2010 Creative Media Workforce Survey

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Key Findings

The adequate provision of learning and skills development remains a key area of focus for the Creative Media workforce, in particular for freelancers given the reliance upon their skills by the sector, as does the provision of re-training opportunities for new adult workers from other related sectors.

56% of the total workforce had received learning or skills development in the year prior to the survey
This represents a decrease from previous surveys but there were changes to the sample method in 2010 which may account for this. Specifically the survey had a broader scope including film production, photo imaging and publishing for the first time; the workforce in these sectors is less likely than average to have received learning or skills development. In contrast, sectors such as independent production and computer games have actually seen an increase in levels of learning and development. Amongst those receiving learning and skills development, the average number of days had increased significantly to 19.6 days.

Over half of learning and skills development comes via employers
Another interesting outcome is that the most common source of learning and skills development provision remains to be an employer (51%), although this has fallen greatly from 65% in 2008.[1] This is partly accounted for by the inclusion in the latest survey sample of freelance dominant sectors such as film production and photo imaging. In addition some sectors have experienced a drop in the proportion receiving learning or skills development via an employer – notably cable and satellite, broadcast radio, facilities, animation and interactive media. Interestingly independent production and computer games have seen an increase. Freelancers particularly have experienced a drop overall from 40% in 2008 to 16% in 2010, but again this may be due in part to the inclusion of the film production and photo imaging sectors.

The continued demand for learning and skills development is high
More than half (54%) of the workforce state they have a learning or skills development need, up from 51% in 2008, but down from 62% in 2005. A higher proportion of freelancers (59%) than employees (52%) report learning or skills development needs. These results specific to demand for learning and skills development are backed up by another Skillset survey which recently showed that over a quarter (27%) of employers in the Creative Media industries report a skills gap amongst staff, thereby indicating a need for continued focus on learning and skills development.[2]

The main subjects of learning and skills development needs cited were computer skills in specific software packages (20%), business development/commercial

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[1] The 2008 survey specified 'an employer', whereas the 2010 survey separated 'your' employer and 'another' employer. To allow for comparison figures from the 2010 survey have therefore been combined. In total 51% had received learning or skills development from an employer, the vast majority of which was from their own employer (49%). Just 4% received learning and skills development from another employer.

[2] *Creative Media Employer Survey*, Skillset (2010)

awareness (11%), management and leadership skills (10%) and other specific technical or craft skills (10%)
Areas related to current or recent technological developments, including design and creation or repurposing of content across platforms and online and social media publishing or content distribution also figured frequently. These skill areas are the ones for which most respondents expect demand to increase in the future, giving a strong indication of likely future demand for learning or skills development interventions. This seems to mirror much of Skillset's *Sector Skills Assessment for the Creative Media Industries 2011*, which highlights skills gaps in multiskilling, multiplatform skills, management, leadership, business and entrepreneurial skills, IP and monetisation of multiplatform content, broadcast engineering, sales and marketing and diagonal thinking[3].[4]

Barriers and obstacles to obtaining learning or skills development continue to be a problem for the vast majority of the workforce (88%)
This is in line with previous surveys and is a particular issue for freelancers with 92% experiencing barriers or obstacles. Overall, the most common barriers reported are that training fees are too high (46%), followed by difficulties assessing the quality of courses (27%), and employers being unwilling to pay (25%). Some obstacles are particularly extreme for freelancers, with 70% of freelancers citing the problem of high fees compared to 36% of employees and 31% being concerned about losing work through committing time to learning or skills development in advance (compared to 16% of employees).

The majority of freelancers are planning changes to the way they work
Other challenges also exist for the growing numbers of freelancers in the UK's Creative Media industries. For the first time, this survey asked the workforce whether they were planning any career changes in the next 12 months. Overall, 27% said they were going to broaden the scope of their freelance work, 20% that they intended to move to a different permanent job within the same Creative Media sector and 14% that they wanted to change the direction of their freelance work. Positive news from Skillset's *Creative Media Employer Survey 2010* is that 24% of employers believed their company's requirement for freelancers would increase over the next 12 months and 65% believed it would stay the same. Just a minority felt it would decrease.

Only a quarter of freelancers report holding a contract for current work
Another challenge for freelancers concerns the fact that 27% said that they had a contract for their current or most recent work, a major drop from 69% in 2008. This is in part due to the changes in sample method in 2010 and specifically the inclusion of new sectors in this survey (publishing and photo imaging have low proportions of freelancers with contracts). However, across the board most sectors have experienced a reduction in the proportion of freelancers with a contract.

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[3] 'Diagonal thinking' is a combination of creative skills with business and entrepreneurial skills. This provides an individual who is able to tell great stories and also knows how to monetise those stories to the best effect utilising media that cross platforms and territories well.

[4] *Sector Skills Assessment for the Creative Media Industries in the UK*, Skillset (2011) , page 129

Diversity remains a concern for the sector, with just 5% of the workforce coming from a Black and Minority Ethnic background (compared with 9% across the UK economy[5])
Representation of women is also lower in Creative Media than across the economy as a whole (38% compared with 46%), and this varies considerably between sub-sectors.[6] Age is also an issue with a lower proportion of women in the older age bands – 66% of men in the workforce are aged 35 or over compared with 49% of women.

