptions of the value of the training they had received.

Table 6.12 Proportion of the Workforce Reporting Training to be Beneficial by Gender, Age and Ethnic Origin

	Total (%)	Base (n)
Gender		
Male	95	2,952

Female	93	2,519
Age		
16 to 24	96	481
25 to 34	94	1,792
35 to 49	93	2,275
50+	97	865
Ethnic Origin		
White	94	5008
BAME	96	437
Total	**94**	**5,726**

Survey participants who said that the training they received was beneficial were asked in which ways it was. Around three quarters said that it has improved their performance in their current role, and a similar proportion that it had helped them in their general development and broadening of skills. Just over half said it had improved their confidence and less than one in five that it had helped them in any particular other way. **Table 6.13** shows few significant deviations from this picture by sector.

Table 6.13 Ways in Which Training was Beneficial by Sector and Contract Type

	Improved performance in current role	Lead to new job	Lead to promotion/career progression	Resulted in acquiring more work	Gave networking opportunities	General development/ broadening of skills	Improved confidence	Qualification/ accreditation of training	Other	Base
Sector	%	%	%	%	%	%	%	%	%	*n*
Terrestrial TV	76	11	15	13	14	75	51	14	4	847
Cable & Satellite TV	80	12	21	25	15	79	53	11	2	98
Independent Production for TV/Community TV	69	18	24	19	23	75	55	25	1	310
Broadcast Radio	78	8	16	14	20	79	57	12	4	481
Post production	79	20	23	30	18	77	55	18	1	96
Studio/Equipment Hire	84	16	23	30	28	75	62	38	0	22
Outside Broadcast	71	24	15	26	18	82	50	25	2	32
Transmission	80	9	23	22	9	77	41	22	0	24
Equipment Manufacture	74	13	17	17	39	83	61	48	0	23
Other Facilities	64	21	29	22	28	78	66	30	8	43
Animation	70	16	25	15	24	83	60	18	0	48
Computer Games	75	6	14	8	25	86	58	20	4	58
Web & Internet	77	16	15	13	19	81	52	13	2	143
Other Interactive Media	78	3	12	8	15	60	48	11	4	26
Corporate Production	67	10	13	21	18	79	60	23	0	66
Other Content Creation	67	31	45	32	40	91	67	23	3	29
Archives & Libraries	82	6	16	14	27	82	63	18	2	49
Cinema Exhibition	79	15	22	14	18	59	56	13	1	160

Other	67	17	13	21	28	75	53	19	5	75
Contract Type										
Employees	78	11	18	13	17	76	54	16	2	1,818
Freelancers	70	19	20	31	30	74	59	21	2	812
Total	**76**	**13**	**18**	**16**	**20**	**76**	**55**	**17**	**2**	**2,630**

As shown in **Table 6.14**, women report finding their training more beneficial than men in almost every respect. Younger workers also report finding training more beneficial than older workers in most ways, especially those with a direct impact on their career development such as leading to a new job, promotion or career progression and acquiring more work. This is also the case with BAMEs in comparison with white respondents.

Table 6.14 Ways in Which Training was Beneficial by Gender, Age and Ethnic Origin

	Improved performance in current role	Lead to new job	Lead to promotion/career progression	Resulted in acquiring more work	Gave networking opportunities	General development/ broadening of skills	Improved confidence	Qualification/accreditation of training	Other	Base
	%	%	%	%	%	%	%	%	%	*n*
Gender										
Male	75	11	16	15	20	76	52	17	2	1,412
Female	79	15	21	18	19	77	60	16	3	1,162
Age										
16 to 24	83	24	30	31	28	73	72	20	1	207
25 to 34	79	17	26	17	21	79	60	17	2	826
35 to 49	76	7	11	12	18	76	50	15	2	1,080
50+	68	7	6	11	17	71	46	15	3	437
Ethnic Origin										
White	76	12	18	15	20	77	55	17	3	2,375
BAME	79	23	24	23	22	67	59	19	2	193
Total	**76**	**13**	**18**	**16**	**20**	**76**	**55**	**17**	**2**	**2,630**

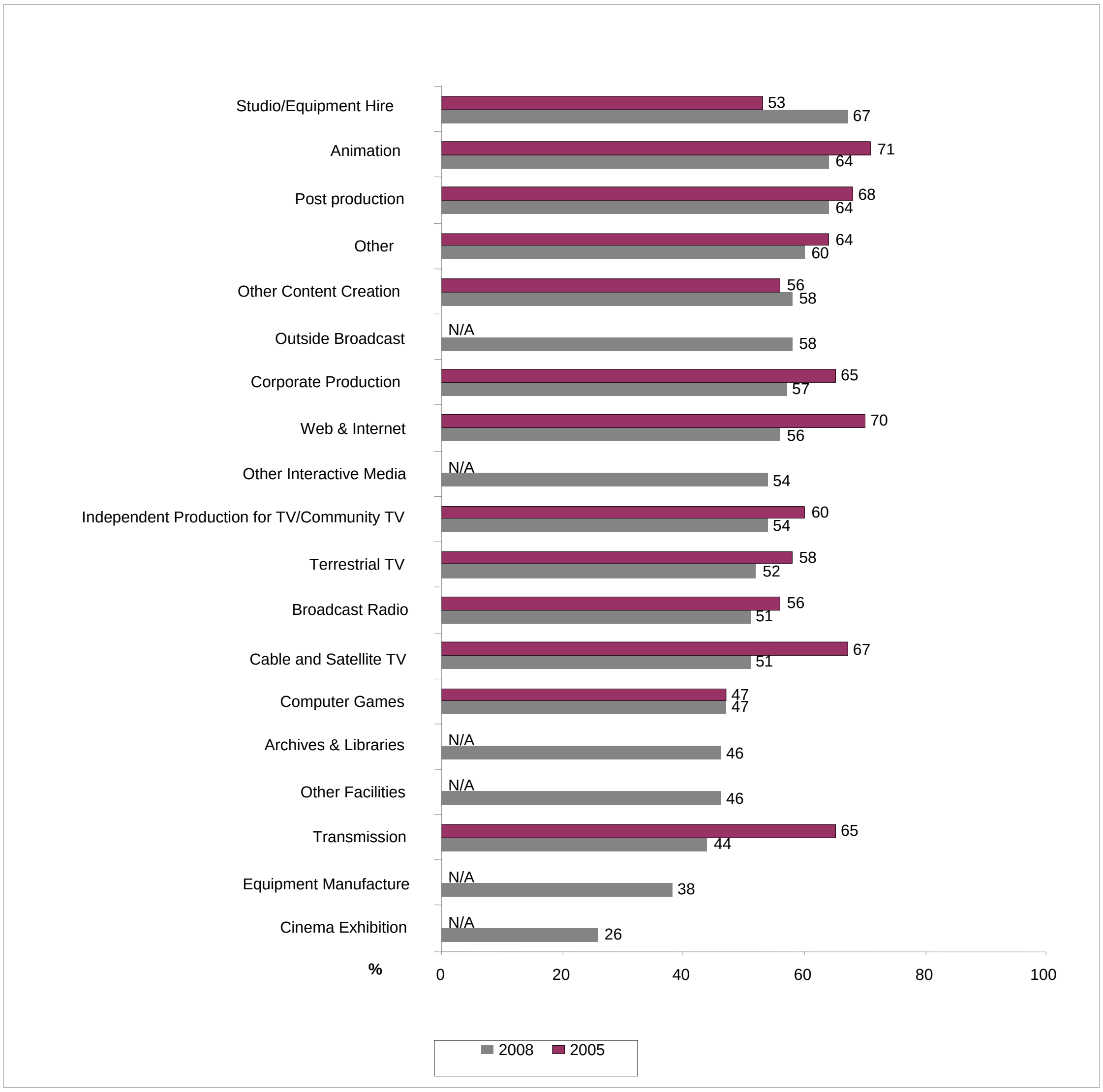
Training Needs

The survey asked all respondents whether they had any training or development needs at the time of the survey. Overall, just over half - 51% said that they did. This is a substantial decrease from 64% in 2003 and 62% in 2005, though it should be noted that the sector coverage of the surveys has broadened, with the current survey including for example cinema exhibition in which reported levels of training need are much lower than average. Having noted that, it can be seen from Figure 6.2 that the proportion with training needs has decreased in every sector since 2005, except for studio/equipment hire.

Comparing the situation by sector (**Figure 6.4**), sectors with the greatest reliance on freelancers tend to be those with the highest reported level of training needs – studio/equipment hire (67%), animation (64%), post production (64%), outside broadcast (58%), and other content creation (58%).

Appendices 3 and **4** contain detailed analysis of the areas in which training is needed within each sector and nation or region.