Entry routes into the Creative Media industries remain largely informal for many
Responding to an advertisement is the most common individual means of securing a first job in Creative Media (31% of respondents) but other more informal routes form a larger group in combination, for example, making direct contact with a company (18%), through a friend or relative (16%), direct from an employer (10%) and word of mouth (7%).

Unpaid work is common within the sector
As discussed in Skillset's *Sector Skills Assessment for the Creative Media Industries 2011*, competition for entry is common requiring high levels of adaptive capacity within the individuals who want to work in the sector, high levels of resilience and often the ability to work for a period without pay. Two-fifths (40%) of the workforce have undertaken unpaid work within the Creative Media sector. This applies to many more freelancers (54%) than employees (35%). Additionally, two-fifths (38%) of the workforce undertook work experience prior to entering the industry, of whom 18% were paid for it (varying from 3% of those whose work experience lasted for 1-5 days to 53% of those who worked for 180 days or more).

More than seven in 10 of the workforce hold a graduate qualification
The sector remains a highly qualified one. By comparison, around 37% of the UK population of working age hold a qualification at Level 4 or higher[7] (a considerably wider constituency than the graduate population).

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[5] *Labour Force Survey*, January to December 2010

[6] Skillset *Employment Census* (2009) and *Labour Force Survey*, January to December 2010

[7] *Labour Force Survey*, January to December 2010

1 Executive Summary

Comparing 2010 with 2008 and 2005

What has remained largely unchanged?

The proportion of the workforce with dependent children – around a quarter since 2005.
Average income, in most sectors – slightly lower overall than in 2008 – £30,550 compared with £32,300, but taking into account photo imaging and publishing lowering the average in 2010, the overall picture is very similar across most sectors.
The proportion with learning or skills development needs who had tried to obtain some form of learning or skills development (down very slightly from 65% to 63%).
The percentage of the workforce with learning or skills development needs, up slightly from 51% in 2008 to 54% in 2010.

What has increased?

Internal promotion as a means of recruitment to current job, up from 2% to 15%, and making contact with a company, from 2% to 10%.
Average number of days worked by freelancers – up from 174 to 182, but partly inflated by publishing in 2010 with a higher than average number of days.
The average number of days of learning or skills development received by those who had received any learning or skills development, from 7 in 2005 to 11 in 2008 to 20 in 2010. The latter figure may in part be due to the inclusion of new sectors to the research (publishing and photo imaging are both higher than the 2008 average).

What has decreased?

Direct approach by employers as mode of recruitment to current job, down from 32% in 2008 to 17% in 2010. Again this is in part due to the inclusion of Publishing and Photo Imaging this time.
The impact of actual or feared redundancy on the decision to go freelance – down as a factor from 41% in 2008 to 19% in 2010.
The percentage of freelancers with a contract – down from 69% in 2008 to 27% in 2010. This is partly due to the inclusion of new sectors to the research (the publishing and photo imaging workforce both have low proportions of freelancers with contracts). However, most sectors have experienced a fall in the proportion of freelancers holding contracts.
The proportion receiving learning or skills development, from 64% in 2005 to 60% in 2008 to 56% in 2010. This is partly accounted for by the inclusion of film production and photo imaging, which have a combined figure of less than the average receiving learning or skills development.
The gap between employees and freelancers in the proportion receiving learning or skills development from 65% vs 43% in 2008 to 59% vs 48% in 2010.

The proportion receiving learning or skills development from their employer, down from 65% in 2008 to 41%. This is partly accounted for by the inclusion of film production and photo imaging, both of which are sectors with a high proportion of freelancers (who are much less likely to have received learning or skills development from their employer).

The proportion whose employer paid the training fees – down from 67% in 2008 to 50% in 2010.

Profile of 2010 Survey Respondents

- Overall representation of women stands at 38%, compared with 46% of the UK workforce as a whole. Representation is highest in photo imaging (47%), publishing (46%), radio (44%), film (43%), and television (41%).[8] The overall figure is substantially affected by the inclusion of publishing and photo imaging in the survey for the first time, other key sectors have actually seen a drop in the proportion of women in recent years.[9]

- The average age of the workforce is 39, up slightly from 38 in 2008. The mean age is lower than average in cinema exhibition and computer games and higher in teaching/lecturing and terrestrial television.

- As in all previous surveys, the average age of women is much lower than that of men – 51% are aged under 35 compared with 34% of men.

- 5% of the workforce are BAMEs compared with 9% across the UK economy as a whole. However, around half the industry is based in London or the South East. A quarter (24%) of the workforce in the London economy are BAMEs, whereas only 8% of the Creative Media workforce based in London are BAMEs.

- 75% of the workforce was born in England, 16% in the other nations of the UK and 10% overseas.

- The proportion born outside the UK is substantially higher than average in animation (25%) and computer games (22%).

- 60% of the workforce is married, in a civil partnership or in a long term relationship, 34% are single and the remaining 6% are separated, divorced or widowed.

- Around a quarter of the workforce have dependent children according to each survey since 2005 (24% in 2010), around half of whom have only one child and half more than one. More men (29%) than women (19%) have dependent children.

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[8] Figures from Skillset *Employment Census* (2009) and *Labour Force Survey* (2010)

[9] Skillset's *Employment Census* (2009)

Working Patterns and Career Progression

- The mode, or most common method through which respondents heard about their current or most recent job is through an advertisement, reported by 22%, followed by directly from an employer (17%), someone the respondent had worked with before, and an internal promotion or move (both 15%). Sectors where freelance use is highest tend to rely more on less formal methods.
- Recruitment directly by an employer has decreased since 2008, while internal promotion has increased. It may be that companies are preferring to recruit and develop workforce skills from within during the current recessionary conditions (and recruiting less generally), or that individuals prefer the relative security of remaining with the same employer in uncertain times. In addition the inclusion of Publishing and Photo Imaging this time have an impact due to the nature of recruitment in these sectors.
- Overall, just under half the workforce (47%) entered the industry since 2000, and the remaining 53% before then.
- 54% of women entered the industry since 2000 compared with 40% of men; conversely, 30% of men have been in the industry since before 1990, compared with 18% of women.
- Responding to an advertisement is the most common means used by respondents to secure their first job in the industry (by 31% of respondents), followed by making contact with a company (18%), and through a friend or relative (16%).
- The average income across all sectors is £30,550, slightly less than in 2008, but similar across most sectors. As in previous years, freelancers earn less than employees (£25,300 vs £32,400), women less than men (£28,300 versus £32,950), and BAMEs less than white respondents (£27,200 compared with £30,600).
- The average working day is 8.7 hours but longer for freelancers than employees – 9.1 compared with 8.5. Men, older workers, BAMEs and disabled people all report a longer than average working day.
- 38% of the workforce have undertaken work experience prior to entering the industry, of whom 18% were paid for it (varying from 3% of those whose work experience lasted for 1-5 days to 53% of those who worked for 180 days or more). More did so in newspaper publishing (60%), other film (55%), film production and radio (both 52%) but only 6% of those in cinema exhibition, 14% of those in computer games and 16% of those in archives and libraries.
- Higher proportions of women, people without dependent children and younger workers have undertaken work experience prior to entering the industry, than other groups.
- 40% of the workforce have undertaken unpaid work since entering the industry. This applies to many more freelancers than employees – 54% compared with 35%.

- Women, people without dependent children, younger workers, disabled people and BAMEs are more likely than others to have undertaken unpaid work since entering the industry.

- For the first time, the survey asked respondents whether they were planning any career changes in the next twelve months. Overall, 27% said they were going to broaden the scope of their freelance work, 20% that they intended to move to a different permanent job within the same Creative Media sector, and 14% that they wanted to change the direction of their freelance work. No other form of career change was cited by more than 10% of respondents.

Employment Experience of Freelancers

- The average number of days worked by freelancers in the previous year is 182, a slight increase from 174 in 2008 but lower than in 2005 which saw an average of 187. These figures need to be compared with extreme caution given the much wider scope of the current survey, especially as it includes publishing in which the average number of days worked is higher than average. The number of days worked is also higher than average in other television, interactive media, and all sectors of publishing, and lower than average in facilities and most sectors within television.

- More respondents said that the number of days they worked had decreased in the past year (37%), than increased (24%), with the remainder citing either no change or being unable to remember.

- The most common reason cited for going freelance is greater freedom, cited by 43%, followed by better quality of work (24%), and freelance work being all that is available (20%).

- Perhaps surprisingly, there has been an apparent decline in the impact of actual or expected redundancy on decision making, from 40% in 2005 and 41% in 2008, to 19% in 2010. This may be due to the expansion of the scope of the survey in 2010, and may also be due to the severity of the current economic climate, people facing redundancy are preferring to seek alternative permanent employment, rather than risk potentially insufficient or irregular flow of work as a freelancer.

- Overall, 27% of freelancers said that they had a contract, a major drop from 69% in 2008. This is in part due to the inclusion of new sectors to the research (the publishing and photo imaging workforce both have low proportions of freelancers with contracts). However, across the board most sectors have experienced a reduction in the proportion of freelancers with a contract[10]. Younger freelancers, BAMEs and people without disabilities are far more likely than other groups to have a contract.

[10] There was no change in question wording from the previous survey. Freelancers were asked 'In your current or most recent job do/did you have a written contract'?

- Overall, 56% of contracts contained provision for holiday credits, 21% for sick leave and 7% for maternity/paternity leave.

Learning and Skills Development

- The proportion having received learning or skills development has decreased from 64% in 2005 to 60% in 2008, to 56% in 2010, though this may in part be due to the broader scope of the survey as the combined figure for film production, photo imaging and publishing is lower than average.

- Within Skillset's 'traditional' sectors, the most significant decreases in learning and skills development received since 2008 are found in cinema exhibition (73% down to 48%) and radio (74% to 66%), while increases are to be found in independent production (up from 47% to 56%), computer games (59% to 76%), and archives and libraries (37% to 73%).

- A higher percentage of employees have received learning or skills development than freelancers, but the gap has closed - the proportion of employees who have done so has gone down since 2008, from 65% to 59%, but among freelancers has gone up from 43% to 48%. Freelancers working in radio (55%), interactive media (54%), photo imaging (53%) and other content creation (52%) are all particularly likely to have received learning or skills development.