Figure 6.4 Proportion of the Workforce with Current Training or Development Needs by Sector



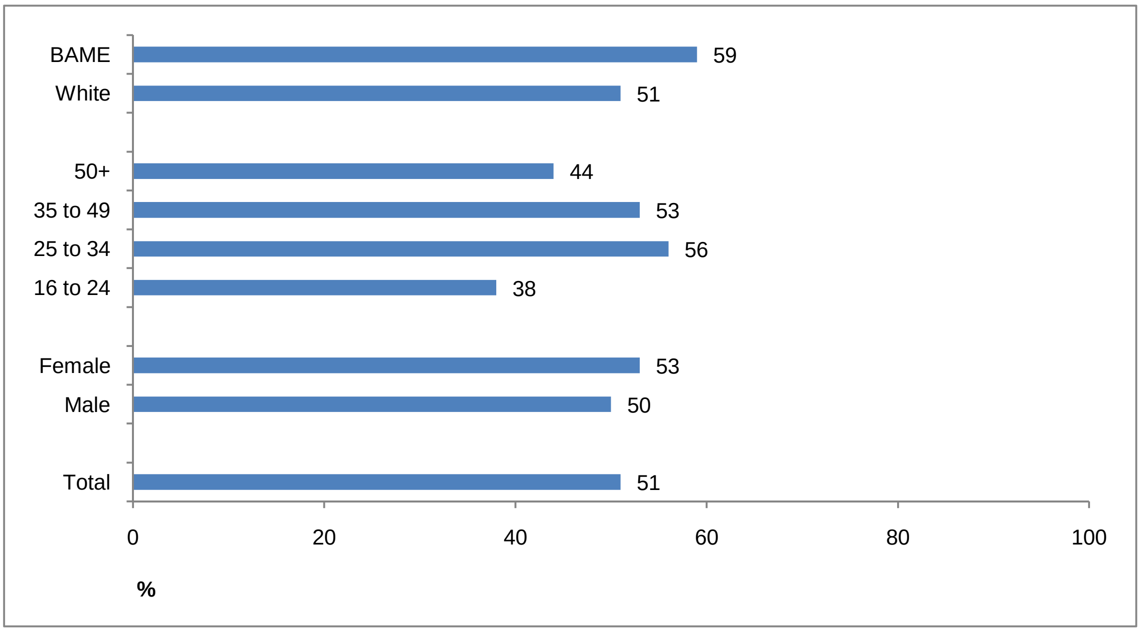
2008 Base: 4,821

Table 6.15 Proportion of the Workforce with Current Training or Development Needs by Contract Type

	Total (%)	Base (n)
Employees	49	2,716
Freelancers	59	2,105
Total	**51**	**4,821**

Figure 6.5 reveals higher proportions of women, mid-career respondents and BAMEs to have training needs than average.

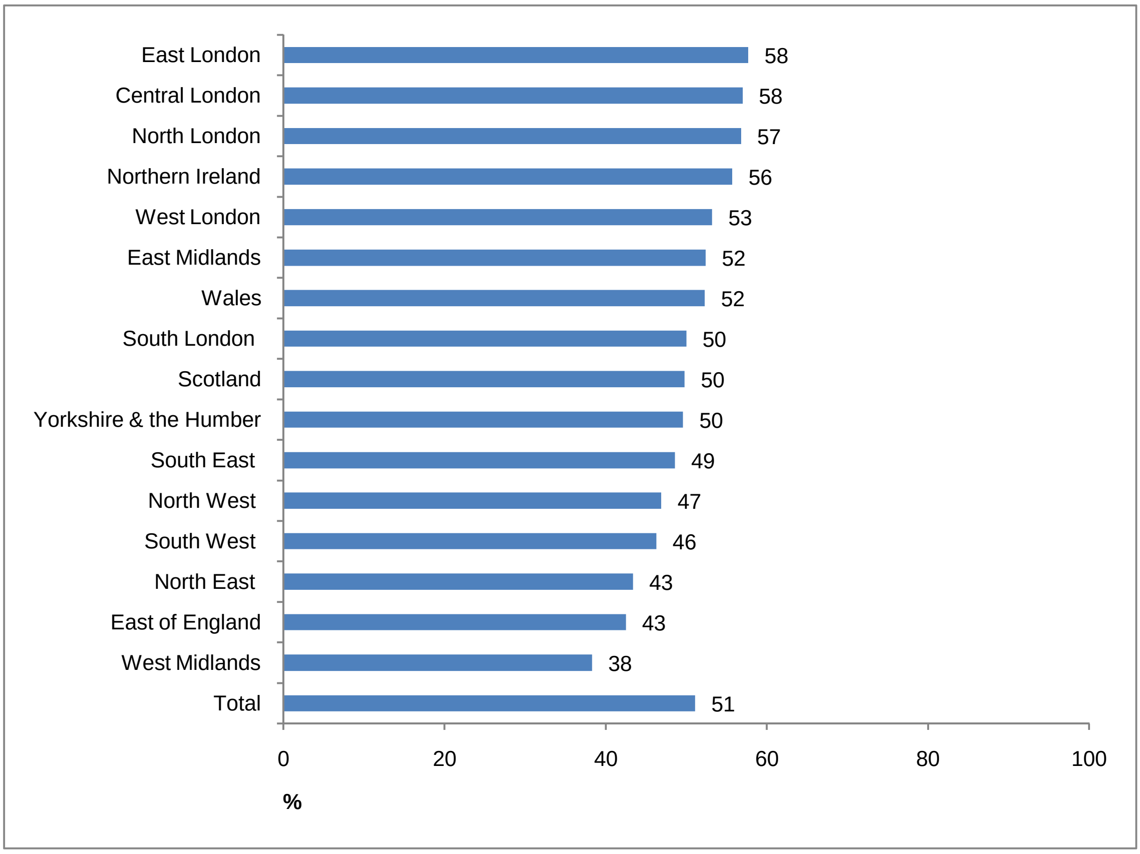
Figure 6.5 Proportion of the Workforce with Current Training or Development Needs by Gender, Age and Ethnic Origin



Base: 4,821

The percentages reporting training needs in each nation or English region are shown in **Table 6.16**. There are some major differences here, with the level considerably above average in most parts of London and Northern Ireland, and well below average in the West Midlands, North East and East of England.

Table 6.16 Proportion of the Workforce with Current Training or Development Needs by Nation and Region



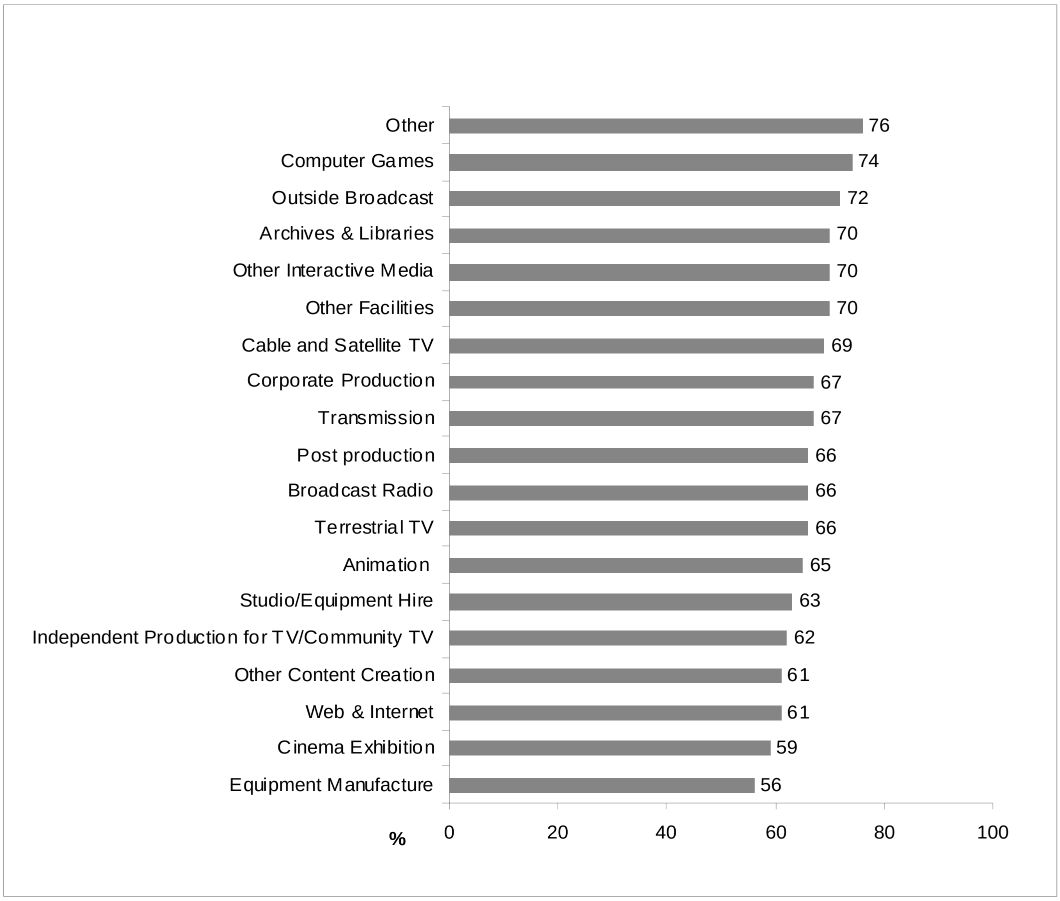
Base: 4,489

Those who said they had training needs at the time of the survey were asked whether they had tried to obtain it in any of the areas in which it was needed. Nearly two thirds said that they had. **Figure 6.3** reports little variation by sector from this overall norm.