- Higher than average proportions of women, younger workers and people without disabilities have received learning or skills development in the past year.

- Among those who had received learning or skills development, the average number of days was 19.6, up from 7 in 2005 and 11 in 2008. New sectors to the survey in 2010 have all been a factor in this increase, with an additional large increase amongst the independent production workforce.

- As in previous surveys, the most common mode overall, reported by 62% of respondents was courses delivered in the classroom, followed by on the job training (42%).

- The most common source of learning or skills development provision is a respondents' own employer, cited by 49%, followed by a private training provider (33%). The proportion receiving learning or skills development via an employer has fallen greatly from 65% in 2008 to 51% in 2010.[11] This is partly accounted for by the inclusion of freelance dominant sectors in the sample such as film production and photo imaging. In addition some sectors have experienced a drop in the proportion receiving learning or skills development via an employer – notably cable and satellite, broadcast radio, facilities, animation and interactive media. Interestingly independent production and

[11] The 2008 survey specified 'an employer', whereas the 2010 survey separated 'your' employer and 'another' employer. To allow for comparison figures from the 2010 survey have therefore been combined. In total 51% had received learning or skills development from an employer, the vast majority of which was from their own employer (49%). Just 4% received learning and skills development from another employer.

computer games have seen an increase. Freelancers particularly have experienced a drop overall (from 40% in 2008 to 16% in 2010, again impacted by the film production and photo imaging workforce).

- The proportion whose employer paid the fees for their learning or skills development has dropped from 67% in 2008 to 50%, while the proportion paying the fees themselves has increased from 11% to 19%.

- 54% of participants said they had learning or skills development needs at the time of the survey, up from 51% in 2008, but down from 62% in 2005. A higher proportion of freelancers than employees report learning or skills development needs – 59% compared with 52%, a trend continued from previous years.

- The proportion of the workforce reporting learning or skills development needs is substantially higher than average in other content creation (74%), animation, newspaper publishing and teaching/lecturing (all 71%), and other publishing (70%). It is lower than average in cinema exhibition (14%) and computer games (31%).

- Higher proportions of women, mid-career respondents and BAMEs and disabled people have learning or skills development needs than average.

- Overall, 63% said that they had tried to obtain learning or skills development, down very slightly from 65% in 2008. There is no significant difference between employees and freelancers, and few between sectors.

- Higher than average proportions of women, people without dependent children, younger workers, BAMEs and disabled people have tried to obtain learning or skills development.

- The vast majority who had tried to obtain learning or skills development (88%) had experienced barriers or obstacles, very much in line with previous surveys.

- The most commonly used sources of information on learning or skills development are the internet (49%), colleagues (31%), and trade associations and membership organisations (29%). Overall, 14% of respondents said they had used Skillset, but significantly more of those in film production (47%), other film (42%), teaching/lecturing (37%), animation (31%), and other television (30%).

Qualifications

- 68% of the workforce are graduates, compared with 75% in 2008 and 69% in 2005.

- There has been a perceived decline in the proportion of graduates in a number of sectors since 2008 – for example, from 68% to 58% in terrestrial television. However, the apparent drop is greater in animation (from 92% to 68%), computer games (from 80% to 64%), and interactive media (from 88% to 79%).[12]

- Many more women than men are graduates (77% compared with 59%), BAMEs than white respondents (72% compared with 68%), and people without disabilities than disabled people (69% compared with 55%).

- Overall, 30% of respondents said an undergraduate degree had been valuable to them getting into the industry, and 16% a postgraduate degree.

- 20% of the workforce said a technical qualification had been valuable to them getting on in the industry, 8% an undergraduate degree and 9% a postgraduate degree.

[12] The occupational profile of these sectors have been compared to those from Skillset's *Employment Census* 2009 (see Appendix 2). Differences in a small number of occupational groups suggest that results for these sectors from both 2008 and 2010 should be treated with some caution.

2 Introduction

Skillset is the Sector Skills Council for the Creative Media Industries, representing the following fourteen sectors:

- Advertising
- Animation
- Commercials and Promos
- Computer Games
- Corporate Production
- 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)
- Fashion
- Film
- Interactive Media
- Photo Imaging
- Publishing (books, journals, magazines, newspapers, directories and databases, news agencies, and electronic information services)
- Radio
- Television
- Textiles

Advertising and Fashion and Textiles had recently come within Skillset's footprint at the point of inception of the survey and are excluded due to the recency of that development. Exploratory research is currently underway to identify how best to incorporate both of those sectors into Skillset's core research programme.

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. Shortly after its establishment, Skillset then developed a regular cycle of labour market intelligence collection to build on this initial research. Skillset's core research programme then consisted 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 learning or skills development needs, previously including a Creative Media workforce survey covering most of the industry, as well as sector-specific research such as a film production survey conducted jointly with the UK Film Council (now BFI), a survey of the performing arts industry conducted jointly with Equity and a survey of the photo imaging workforce. The peripatetic nature of employment and different modes of operation in these sectors at the time necessitated a separate methodological approach.