Table 6.17 Proportion of the Workforce Trying to Obtain Training in Areas Needed by Contract Type

	Total (%)	Base (n)
Employees	67	1,305
Freelancers	61	1,198
Total	**65**	**2,503**

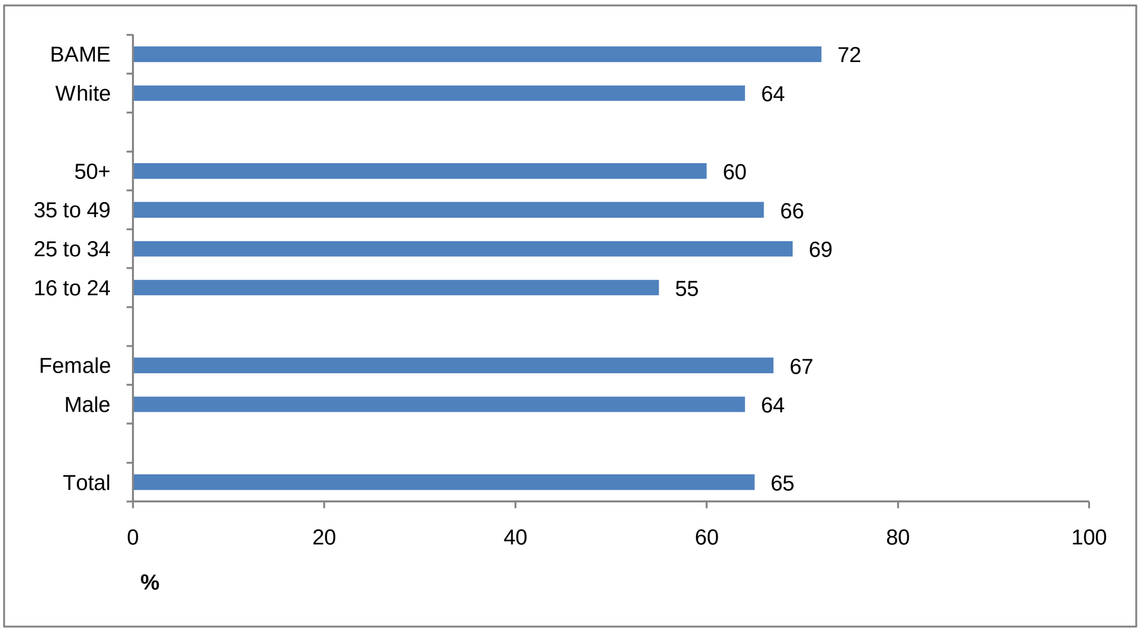
Figure 6.5 Proportion of the Workforce Trying to Obtain Training in Areas Needed by Sector



Base: Respondents with training needs (2,503)

As shown in **Table 6.6**, slightly higher than average proportions of women, mid-career respondents and ethnic minorities had tried to obtain training – the same groups with the most respondents saying that they had unmet training needs.

Figure 6.6 Proportion of the Workforce Trying to Obtain Training in Areas Needed by Gender, Age and Ethnic Origin



Base: proportion of the workforce with training needs (2,503)

As can be seen from **Table 6.18**, there are considerable differences between the nations and regions in the proportions seeking training, but with no major geographical pattern. For example, the variation is as wide within London as it is throughout the whole of the UK.

Table 6.18 Proportion of the Workforce Trying to Obtain Training in Areas Needed by Nation and Region

Nation and Region	Total (%)	Base (n)
Wales	67	114
Scotland	72	208
Northern Ireland	73	67
Central London	65	554
East London	59	25
North London	72	75
South London	54	41
West London	69	404
South East	59	190
South West	56	171
West Midlands	75	72
East Midlands	52	51
North East	81	43
Yorkshire & the Humber	59	111
East of England	63	39
North West	65	166
Total	**65**	**2,331**

Barriers and Obstacles to Receiving Training

Respondents who reported a training need and had tried to obtain training or materials to meet it were asked whether they had experienced any obstacles or barriers in that process. The vast majority (89%) said that they had, in line with previous surveys in 2005 (86%) and 2003 (89%).

Table 6.19 reports the proportions of respondents citing each barrier or obstacle on a list presented on the survey (respondents could indicate more than one), and presents this data by sector and contract type. Overall, the most common barriers reported are that fees are too high (40%), employers are unwilling to pay for training (34%), and that it is difficult to assess the quality of courses (27%). There are very considerable differences here between the reported experiences of employees and freelancers. First of all, far higher proportions of freelancers than employees report virtually every type of barrier. Some of the most striking examples of this include fees being too high (reported by 62% of freelancers vs 34% of employees), fear of losing work due to committing time to training (37% vs 7%), and possible loss of earnings. The only barriers more widely reported by employees than freelancers were difficulty assessing the quality of courses and employers being unwilling to pay for training.

Substantially lower than average proportions of respondents report barriers in post production, computer games, other interactive media, corporate production and cinema exhibition. The prevalence of each type of barrier within each sector largely reflects the extent of freelancing within each sector, bearing in mind the pattern by contract type noted above.

Table 6.19 Proportion of the Workforce Experiencing Barriers or Obstacles to Obtaining Training by Sector and Contract Type

	Lack of suitable training in the UK	Lack of suitable training in the region/nation I live/work	Possible loss of earnings	Fees are too high	Training is inconvenient places	Training is at inconvenient times	Domestic/personal arrangements	Fear of losing work through committing time in advance	Lack of information about what available	Difficult to assess the quality of courses	Employers not willing to pay for training	Employers not willing to give time off for training	Don't have enough time	Lack of employment support	No barriers or obstacles experienced	Other	Base
Sector	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	*n*
Terrestrial TV	16	17	13	28	16	23	9	14	20	20	33	31	3	5	11	6	468
Cable & Satellite TV	23	15	17	56	15	33	8	14	23	34	42	23	4	0	8	3	76
Independent Production for TV/ Community TV	25	23	31	54	22	24	6	32	24	33	32	18	2	*	12	6	259
Broadcast Radio	13	12	7	28	11	13	9	9	23	19	36	34	3	6	14	6	209
Post production	31	28	15	56	16	30	0	3	27	9	18	15	6	6	21	15	34
Studio/Equipment Hire	43	31	27	51	28	23	16	28	4	41	47	35	0	0	0	0	76
Outside Broadcast	35	17	15	29	8	26	10	33	18 9	17	52	22	0	12	0	2	19
Transmission	18	9	9	27	20	18	9	0	27	18	89	71	0	0	0	2	27

Equipment Manufacture	0	10	10	60	40	20	20	10	20	30	30	40	10	10	0	0	12
Other Facilities	27	20	24	59	15	32	13	26	15	20	37	21	2	5	14	13	10
Animation	31	41	25	59	37	34	14	19	25	42	24	17	1	0	1	3	33
Computer Games	20	37	19	42	36	27	14	7	37	37	28	19	6	3	22	0	45
Web & Internet	18	27	16	38	18	28	9	7	30	27	43	31	3	8	8	6	36
Other Interactive Media	20	17	6	33	20	32	12	10	16	14	18	12	0	0	24	0	75
Corporate Production	32	35	25	49	30	17	6	22	13	35	31	23	0	0	23	0	18
Other Content Creation	38	22	42	55	24	33	15	55	31	44	28	17	3	0	5	8	55
Archives & Libraries	28	40	24	48	16	16	20	8	44	24	36	28	0	12	16	16	33
Cinema Exhibition	18	21	12	24	9	15	0	3	27	9	18	15	6	6	21	15	34
Other	27	29	17	51	34	16	14	17	27	40	24	13	3	3	6	7	25
Contract Type																	
Employees	19	19	13	34	17	23	10	7	26	25	39	31	3	5	14	4	856
Freelancers	30	33	29	62	25	27	10	37	27	36	24	11	1	1	5	8	724
Total	**21**	**22**	**17**	**40**	**19**	**24**	**9**	**15**	**25**	**27**	**34**	**25**	**3**	**4**	**11**	**5**	**1,580**

There are also differences between demographic groups in their reporting of barriers or obstacles to receiving training, as shown in **Table 6.20**. Specifically, higher proportions of men and BAMEs reported barriers than other groups. Men and BAMEs are more likely than average to report virtually every type of barrier. In some instances, this is particularly marked. For instance, 22% of men report possible loss earnings compared with 12% of women, while 41% of BAMEs report a lack of suitable information compared with 25% of white respondents, and 34% cite difficulty assessing the quality of courses, compared with 27% of white people.

Table 6.20 Proportion of the Workforce Experiencing Barriers or Obstacles to Obtaining Training by Gender, Age and Ethnic Origin

	Lack of suitable training in the UK	Lack of suitable training in the region/nation I live/work	Possible loss of earnings	Fees are too high	Training is inconvenient places	Training is at inconvenient times	Domestic/personal arrangements	Fear of losing work through committing time in advance	Lack of information about what available	Difficult to assess the quality of courses	Employers not willing to pay for training	Employers not willing to give time off for training	Don't have enough time	Lack of employment support	No barriers or obstacles experienced	Other	Base
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	*n*
Gender																	
Male	24	26	22	42	22	26	9	17	27	33	37	30	3	3	10	5	872
Female	19	19	12	41	17	22	9	13	25	22	32	20	3	4	14	5	685

Age																	
16 to 24	23	22	24	51	26	21	1	21	25	23	31	19	0	4	12	4	80
25 to 34	23	26	20	46	19	24	7	16	24	28	34	23	3	4	12	5	529
35 to 49	21	20	15	37	18	25	14	14	28	29	37	31	2	3	10	4	678
50+	22	23	14	38	23	26	8	16	28	29	30	19	3	3	15	8	250
Ethnic Origin																	
White	22	23	17	42	19	24	10	15	25	27	34	25	3	4	12	5	1,401
BAME	24	21	26	39	25	30	10	18	41	34	41	37	3	0	8	4	148
Total	**21**	**22**	**17**	**40**	**19**	**24**	**9**	**15**	**25**	**27**	**34**	**25**	**3**	**4**	**11**	**5**	**1,580**

Table 6.21 reports the barriers and obstacles experienced by the workforce in each nation and region. The most striking observation here is that lack of suitable training in the region in which the respondent lives, and training being in inconvenient places are much less of an issue in London than they are throughout the rest of the UK.