In 2010, for the first time, the second element of the research programme was combined with the third, resulting in an employer survey conducted in parallel with this workforce survey, both covering all sectors of the Creative Media Industries except for advertising and fashion and textiles.

Copies of all other Skillset research reports can be downloaded at
www.skillset.org/research/index

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

- Information on current skills development issues can inform public training policy;
- Information about skill shortages and strengths helps 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.
- Comparison of the results with previous surveys' data allows for trend data to be analysed to identify long term patterns within the industry and help to predict future directions

Scope, Methodology and Sampling

The scope of the survey is all people employed in the sectors 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 (including Distribution, Exhibition and Production)
- Interactive Media
- Other Content Creation (pop promos, corporate and commercials production)
- Photo Imaging
- Publishing (books, journals, magazines, newspapers, directories and databases, news agencies, and electronic information services)
- Radio
- Television

Thus, for the first time, the survey covers film production, photo imaging and publishing, but excludes advertising and fashion and textiles which at the time of survey inception had only just come into Skillset's footprint.

Fieldwork began in June 2010, with the distribution of online surveys. The survey was distributed in conjunction with the employer survey by asking participating employers to circulate and promote the survey among their workforce. It was originally hoped that 25%+ of workforce survey completes would come through this route. However only 30 completed surveys came through the unique links sent to employers. Separate to these traceable links sent to employers, several hundred completers stated that they had been forwarded the generic link to the survey by their employer. Large employers (terrestrial broadcasters and major radio groups) were dealt with individually to facilitate distribution to key sections of the workforce in the radio and television sectors. In addition many other employers were encouraged to distribute the link via a source other than the employer survey interview.

The survey was also promoted and distributed continuously by trade associations, membership organisations, guilds, unions and the trade press. A full list of participating organisations is provided in Figure 2.1. Due to the high number of organisations involved it is impossible to assess the number of survey links sent out to individual sectors.

The completion rate per 'click' (i.e. entry to the survey link) was around 40% across the total fieldwork period (from 5,600 clicks). This and the relatively low take up of the online survey were investigated and actions taken to improve response.

The respondent's sub-sector of employment (current, previous, recent and sought) were asked in one grid question initially. An analysis of the point at which non-completers were 'dropping out' of the survey (conducted on 9th June 2010) revealed that some 42% of drop outs occurred at this early point with intermittent and comparatively insignificant rates throughout the rest of the questionnaire. It is typical for drop-outs to happen early on in any questionnaire (on 9th June, 24% had dropped out at the introduction screen). However, this level was considered too high. In turn, the questionnaire was amended to reflect the manner in which sector data was gathered in the telephone version of the survey. Amendments were also made to communications messages on the initial screen.

It is common with online surveys for some respondents to struggle to gain access to online surveys because of their work or home security and browser settings. Users of IE6 are common complainants. A handful of cases were reported for this survey and a document providing guidance on enabling security settings was available for download on the Skillset website. IE6 users make up a very small proportion of the online population and considering Creative Media employees are amongst the most technologically savvy, it is not believed that the low response rate can be attributed to such problems accessing the survey.

In addition to the electronic phase of the survey distribution, over 5,000 hard copy forms were distributed to the film sector:

- Paper forms were the preferred option for the cinema exhibition sub-sector due to the nature of work in the sector. 2,000 reply-paid surveys were distributed amongst the workforce through their employer. In total, 363 completed paper returns were received.

- A more targeted postal campaign was conducted amongst the film production workforce. A sample file of c.1,500 film production workers (with a valid postal address) was compiled using crew listings from numerous recent film productions in the UK, with a further 1,500 contacts gathered via Cineguilds membership and existing Skillset contacts. In total, 149 completed paper returns were received.

Furthermore, a telephone survey of freelance workers in the Film and Television sectors in Scotland, was carried out in conjunction with Skills Development Scotland (SDS). A sample of 730 freelance workers was supplied by SDS and Filmbang from which 246 interviews were achieved.

Finally, a Welsh language word version of the questionnaire was produced for distribution to individuals based in Wales.

Figure 2.1 Supporting Organisations

4NI	Manchester Digital
ASPEC (Association of Studio & Production Equipment	Master Photographers Association (MPA)
Association of Imaging Professionals (AIP)	Media 08 (*Formerly Guardian Media Directory)*
Association of Learned and Professional Society	Media Ireland
Association of Online Publishers	NASMAH (National Association of Screen Makeup
Association of Photographers (AOP)	National Union of Journalists (NUJ)
BAFTA	New Media Knowledge
BECTU	Newspaper Society
British Ass of Picture Libraries & Archives (BAPLA)	NI Screen
British Film Designers Guild	Northern Film & Media
British Institute of Professional Photographers (BIPP)	Ofcom
British Interactive Media Association	PACT (Producers Alliance for Cinema & TV)
British Press Photographers Association (BPPA)	Periodicals Training Council
British Society of Cinematographers	Photo Assist
bTWEEN	Photo Imaging Council (PIC)
CEA	Photo Marketing Association (PMA)
Chinwag	Plymouth Media Partnership
Cineguilds	Power to the Pixel