Table 6.21 Proportion of the Workforce Experiencing Barriers or Obstacles to Obtaining Training by Nation and Region

	Lack of suitable training in the UK	Lack of suitable training in the region/nation I live/work	Possible loss of earnings	Fees are too high	Training is inconvenient places	Training is at inconvenient times	Domestic/personal arrangements	Fear of losing work through committing time in advance	Lack of information about what available	Difficult to assess the quality of courses	Employers not willing to pay for training	Employers not willing to give time off for training	Don't have enough time	Lack of employment support	No barriers or obstacles experienced	Other	Base
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	*n*
Wales	7	28	18	38	27	34	17	8	24	26	38	36	3	6	12	6	72
Scotland	18	41	9	26	33	26	6	12	19	26	27	24	4	3	13	3	144
Northern Ireland	13	36	15	28	35	17	16	19	28	38	29	15	1	2	16	2	51
Central London	23	14	18	45	10	24	12	17	28	27	42	32	2	3	10	5	341
East London	49	8	0	71	0	16	0	43	37	49	14	18	0	0	14	0	15
North London	30	7	12	64	9	45	2	23	20	41	46	22	5	1	6	4	49
South London	43	8	8	47	15	18	7	7	17	23	37	10	0	0	16	9	23
West London	22	4	15	30	12	24	10	12	25	28	31	26	4	6	15	5	265
South East	14	22	21	43	17	16	8	18	33	27	31	16	1	4	21	4	114
South West	25	35	18	56	26	26	20	15	24	22	40	18	1	0	8	6	98
West Midlands	32	41	23	38	21	23	7	3	22	27	46	29	4	10	5	1	48
East Midlands	25	44	23	50	37	21	4	12	23	37	45	35	0	5	5	6	27
North East	32	52	38	46	62	41	13	18	62	45	26	40	0	4	1	6	32

Yorkshire & the Humber	21	35	20	41	22	19	5	22	18	23	25	22	9	3	16	1	69
East of England	23	34	25	63	23	4	0	7	36	25	38	18	0	3	11	10	27
North West	20	35	14	45	26	23	6	15	23	28	18	20	1	3	10	11	98
Total	**22**	**23**	**17**	**41**	**19**	**24**	**9**	**15**	**26**	**28**	**34**	**26**	**3**	**4**	**12**	**5**	**1,473**

Sources of Information on Training

Finally in this section, all respondents were asked which of a range of sources they used to look for information on training. As shown in **Table 6.22**, more than half cited either their employer or the internet. Nearly one third cited colleagues as a source of information. No other source is indicated by more than a fifth of respondents. The pattern within sectors largely follows what would be expected, for example with those working in sectors represented by a long standing trade association most likely to indicate this option. While only 14% of respondents cited Skillset as a source of information, around twice that proportion in many freelance-dominated sectors did so – such as independent production, post production, animation and corporate production. Training providers are also a significant source of information in these sectors.

Table 6.22 Sources Used for Information on Training by Sector and Contract Type

	Trade Assocation/ membership org	Trade press	Employer	National/local press	Colleagues	Internet	Public educational institutions	Training providers	Trade Unions	Email circulars	Skillset	Regional Screen Agency	Nowhere	Other	Base
Sector	%	%	%	%	%	%	%	%	%	%	%	%	%	%	*n*
Terrestrial TV	18	15	68	4	27	34	5	12	18	11	12	3	1	1	1,398
Cable & Satellite TV	23	17	59	5	28	56	8	21	9	11	22	4	*	0	194
Independent Production for TV/Community TV	33	21	27	7	29	52	9	20	17	16	30	12	1	1	722
Broadcast Radio	13	10	73	6	28	36	7	10	13	14	5	1	2	1	637
Post production	22	25	43	4	34	57	9	26	12	15	31	5	0	5	184
Studio/Equipment Hire	27	16	46	8	53	68	14	28	8	16	1	6	2	5	46
Outside Broadcast	35	33	37	4	30	49	11	14	18	6	14	1	1	3	69
Transmission	9	6	68	0	25	29	6	15	12	6	1	1	3	0	38
Equipment Manufacture	31	20	47	2	31	44	18	38	0	9	2	4	0	9	45
Other Facilities	26	21	36	7	32	64	10	24	17	11	28	0	0	2	98
Animation	20	22	38	6	37	73	15	23	7	14	32	16	0	3	103
Computer Games	11	15	50	4	35	69	18	18	3	8	7	2	1	0	100
Web & Internet	16	10	57	6	24	63	11	16	12	18	7	2	1	1	223

Other Interactive Media	7	11	63	3	29	53	16	15	10	13	12	8	2	1	48
Corporate Production	42	22	20	10	25	73	19	24	22	20	28	9	2	4	146
Other Content Creation	35	18	24	4	30	63	8	24	13	17	27	8	2	3	84
Archives & Libraries	32	18	64	8	36	51	17	19	14	22	17	9	0	3	78
Cinema Exhibition	9	8	64	6	34	41	12	12	1	9	5	3	1	1	224
Other	35	21	26	7	31	55	16	19	21	21	26	12	4	2	156
Contract Type															
Employees	16	12	65	5	30	49	11	16	9	13	9	3	1	1	2,636
Freelancer	31	23	22	7	31	60	11	22	19	17	30	11	2	3	1,957
Total	**20**	**15**	**54**	**6**	**30**	**52**	**11**	**17**	**12**	**14**	**15**	**5**	**1**	**2**	**4,593**

Analysis of **Table 6.23** shows that respondents are less likely to use employers as a source of information as they become older, and more likely to use trade associations, the trade press, and trade unions. There are no major differences by gender or ethnic origin.

Table 6.23 Sources Used for Information on Training by Age, Gender and Ethnic Origin

	Trade Assocation/ membership org	Trade press	Employer	National/local press	Colleagues	Internet	Public educational institutions	Training providers	Trade Unions	Email circulars	Skillset	Regional Screen Agency	Nowhere	Other	Base
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	*n*
Gender															
Male	20	17	51	5	30	53	10	17	13	12	13	5	2	2	2,682
Female	19	11	59	6	30	51	12	18	10	17	17	5	1	1	1,872
Age															
16 to 24	12	9	59	5	38	57	10	18	5	10	12	6	1	1	299
25 to 34	17	13	56	5	28	60	13	17	9	14	17	5	1	1	1,321
35 to 49	21	16	56	6	29	48	10	18	12	15	13	4	1	2	1,912
50+	26	18	45	7	32	41	10	17	20	12	14	6	2	3	970
Ethnic Origin															
White	20	15	54	5	30	52	10	17	12	14	14	5	1	2	4,202
BAME	17	17	51	7	33	58	13	19	9	15	17	7	1	1	331
Total	**20**	**15**	**54**	**6**	**30**	**52**	**11**	**17**	**12**	**14**	**15**	**5**	**1**	**2**	**4,593**

7 QUALIFICATIONS

This section covers the qualifications individuals hold or are studying for. More detailed information on institutions and course subject in non-media courses is provided in **Appendix 5**, which lists the top ten institutions of study for media courses within each sector, and the top ten areas of study for non media courses.

Table 7.1 shows the highest qualification achieved or studied for by sector. Overall, nearly three quarters (73%) of the workforce are graduates. By comparison, around 31% of the UK population of working age hold a qualification at Level 4 or higher[4] (a considerably wider constituency than the graduate population). More people hold an undergraduate degree in a non-media subject than a media related subject (24% compared with 20%), but more hold a postgraduate degree in a media subject than a non-media subject (18% compared with 12%). 15% report holding none of the qualifications listed. There are major differences between sectors in the proportions of graduates: in animation, web and internet and other interactive media for example, over 80% of the workforce are graduates; in outside broadcast, transmission and cinema exhibition, less than 60% hold a degree. This lower proportion of graduates in cinema exhibition for example, is not explained by the relatively high number of young people in this group or the higher than average proportion of women.

Although the overall proportion of people with a relevant technical or vocational qualification is low, there are some sectors in which it is prevalent – especially those in which technical skills are at a premium such as outside broadcast (33%), transmission (25%), studio/equipment hire (16%), and equipment manufacture (13%). This compares with an overall proportion of 7% across the board.

Table 7.1 Highest Qualification Held by Sector and Contract Type

	Graduate Total	Postgraduate qualification in media/related subject	Postgraduate qualification in other subject	Undergraduate qualification in media/related subject	Undergraduate qualification in other subject	A technical or vocational qualification relevant to work in the industry	Any other technical or vocational qualification	A'level/GNVQ media or related subject	National/Scottish Vocational Qualification	Modern Apprenticeship/ Apprenticeship	None of these	Base
Sector	%	%	%	%	%	%	%	%	%	%	%	*n*
Terrestrial TV	68	18	11	15	24	10	2	2	1	*	17	1,428
Cable & Satellite TV	72	13	5	28	27	8	1	5	*	0	13	204
Independent Production for TV/Community TV	72	15	10	23	24	8	2	2	*	*	16	741
Broadcast Radio	71	22	112	13	24	7	2	2	1	0	18	630
Post production	70	15	7	28	20	9	2	2	0	0	18	179
Studio/Equipment Hire	65	14	2	20	29	16	4	8	0	2	12	45
Outside Broadcast	39	6	4	20	9	33	8	5	0	0	16	75
Transmission	57	5	12	10	30	25	5	0	0	0	12	42
Equipment Manufacture	68	0	26	6	36	13	2	9	0	0	9	47
Other Facilities	66	8	11	25	22	8	5	0	0	1	20	90
Animation	92	31	12	33	16	1	0	1	0	0	7	104

[4] DIUS Statistical First Release 05/08

Computer Games	80	10	27	13	30	2	0	1	1	1	15	104
Web & Internet	88	29	15	20	24	4	1	1	0	0	7	229
Other Interactive Media	88	13	10	30	35	4	0	0	0	0	9	47
Corporate Production	77	21	11	32	12	7	2	*	*	*	14	148
Other Content Creation	63	18	1	28	18	6	2	2	0	0	27	91
Archives & Libraries	74	24	17	17	16	7	5	0	0	0	15	76
Cinema Exhibition	51	10	11	8	22	5	3	11	1	0	30	214
Other	67	23	15	14	16	11	1	1	0	0	19	154
Contract Type												
Employees	75	18	15	26	44	17	9	14	2	1	16	2,625
Freelancers	70	19	13	30	35	18	11	15	3	2	19	2,023
Total	**73**	**18**	**12**	**20**	**24**	**7**	**2**	**3**	*	*	**15**	**4,648**

The percentage of graduates in the workforce as reported by the last three Skillset workforce surveys since 2003 is shown in **Table 7.2**. In some cases, comparable data are unavailable from previous years due to changes in the classification system used by the surveys. Overall, the proportion of graduates has increased from 66% in 2003, to 69% in 2005 up to 73% in 2009. This is explained by the increasing trend for nearly all new entrants to hold a degree (see **Table 7.4**), so that as older, less highly qualified cohorts leave the workforce and are replaced by an almost entirely graduate new cohort, the overall balance in the composition of the workforce has shifted.

Table 7.2 Proportion of Graduates by Sector, 2003-2008

	2008	2005	2003
	%	%	%
Terrestrial TV	68	65	65
Cable & Satellite TV	72	67	70
Independent Production for TV/Community TV	72	66	58
Broadcast Radio	71	64	57
Post production	70	-	-
Studio/Equipment Hire	65	-	-
Outside Broadcast	39	-	-
Transmission	57	57	n/a
Equipment Manufacture	68	-	-
Other Facilities	66	-	-
Animation	92	78	78
Computer Games	80	68	69
Web & Internet	88	80	88
Other Interactive Media	88	-	-
Corporate Production	77	55	54
Other Content Creation	63	-	-
Archives & Libraries	74	-	-
Cinema Exhibition	51	-	-
Other	67	64	63
Total	**73**	**69**	**66**

Analysis of **Table 7.3**, which shows the highest qualification held or studied for by occupational group, also highlights some differences between occupations. These tend to reflect the trends within sectors. Thus for example, occupations employed predominantly within animation and web and internet are almost entirely graduates, while some of the more technical grades are much less so. Again, those occupational groups where technical skills are at a premium also employ large numbers of people with relevant technical or vocational qualifications – such as transmission, engineering and manufacture of audio visual equipment. Lighting (44%), make up and hairdressing (43%), and sound (16%) all also employ a much higher proportion of people with technical or vocational qualifications than the average of 7%.

Table 7.3 Highest Qualification by Occupational Group

	Graduate Total	Postgraduate qualification in media/related subject	Postgraduate qualification in other subject	Undergraduate qualification in media/related subject	Undergraduate qualification in other subject	A technical or vocational qualification relevant to work in the industry	Any other technical or vocational qualification	A'level/GNVQ media or related subject	National/Scottish Vocational Qualification	Modern Apprenticeship/ Apprenticeship	None of these	Base
	%	%	%	%	%	%	%	%	%	%	%	*n*
Producing	85	21	12	17	35	3	*	1	0	0	11	356
Production	81	19	14	27	21	4	1	2	*	0	12	769
Journalism & Sport	89	43	10	15	20	5	*	1	0	0	5	418
Radio Broadcasting	61	20	11	10	21	5	2	1	1	0	30	283
Television Broadcasting	74	13	10	21	31	6	2	4	1	0	14	309
Programme Distribution	78	0	51	10	17	6	2	0	0	0	14	13
Transmission	60	5	10	17	30	26	5	0	0	0	10	52
Engineering	64	1	14	9	39	20	3	1	0	0	12	177
Studio Operations	70	11	3	22	31	6	1	4	1	0	18	118
Interactive or Games Production/Operations/Business	83	14	18	21	30	2	1	1	1	1	12	179
Draw/Stop Frame Animation and 2D/3D CG Animation - VFX	92	32	12	32	17	0	0	1	0	0	7	92
Art & Design	77	16	10	30	21	4	4	*	0	2	13	184
Camera	60	16	4	30	10	12	4	2	1	0	21	370
Costume/Wardrobe	80	11	22	16	31	13	0	0		0	8	56
Archives/Library	73	20	18	17	18	5	5	0	*	0	16	95
Lighting	48	5	5	9	28	44	1	1	0	2	5	90
Make up/Hairdressing	38	1	7	9	21	43	4	2	1	0	12	82
Post production	71	17	5	32	17	9	2	2	0	0	17	310
Sound	59	8	2	25	24	16	3	6	1	0	16	180
Special Physical Effects	59	6	3	26	24	9	5	0	0	3	25	32
Runner	85	15	1	44	28	0	0	3	0	0	9	27

Manufacturer of A/V equipment	67	0	26	7	34	13	0	9	0	3	9	46
Film Distribution	76	1	14	59	2	*	11	*	0	0	12	21
Cinema Exhibition	51	10	11	8	22	5	3	11	1	0	29	214
Other	68	10	14	19	26	4	1	4	0	*	22	171
Total	**73**	**18**	**12**	**20**	**24**	**7**	**2**	**3**	*****	*****	**15**	**4,684**

Table 7.4 presents the breakdown of qualifications held by gender, age and ethnic origin. In particular, a much higher proportion of women than men are graduates (81% compared with 68%), while more men than women hold technical or vocational qualifications – 10% compared with 3%. Many more younger workers are graduates than older workers (excluding the 16-24 cohort which includes people of pre-graduate age) - 86% of those aged 25-34 compared with 54% of those aged 50 or over. Finally, considerably more BAMEs than white people hold a degree – 83% compared with 73%.

Table 7.4 Highest Qualification by Gender, Age and Ethnic Origin

	Graduate Total	Postgraduate qualification in media/related subject	Postgraduate qualification in other subject	Undergraduate qualification in media/related subject	Undergraduate qualification in other subject	A technical or vocational qualification relevant to work in the industry	Any other technical or vocational qualification	A'level/GNVQ media or related subject	National/Scottish Vocational Qualification	Modern Apprenticeship/ Apprenticeship	None of these	Base
	%	%	%	%	%	%	%	%	%	%	%	*n*
Gender												
Male	68	14	10	19	25	10	2	2	*	*	17	2,710
Female	81	23	13	21	24	3	1	3	1	0	12	1,896
Age												
16 to 24	68	13	4	34	18	3	1	10	1	0	17	296
25 to 34	86	23	11	29	23	4	1	2	*	0	7	1,332
35 to 49	72	19	14	13	26	8	2	2	*	*	16	1,926
50+	53	9	12	7	26	13	3	1	1	1	29	999
Ethnic Origin												
White	73	18	12	19	25	7	2	3	*	*	15	4,261
BAME	83	22	14	25	21	4	1	2	*	0	11	324
Total	**74**	**18**	**12**	**20**	**24**	**7**	**2**	**3**	*****	*****	**15**	**4,648**

In order to establish whether more recent entrants to the industry possess a different balance of degree qualifications from longer serving members of the workforce, **Table 7.5** compares the type of highest degree held among the graduate population of those who entered the industry before 2000 and those who entered from 2000 onwards. While there is no difference in the proportion and type of postgraduate qualification held, at undergraduate level, the ratio of media related to non-media courses has inverted in favour of media related courses: among those who entered before 2000, 39% hold a degree in another subject compared to 20% with a degree in a media related subject; among those who entered from 2000 onwards, 34% hold a degree in a media related subject compared to 27%with a degree in another subject.

Table 7.5 Proportion of Graduates by Year of Entry

	Entered Industry Before 2000	Entered Industry from 2000 Onwards	Total
	%	%	%
Postgraduate qualification in media/related subject	24	24	24
Postgraduate qualification in other subject	17	15	16
Undergraduate qualification in media/related subject	20	34	27
Undergraduate qualification in other subject	39	27	33
Total	**100**	**100**	**100**

8 CAREER DEVELOPMENT

This section cover topics related to respondents' career development, including a number of questions pertaining to previous engagement with Skillset. The issues covered in this part of the survey include:

- Use of Skillset products
- Value of previous qualifications
- Resources used to keep up to date
- Prior knowledge of Skillset
- Previous Contact with Skillset
- Satisfaction with Skillset

Use of Skillset Products

First, all respondents were asked whether they had previously used any Skillset products. Overall, 19% said that they had and the remaining 80% that they had not. **Table 8.1** shows the overall take up of each key product by sector. Overall, the Skillset website is the most utilised product, cited by 12%, followed by job profiles (6%). Fewer than 3% reported having used any other products. Analysing the take up by sector reveals a strong correlation between the proportions using Skillset products and the level of freelancing within a sector: the highest levels of use are in other content creation (30%), corporate production (30%), independent production (29%), and post production (26%). The balance of products used largely reflects the overall picture within each sector, although job profiles are used more widely than elsewhere in animation and web and internet, and standards in corporate production (10%).

Table 8.1 Use of Skillset Products by Sector and Contract Type

	Skillset Standards	Job Profiles	N/SVQs	Skills Passport	Skillset's website	Storyboards	Never used any	Base
Sector	%	%	%	%	%	%	%	*n*
Terrestrial TV	3	4	3	1	9	1	84	1,328
Cable & Satellite TV	1	8	3	2	13	1	77	193
Independent Production for TV/Community TV	5	6	3	2	20	2	71	691
Broadcast Radio	1	4	2	1	5	*	90	596

Post production	8	9	2	1	20	2	74	171
Studio/Equipment Hire	3	9	8	3	15	0	75	40
Outside Broadcast	1	6	7	5	9	1	87	64
Transmission	3	0		0	5	0	87	39
Equipment Manufacture	0	2	0	0	0	0	98	45
Other Facilities	0	4	2	0	14	1	84	94
Animation	5	12	1	2	23	5	66	99
Computer Games	1	6	2	0	6	1	88	95
Web & Internet	3	10	4	1	10	0	80	211
Other Interactive Media	2	3	0	0	13	0	85	44
Corporate Production	10	3	2	1	26	2	70	139
Other Content Creation	8	3	0	0	24	3	70	80
Archives & Libraries	0	5	3	0	11	0	84	76
Cinema Exhibition	1	7	6	0	6	1	83	218
Other	8	7	3	1	19	4	69	150
Contract Type								
Employees	2	6	3	1	9	1	84	2,474
Freelancers	5	7	3	1	21	2	72	1,899
Total	**3**	**6**	**3**	**1**	**12**	**1**	**81**	**4,373**

Table 8.2 shows that women, younger workers and BAMEs are all more likely than average to use Skillset products.