Codeworks Connect	Production Base
Community Media Association	Publishers Association
Creative Bath	Publishing Scotland
Creative Business Wales	Radio Academy
Creative Scotland	Radio Centre
Crewfinder Wales	Radio Independents Group
Cultural Enterprise	Redeye
Cyfle	Regional Film and Video Directory
Data Publishers Association	Royal Photographic Society (RPS)
DCMS	SCBG (Satellite and Broadcasters Group)
Develop100	Scottish Enterprise
Digital Circle	Scottish Screen
Directors Guild of Great Britain	Screen East
Directors UK	Screen South
E- consultancy.com	Screen West Midlands
EM Media	Screen Yorkshire
FDA	SEEDA
FDMX	South East Media Network SEMN
Film Agency for Wales	Swindon Media Group
Film Bang	Society of Wedding & Portrait Photographers
Film Export UK	TAC (Welsh Independent Producers)
Film London	The Knowledge
GameHorizon	The Production Guide
Gloucestershire Media Group	The Production Guild
Guild of British Camera Technicians	The Welsh Photographic Federation
Guild of British Film and Television Editors	TIGA
Guild of Location Managers	UK Screen Association
Guild of Stunt and Action Co-ordinators	UKIEA (formerly ELSPA)
Imagine Directory (*Formerly BECTU Animation*	Vision + Media
Independent Publishers Guild	Wales Screen Commission
Interactive TV Today (ITVT)	Wessex Media Group
IVCA (Int Visual Comms Ass)	WFTV
Kemps	Writers' Guild of Great Britain

Response and Coverage

Overall, a total of 3,027 responses were received, representing around 0.7% of the workforce in scope to the survey. It is not possible to calculate or estimate response rates due to the complex, multiple modes of distribution, in particular as it is impossible to know how many employers circulated the survey to their workforce, or if they did, to how many people. It is not always possible to estimate how many individuals from specific sectors would have received an electronic link to the survey through a union, membership organisation, or other source. The proportion of the workforce covered by the survey varies a lot between sectors, being lowest in facilities, publishing and photo imaging, and highest in film, interactive media, television and animation.

Figure 2.2 Final Response by Sector

	Estimated employment total[13]	Final response	% of estimated employment total responded
TELEVISION	**50,150**	**741**	**1.5**
Terrestrial Television	15,750	278	1.8
Cable and Satellite Television	12,700	100	0.8
Independent Production	21,700	320	1.5
Other Television	n/a	43	n/a
FILM	**30,350**	**738**	**2.5**
Production	11,500	296	2.6
Distribution	1,200	47	3.9
Exhibition	17,650	395	2.2
RADIO	**20,900**	**128**	**0.6**
Broadcast Radio	19,900	n/a	n/a
Independent Production	1,000	n/a	n/a
ANIMATION	**4,300**	**63**	**1.5**
INTERACTIVE MEDIA	**34,250**	**173**	**0.5**
COMPUTER GAMES	**7,000**	**77**	**1.1**
OTHER CONTENT CREATION	**8,050**	**83**	**1.0**
Corporate Production	3,950	n/a	n/a
Commercials and Other Content Creation	4,100	n/a	n/a
FACILITIES	**43,050**	**96**	**0.2**
Post production	7,450	n/a	n/a
Studios & Equipment Hire	5,900	n/a	n/a
Other Facilities	29,700	n/a	n/a
ARCHIVES & LIBRARIES	**350**	**26**	**7.4**
PUBLISHING	**194,650**	**567**	**0.3**
Book Publishing	32,850	285	0.9
Publishing of Newspapers	51,800	69	0.1
Publishing of Journals & Periodicals	50,500	168	0.3
Other Publishing	59,500	45	0.1

[13] Skillset (2009) *Employment Census*, with exception of Film Production freelancers - secondary analysis of unit lists for 2009 feature film productions (80 minutes or longer) and Publishing and Photo Imaging - *Labour Force Survey*, 2010.

PHOTO IMAGING	**43,100**	**159**	**0.4**
OTHER CREATIVE MEDIA INDUSTRY	**n/a**	**111**	**n/a**
TOTAL	**435,800**	**3,027**	**0.7**

All things considered the response in many sectors was below expected levels. Steps taken such as making the online form more user friendly, lengthening the fieldwork period, investing in additional paper forms and promoting the surveys further through every possible channel had limited effect. Falling response rates are an ongoing issue for surveys in an environment where respondents are very busy and with an increasing amount of research activity may also suffer from survey fatigue. Future surveys of the workforce must be mindful of this and cutting down the length of the survey will be imperative. Likewise more success has come where it has been possible to tailor a form and the language used in it to particular sectors or groups within the workforce. The form distributed to the cinema exhibition workforce is a good example. It was apparent from feedback to this survey that a one size fits all questionnaire for employees and freelancers is becoming difficult to deliver successfully, hence future surveys will need to further investigate the feasibility of having a separate approach for freelancers, particularly questions relating to current and recent work.