Table 8.2 Use of Skillset Products by Gender, Age and Ethnic Origin

	Skillset Standards	Job Profiles	N/SVQs	Skills Passport	Skillset's website	Storyboards	Never used any	Base
	%	%	%	%	%	%	%	*n*
Gender								
Male	3	5	3	1	10	1	84	2,558
Female	3	8	3	1	15	1	76	1,784
Age								
16 to 24	4	12	3	*	14	1	76	279
25 to 34	3	10	2	1	16	1	75	1,241
35 to 49	3	4	3	1	9	1	85	1,817
50+	3	2	3	1	9	1	85	944
Ethnic Origin								

White	3	6	3	1	12	1	81	4,002
Black or minority ethnic	6	7	2	3	14	1	77	317
Total	**3**	**6**	**3**	**1**	**12**	**1**	**81**	**4,373**

Table 8.3 shows the level of usage of Skillset products across the nations and regions. Overall, there is a higher level of usage in London, particularly of Skillset's website.

Table 8.3 Use of Skillset Products by Nation and Region

	Skillset Standards	**Job Profiles**	**N/SVQs**	**Skills Passport**	**Skillset's website**	**Storyboards**	**Never used any**	**Base**
	%	%	%	%	%	%	%	*n*
Wales	4	4	3	1	6	1	82	208
Scotland	3	4	5	2	11	1	81	358
Northern Ireland	4	3	5	0	12	2	77	110
Central London	3	7	21	0	14	1	79	900
East London	7	6	5	0	40	6	54	35
North London	2	9	3	6	13	2	76	117
South London	7	12	6	0	11	1	78	73
West London	2	6	2	2	10	1	82	709
South East	4	7	1	0	11	1	82	377
South West	4	8	2	1	11	1	79	309
West Midlands	1	8	5	1	9	1	80	182
East Midlands	0	6	4	0	17	2	78	86
North East	1	6	2	0	11	2	87	79
Yorkshire & the Humber	1	6	5	1	10	0	83	210
East of England	0	6	0	0	7	3	92	77
North West	3	7	2	0	9	0	84	299
Total	**3**	**6**	**3**	**1**	**12**	**1**	**81**	**4,129**

Value of Previous Qualifications

Respondents were asked to name up to three qualifications or training experiences which had been of most value to them getting into the industry. The top ten for each sector are presented in **Appendix 6.** They were also asked to name up to three qualifications or training experiences which had been of most value to them getting on in the industry. The top ten of these for each sector are presented in **Appendix 7.**

Resources Used to Keep up to Date

Respondents were asked which resources they used to keep up to date in the industry. The top ten journals used across the board are listed in **Table 8.4a** below, and for each sector in **Appendix 9**. While the most commonly used named journals are Broadcast and the Media Guardian, more than one third reported using other journals or trade press, a very wide constituency of publications reflecting the breadth of Skillset's footprint. The sector breakdown provided in **Appendix 9** provides a perhaps more meaningful insight into the usage of journals. **Table 8.4b** shows the top ten online resources used, while **Appendix 10** reports this for each sector. Once again, many respondents – nearly half – report using 'other' resources, so once again the breakdown in **Appendix 10** is perhaps a little more insightful. The top ten membership organisations across the board are listed in **Table 8.4c**, and for each sector in organisations in **Appendix 11**. Nearly half of respondents are BECTU members, and one fifth respectively either the NUJ or another union. No more than 3% of respondents belong to any other organisation.

Table 8.4a 'Top Ten' Journals Read by Respondents

	Journal	%
1	Other journals/trade press	35
2	Broadcast	28
3	The Media Guardian	14
4	Internet websites	13
5	Stage, Screen and Radio	11
6	Ariel (in house BBC magazine)	7
7	Internal communications	6
8	The Journalist	5
9	Guild magazine	5
10	Regional newlsetter	3

Table 8.4b 'Top Ten' Online Resources Used by Respondents

		%
1	Other	48
2	Media Guardian	12
3	adobe	10
4	Broadcast	7
5	Internet Movie Database (IMDB)	6
6	Production Base	5
7	Mandy	5
8	GamesIndustry.biz	4
9	BBC Intranet	4
10	Skillset	3

Table 8.4c 'Top Ten' Membership Organisations to Which Respondents Belong

		%

1	BECTU	47
2	Other union or membership organisation	19
3	NUJ	19
4	BAFTA	3
5	Guild of Television Cameramen	2
6	Institute of Broadcast Sound	2
7	LinkedIn	2
8	PACT	2
9	RTS	2
10	Guild of British Camera Technicians	2

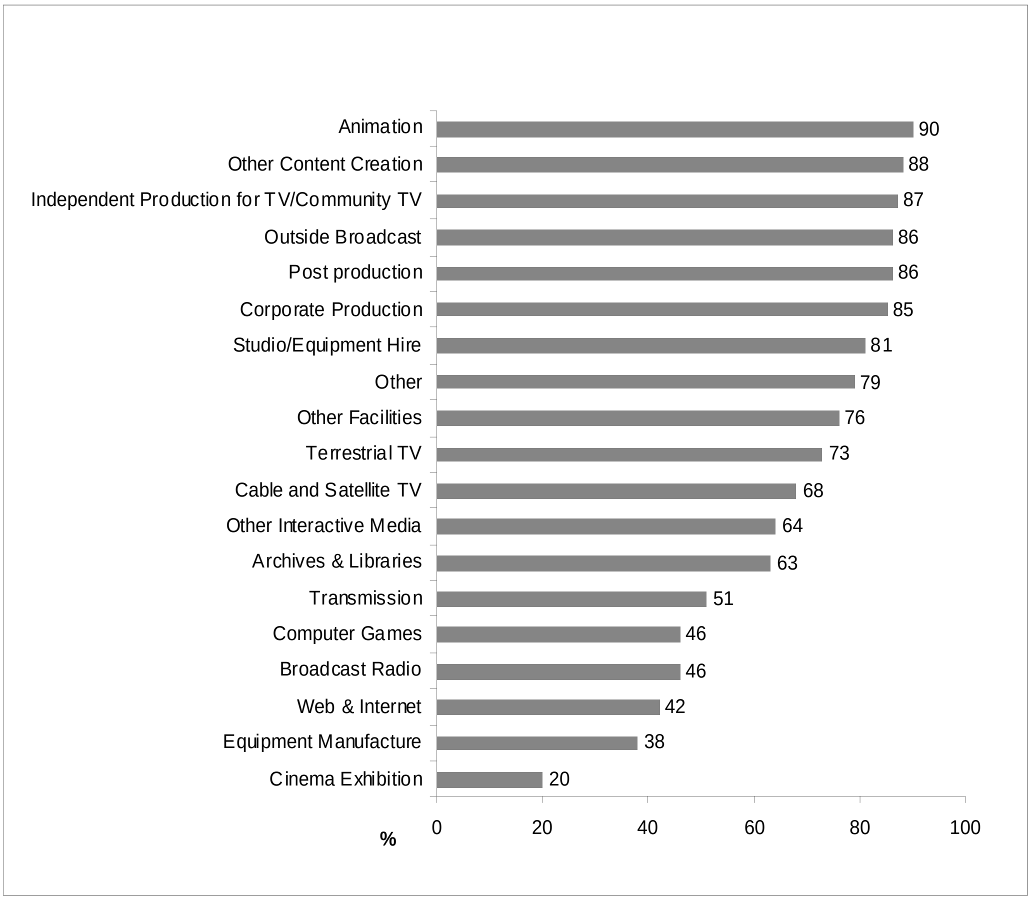
Prior Knowledge of Skillset

Respondents were also asked whether they had heard of Skillset. This is reported by sector in **Table 8.5 and Figure 8.1.** The majority (61%) said that they had. The levels by sector largely reflect the use of products as reported above, and the level of freelancing in a sector: thus over 80% had heard of Skillset in independent production, post production, studio/equipment hire, outside broadcast, corporate production and other content creation.

Table 8.5 Proportion of the Workforce Having Heard of Skillset by Contract Type

	Total (%)	Base (n)
Terrestrial TV	73	1,479
Cable & Satellite TV	68	213
Independent Production for TV/Community TV	87	788
Broadcast Radio	46	664
Post production	86	191
Studio/Equipment Hire	81	46
Outside Broadcast	86	75
Transmission	51	46
Equipment Manufacture	38	48
Other Facilities	76	102
Animation	90	109
Computer Games	46	106
Web & Internet	42	232
Other Interactive Media	64	49
Corporate Production	85	155
Other Content Creation	88	89
Archives & Libraries	63	83
Cinema Exhibition	20	232
Other	79	166
Contract Type		
Employees	54	2,744
Freelancers	80	2,129
Total	**61**	**4,873**

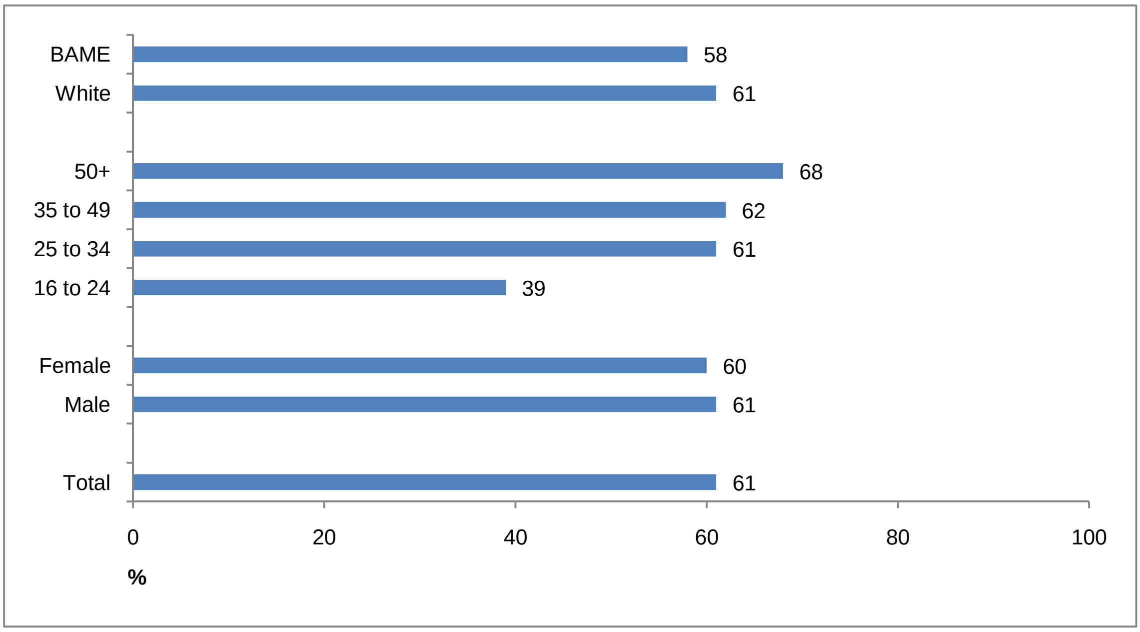
Figure 8.1 Proportion of the Workforce Having Heard of Skillset by Sector



Base: 4,873

Higher proportions of older than younger workers have previously heard of Skillset (**Figure 8.2**).

Figure 8.2 Proportion of the Workforce Having Heard of Skillset by Gender, Age and Ethnic Origin



Base: 4,873

There are some variations between nations and regions in the proportions who had heard of Skillset prior to the survey, as shown in **Table 8.6**. In four out of the five areas in London, higher than average proportions had heard of Skillset, while the proportion is lowest in the South East at 49%.

Table 8.6 Proportion of the Workforce Having Heard of Skillset by Nation and Region

	Total (%)	Base (n)
Wales	56	227
Scotland	61	397
Northern Ireland	61	119
Central London	66	1,014
East London	86	39
North London	66	135
South London	51	76
West London	62	772
South East	60	403
South West	49	335
West Midlands	54	192
East Midlands	55	94
North East	52	85
Yorkshire & the Humber	51	228
East of England	60	87
North West	58	330
Total	**60**	**4,533**

Those who had heard of Skillset were then asked how they had done so, shown by sector in **Table 8.7.** The most common channels are through a Skillset advertisement (30%), a friend or colleague (21%), an internet search (13%), and a news article (13%). There are few exceptions to this within sectors, except in the proportion who report having heard of Skillset through attending Skillset funded training, which varies greatly by sector, and once again is highest in freelance-dominated areas: more than 10% cite having done so in independent production, post production, outside broadcast, animation, other interactive media, corporate production and other content creation. Additionally, internet searching is more common in web and internet, and a friend or colleague is more common in computer games; in both cases, fewer people cite a Skillset advertisement.

Table 8.7 How Respondents Had Heard of Skillset by Sector and Contract Type

	Skillset advertisement	Previous Skillset research	Attended Skillset funded training	A Skillset scheme or initiative	Event	Friend or colleague	News article	Referred by another organisation	Internet search	Worked with Skillset/ sit on panel	Via employer	Via union or trade association	Via university	Other	Not sure	Base
Sector	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	*n*
Terrestrial TV	32	10	8	10	7	17	16	9	9	1	2	5	1	3	14	1,097
Cable & Satellite TV	32	9	8	11	7	13	14	12	13	1	1	3	3	6	17	158
Independent Production for TV/Community TV	33	14	14	14	10	25	12	14	12	1	1	3	0	6	10	702
Broadcast Radio	27	10	3	8	6	15	17	9	10	1	3	7	2	3	18	303
Post production	33	13	10	145	9	22	10	11	15	4	0	5	1	4	13	166
Studio/Equipment Hire	22	14	2	17	8	32	10	16	12	0	0	2	0	3	7	38
Outside Broadcast	35	2	12	12	8	17	12	6	5	3	3	7	0	4	13	63
Transmission	25	14	6	0	6	10	19	5	0	0	0	11	0	5	14	24
Equipment Manufacture	33	0	0	11	17	17	33	6	11	6	6	6	6	17	11	18
Other Facilities	33	15	5	7	13	18	17	18	15	2	1	6	2	3	11	78
Animation	32	17	11	13	18	32	8	6	17	6	4	3	4	6	7	96
Computer Games	14	19	1	11	10	30	13	7	11	2	10	1	2	2	14	53
Web & Internet	22	7	7	6	9	19	14	7	18	5	3	1	2	5	15	99
Other Interactive Media	36	24	16	12	21	15	4	6	15	0	0	4	0	8	4	33
Corporate Production	33	20	15	9	14	19	10	8	13	4	0	3	2	5	8	133
Other Content Creation	35	10	10	8	10	25	14	7	14	2	0	2	2	6	7	79
Archives & Libraries	32	12	2	4	6	28	14	12	20	0	0	4	2	2	6	50
Cinema Exhibition	24	7	9	7	13	24	11	22	20	0	0	0	0	7	11	46
Other	30	15	5	13	9	18	9	16	11	3	2	5	2	5	11	129
Contract Type																

Employees	28	12	6	9	10	21	14	8	13	1	2	3	2	5	14	1,564
Freelancers	33	13	15	13	11	20	11	14	14	3	1	4	1	5	8	1,801
Total	**30**	**12**	**9**	**11**	**10**	**21**	**13**	**10**	**13**	**2**	**2**	**4**	**1**	**5**	**12**	**3,365**

Table 8.8 shows few differences by key demographic, except that BAMEs are more likely than average to have heard of Skillset through having attended a Skillset funded course, attending an event or being referred by another organisation.

Table 8.8 How Respondents Had Heard of Skillset by Gender, Age and Ethnic Origin

	Skillset advertisement	Previous Skillset research	Attended Skillset funded training	A Skillset scheme or initiative	Event	Friend or colleague	News article	Referred by another organisation	Internet search	Worked with Skillset/ sit on panel	Via employer	Via union or trade association	Via university	Other	Not sure	Base
	%	*%*	*%*	*%*	*%*	*%*	*%*	*%*	*%*	*%*	*%*	*%*	*%*	*%*	*%*	*n*
Gender																
Male	31	12	7	10	10	19	15	11	14	2	1	4	1	4	11	2,004
Female	27	12	11	12	10	23	10	9	12	2	2	3	2	6	11	1,310
Age																
16 to 24	27	11	10	8	15	32	10	13	25	2	2	0	5	4	7	145
25 to 34	26	14	9	10	11	22	9	9	19	*	2	1	3	5	13	914
35 to 49	32	11	9	11	8	21	15	11	9	3	1	4	*	5	12	1,414
50+	31	13	8	12	10	17	17	11	7	3	2	7	*	5	10	798
Ethnic Origin																
White	30	12	8	10	10	20	14	10	13	2	2	3	1	5	12	3,075
BAME	34	13	14	14	15	25	5	17	16	*	1	5	3	5	7	221
Total	**30**	**12**	**9**	**11**	**10**	**21**	**13**	**10**	**13**	**2**	**2**	**4**	**1**	**5**	**12**	**3,365**