Having compared individual sector results for key variables to the Skillset 2008 Creative Media Workforce Survey, it was found that changes in the proportion of graduates in particular may be due to sampling issues in this survey. The issues concerned the animation, computer games, and interactive media sectors. An exercise was undertaken to compare the occupational profile of the respondents to this survey in each of these sectors to those from Skillset's *Employment Census* 2009 (see **Appendix B**). Differences in a small number of occupational groups in each case suggest that results for these sectors from both 2008 and 2010 should be treated with some caution. Other differences are likely to be as a result of the increased scope in this survey, with fewer changes existing at a sector level in comparison to previous surveys. In the main, comparing data to the 2008 Creative Media Workforce Survey and also cross checking occupations with Census data gives us confidence that in most sectors we have achieved a representative sample.

Classification and Weighting

The sectors covered by the survey are broken down in the 'conventional' manner applied to previous and other current Skillset research and policy. In the case of television, film and publishing, data are shown at sub-sector level, but this has not been possible in other areas due to low response numbers.

As can be seen in **Figure 2.2**, the percentage of the workforce represented in the response varies considerably by sector. To account for varying levels of representativeness between sectors, and 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

(2009) *Employment Census*, analysis of unit lists for 2009 feature film productions and the *Labour Force Survey*.

Data was also weighted by contract type (employees and freelancers) and rim weighted by region/nation to ensure the final sample was representative of the wider Creative Media workforce.

No population data is available for a number of categories, in these instances the corresponding data were given a flat weight of 1. These are: Other TV, Other Film, another Creative Media Industry and, those not currently or recently employed in CMI, but seeking work.

A decision was made to also apply a weight of 1 to records classed as 'Other publishing'. Because the number of responses from members of the 'Other publishing' workforce was low (45 responses) and the estimated population high (56,394), the weighting ratio was considered too great to be applied with any confidence for the data.

Analysis and Presentation

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. Data are only reported where a question yielded a response of twenty or more from the constituency being reported. Where the response is lower than twenty, table cells are marked 'n/a' or bars in charts are left blank. In some cases, even where data are reported, when response numbers are shown as over twenty but still relatively low, some caution should be exercised when interpreting the data.

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 rounded to zero are marked with a '*'.

For every question in the survey, where response numbers allow, data are reported by sector and by key demographics. In most cases, they are also reported by nation/region and occupational group, except where there are no significant differences, patterns, or issues to report. In occasional instances, where relevant, comparisons are made on the basis of other variables such as highest qualification.

Where possible throughout the survey, comparison has been drawn with previous years' survey data. It should be noted throughout that the scope of the current survey is very much wider than that of previous years as it includes film production, photo imaging, and publishing, which between them account for over half the workforce covered by the survey. Clearly this will have a major impact on the overall figures reported in this year's survey. This is noted throughout the report wherever comparisons are made, and the impact of these sectors on the 2010 data taken into account, but the reader should still keep in mind the effect of the difference in scope to previous surveys.

A separate report has also been produced which provides a detailed analysis of the Film Production workforce. As nine in ten members of the workforce are freelance and work in a variety of other Creative Media sectors, the approach taken in this report of classifying individuals to a main sector of work means that a significant proportion of those working in Film Production are left out of analysis of the sub-sector. The additional report therefore presents data based on all of those who have worked in Film Production in the year preceding the survey (a total of 496 individuals). The report can be downloaded from: www.skillset.org/research/index

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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

Background information on employment, shown by sector and occupation comes from the 2009 Skillset *Employment Census* except in the case of film production which are from the analysis of unit lists from 2009 film productions (collected as a sampling frame for this survey) and in the case of publishing and photo imaging, which are from the *Labour Force Survey*, in order to provide the context for the more detailed information provided by respondents to this survey. The classification of sectors in previous research (particularly 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. Some of the early tables in this section therefore employ a sector classification system that differs from that used in the remainder of the report.

Employment

Figure 3.1 shows the total number of people employed within Skillset's footprint by sector. Figures are rounded to the nearest fifty. Overall, there are a total of 436,150 people employed in the Creative Media Industries (excluding advertising). By a considerable measure, the largest main sector in scope is now publishing, providing employment to nearly 195,000, followed by television (50,150), and photo imaging (43,100).

Figure 3.1 Employment in the Industry by Sector

Sector	Employees	Freelancers	Total employed
Television	**36,250**	**13,900**	**50,150**
Terrestrial TV	12,750	3,000	15,750
Cable & Satellite Television	11,350	1,350	12,700

Independent Production	12,150	9,550	21,700
Radio	**16,000**	**4,900**	**20,900**
Broadcast Radio	15,600	4,300	19,900
Independent Production	400	600	1,000
Film	**19,900**	**10,450**	**30,350**
Production	1,300	10,200	11,500
Distribution	950	250	1,200
Exhibition	17,650	0	17,650
Animation	**2,300**	**2,000**	**4,300**
Interactive Media	**26,950**	**7,300**	**34,250**
Online Content	21,350	6,200	27,550
Mobile Content	650	150	800
Offline Multimedia	2,100	650	2,750
Other Interactive Media	2,850	300	3,150
Computer Games	**6,750**	**250**	**7,000**
Development	5,250	200	5,500
Publishing	1,350	*	1,350
Development Support	150	*	150
Other Content Creation	**4,250**	**3,800**	**8,050**
Commercials and Pop Promos	2,400	1,700	4,100
Corporate Production	1,850	2,100	3,950
Facilities	**29,750**	**13,250**	**43,000**
Post Production	5,650	1,800	7,450
Studio and Equipment Hire	3,550	2,350	5,900
Outside Broadcast	250	50	300
VFX	6,100	800	6,900
Special Physical Effects	400	300	700
Manufacture of A/V Equipment	2,700	200	2,900
Processing Labs	300	0	300
Other Services for TV and Film	10,850	7,750	18,600
Archives and Libraries	**300**	**50**	**350**
Publishing	**170,450**	**24,200**	**194,650**
Book Publishing	25,650	7,200	32,850
Newspaper Publishing	49,000	2,750	51,800
Journals & Periodicals	44,500	6,050	50,500
Other Publishing	32,350	6,150	38,500
News Agencies	6,950	350	7,300
Publishing of Directories & Mailing Lists	1,850	0	1,850
Other Information Service Activities	10,200	1,700	11,900