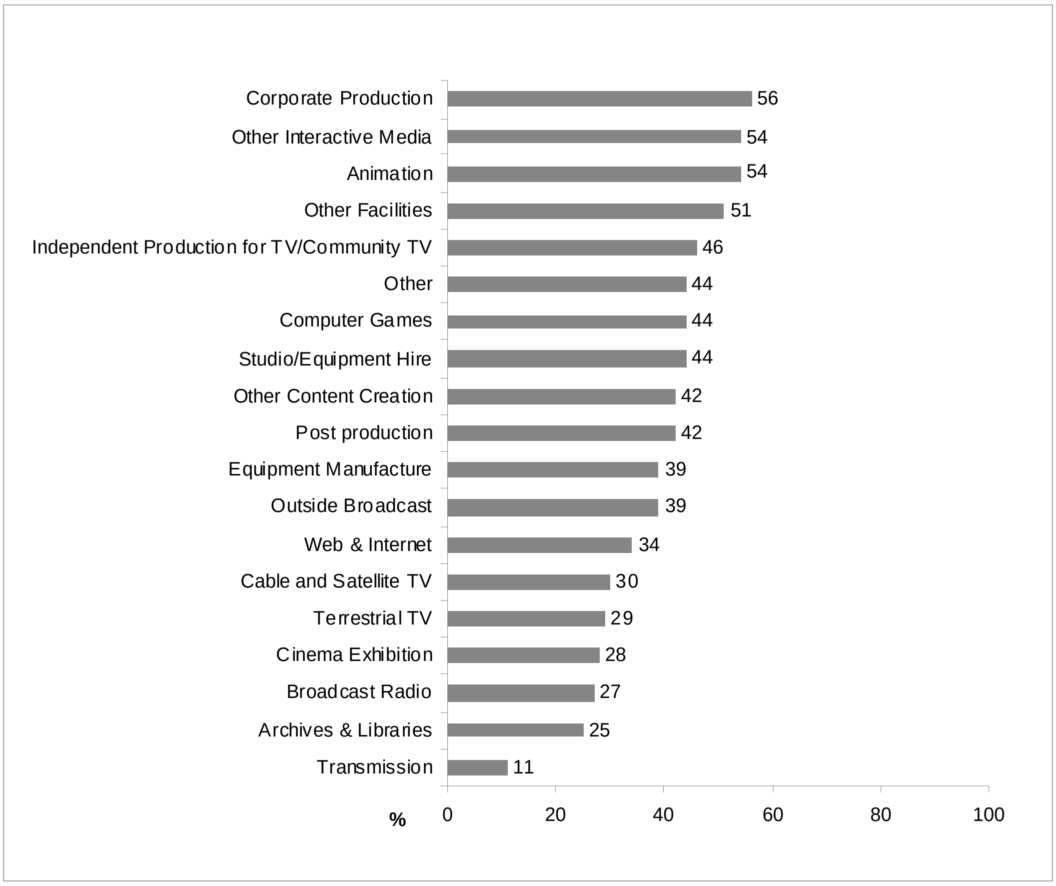
Those who had heard of Skillset were then asked whether they had had any previous contact with Skillset. 38% said that they had. As can be seen from **Figure 8.2**, responses here follow a very similar pattern to previous questions in this section, largely reflecting the level of freelancing in each sector: more than 80% had had contact in independent production, post production, studio/equipment hire, animation, corporate production, and other content creation.

Table 8.9 Previous Contact with Skillset by Contract Type

	Total (%)	Base (n)
Employees	33	1,572
Freelancers	49	1,811

Total	**38**	**3,383**

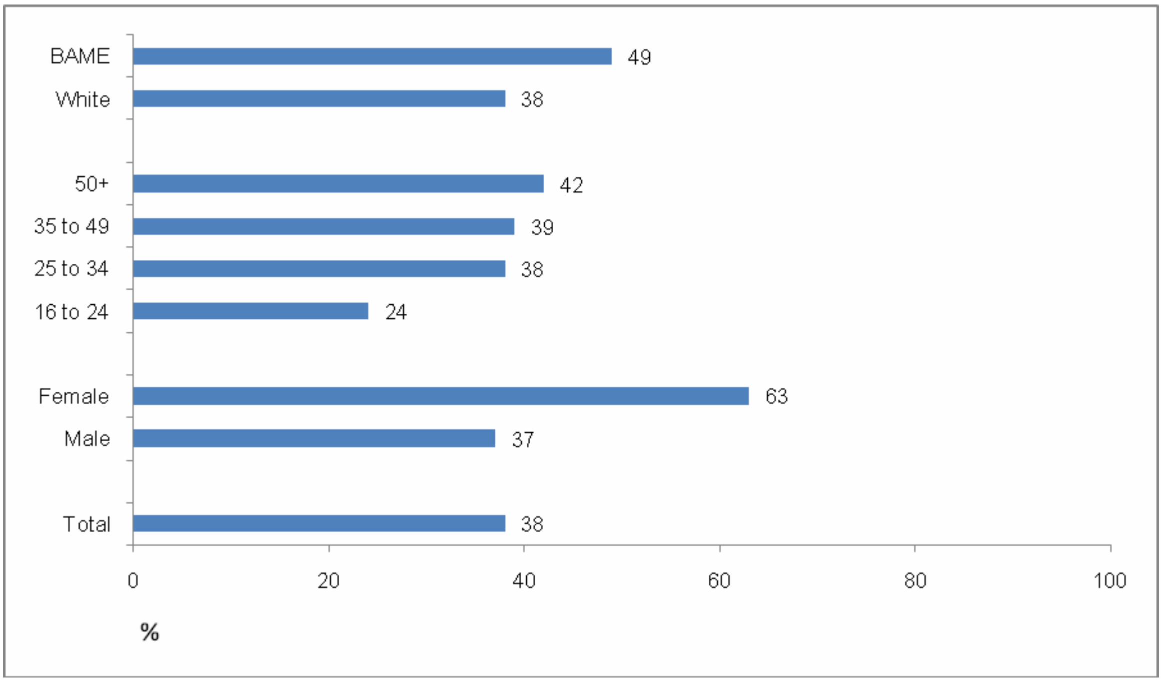
Figure 8.3 Previous Contact with Skillset by Sector



Base: respondents who had heard of Skillset (3,383)

Analysis of **Figure 8.4** shows some major differences between demographic groups: many more women than men had had contact with Skillset (63% compared with 37%), more older than younger workers (42% of those aged 50 or over compared with 24% of 16-24 year olds) and more BAMEs than white people (49% compared with 38%).

Figure 8.4 Previous Contact with Skillset by Gender, Age and Ethnic Origin



Base: respondents who had heard of Skillset (3,383)

Level of Satisfaction with Skillset

Finally, respondents who had had previous contact with Skillset were asked to rate their level of satisfaction with that contact on a scale of 1 to 5. Overall, a quarter said that they were very satisfied and over three quarters that they were either very or fairly satisfied. Only 5% said that they were very dissatisfied. The proportions saying they were either very or fairly satisfied were highest in archives and libraries (90%) and cinema exhibition (90%), computer games (90%), and animation (88%). The proportion who were either very or fairly dissatisfied was highest in outside broadcast (26%), studio/equipment hire (25%), and broadcast radio (24%).

Table 8.10 Level of Satisfaction of Contact with Skillset by Sector and Contract Type

	Very satisfied	Fairly satisfied	Fairly dissatisfied	Very dissatisfied	Base
Sector	%	%	%	%	%
Terrestrial TV	28	53	15	4	337
Cable & Satellite TV	23	62	6	9	55
Independent Production for TV/Community TV	28	56	11	5	341
Broadcast Radio	27	50	18	6	72
Post production	26	53	19	2	64
Studio/Equipment Hire	5	71	20	5	16
Outside Broadcast	16	58	14	12	23
Transmission	-	-	-	-	4

Equipment Manufacture	-	-	-	-	7
Other Facilities	12	74	15	0	34
Animation	27	61	7	5	56
Computer Games	25	65	10	0	20
Web & Internet	23	63	11	3	35
Other Interactive Media	22	56	17	6	18
Corporate Production	25	58	10	6	67
Other Content Creation	32	45	16	7	31
Archives & Libraries	31	62	8	0	13
Cinema Exhibition	39	54	8	0	13
Other	26	60	9	5	57
Contract Type					
Employees	19	65	11	5	436
Freelancers	30	50	15	5	827
Total	**24**	**59**	**13**	**5**	**1,263**

Overall levels of satisfaction with contact with Skillset are higher than average among women, younger workers and white respondents, as can be seen from **Table 8.11**.

Table 8.11 Level of Satisfaction of Contact with Skillset by Gender, Age and Ethnic Origin

	Very satisfied	Fairly satisfied	Fairly dissatisfied	Very dissatisfied	Base
	%	%	%	%	*n*
Gender					
Male	22	59	13	6	716
Female	27	58	12	3	530
Age					
16 to 24	45	51	4	0	41
25 to 34	18	65	13	5	348
35 to 49	25	55	15	5	526
50+	25	59	10	5	316
Ethnic Origin					
White	24	60	12	4	1,129
BAME	24	56	18	2	109
Total	**24**	**59**	**13**	**5**	**1,263**

There are also some differences between nations and regions in the reported levels of satisfaction with Skillset. The areas with highest proportion saying they were either fairly dissatisfied or very dissatisfied are Northern Ireland (40%), Central London (21%), West London and the South West (both 20%).

Table 8.12 Level of Satisfaction of Contact with Skillset by Nation and Region

	Very satisfied	Fairly satisfied	Fairly dissatisfied	Very dissatisfied	Base
Nation and Region	%	%	%	%	*n*
Wales	30	57	5	8	61
Scotland	24	67	9	1	83
Northern Ireland	24	37	34	6	25
Central London	23	56	14	7	276
East London	37	51	10	2	20
North London	37	48	15	0	37
South London	-	-	-	-	17
West London	19	62	14	6	188
South East	23	64	9	5	110
South West	25	55	19	1	74
West Midlands	20	66	13	2	44
East Midlands	27	63	7	2	24
North East	57	31	8	4	21
Yorkshire & the Humber	16	77	4	3	64
East of England	-	-	-	-	10
North West	30	52	14	4	83
Total	**24**	**59**	**12**	**5**	**1,137**

Those respondents who said that they were very or fairly dissatisfied with their contact with Skillset were given the opportunity to indicate why they were dissatisfied. A total of 269 responses were received which were coded into broad areas. A wide range of issues was reported, but the 'top ten' are shown in **Table 8.13**. The response numbers do not permit any further analysis of the comments, for example by sector or key demographics, but the most widespread issues overall are that Skillset lacks industry knowledge or does not adequately cover the area in which respondents' work.

Table 8.13 'Top Ten' Reasons Cited for Dissatisfaction with Skillset

	%
Lack of industry knowledge within Skillset	11
Skillset does not cover adequately cover my sector/occupation	9
Slow response times	7
General qualifications or training issues	7
Poor quality careers advice	6
Previous contact too limited/lack of information about Skillset	6
Skillset too focused on new entrants	4
Difficulty accessing funding for training	3
Too much bureacracy	3

Region-specific issues	2
Base (n)	**269**