Photo Imaging	**13,900**	**29,200**	**43,100**
Total (n)	**326,800**	**109,350**	**436,150**

Sources: 2009 Skillset *Employment Census*, secondary analysis of unit lists for 2009 feature film productions (80 minutes or longer), *Labour Force Survey* 2010; figures rounded to nearest 50

Figure 3.2 shows the total number of employees and freelancers in each occupational group. Data are only available by occupational group for the sectors in scope to Skillset's Census, so this excludes data on film production, publishing, and photo imaging, but gives an idea of the levels of freelancing that operate across different areas. Overall, 45,760 out of the 188,880 people working in the sectors covered are freelance, a total of 24%. However, the Census does not capture freelancers not working on Census Day and therefore understates the representation of freelancers in the workforce. As can be seen, the highest concentrations work in areas most closely involved in the production process, such as production, art and design, camera, lighting and make up and hairdressing. Of the sectors not in scope to the Census, the proportion of freelancers varies hugely from 89% of the film production workforce, 68% of the photo imaging workforce and 12% of the publishing workforce.

For 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 2009 Skillset *Employment Census* report at www.skillset.org/research.

Figure 3.2 Employment in the Industry by Occupational Group

Occupational Group	Employees	Freelancers	Total
Strategic Management	10,350	1,650	12,000
Creative Development	3,300	2,150	5,450
Production	16,050	8,350	24,400
Legal	1,450	250	1,700
Broadcast management	4,600	3,350	7,950
Engineering and Transmission	5,400	450	5,850
Editorial, Journalism and Sport	9,750	1,550	11,300
Content Development	1,550	700	2,250
Art and Design	11,900	7,050	18,950
Animators	6,150	2,010	8,160
Costume and Wardrobe	950	600	1,550
Make Up and Hairdressing	500	500	1,000
Camera/Photography	1,150	2,900	4,050
Lighting	1,350	2,150	3,500
Audio/Music/Sound	3,150	2,650	5,800
Transport	350	150	500
Studio Operations	850	200	1,050
Technical Development	5,650	850	6,500
Editing	3,250	2,400	5,650
Laboratories/Processing	550	50	600
Manufacture	1,200	150	1,350

Servicing	1,300	150	1,450
Libraries and Archives	1,350	100	1,450
Distribution, Sales and Marketing	5,650	300	5,950
Business Management	26,500	2,750	29,250
Retail and Exhibition	17,700	0	17,700
Other	450	2,350	2,800
Total	**142,350**	**45,760**	**188,110**

Source: 2009 Skillset *Employment Census*, excludes occupations in film production, publishing and photo imaging; figures rounded to nearest 50.

The current survey asked respondents both for their main sector of employment and whether they had worked in any other sectors in the twelve months leading up to the survey. Figure 3.3 shows the percentage who had worked in any other sector. Overall, 30% said they had worked in a sector other than their current main one, with some considerable variations by sector – virtually no-one said they had done so in cinema exhibition (3%), and very few in book publishing (11%), journals and periodicals (20%), and computer games (22%). At the other end of the spectrum, in more freelance, production-focused sectors, the majority have worked in more than one sector – for example, 75% of those in other content creation and 65% of those in film production.

Figure 3.3 Proportion of the Workforce Working in One or More Other Sectors

Sector	%	Base (n)
Terrestrial TV	33	278
Cable and Satellite	26	100
Independent Production	40	320
Other TV	40	43
Radio	27	128
Film Production	65	296
Other Film (including Distribution)	53	47
Cinema Exhibition	3	395
Animation	45	63
Interactive Media	45	173
Computer Games	22	77
Other Content Creation	75	83
Facilities	38	96
Archives and Libraries	21	39
Book Publishing	11	285
Newspaper Publishing	26	69
Journals and Periodicals	20	168
Other Publishing (including News Agencies, Publishing of Directories & Mailing Lists and Other Information Services)	44	45
Photo Imaging	27	159
Other Creative Media	37	111
Teaching/Lecturing	60	73
Total	**30**	**3,027**

Gender

Figure 3.4 combines data from the 2009 Skillset Census with that from this survey for film production and the *Labour Force Survey* for photo imaging and publishing to show the percentage of women in each sector of the industry. This shows overall representation of 38%, but with some major differences between sectors, ranging from just 6% in interactive content design and computer games up to 47% in photo imaging, 46% in publishing and 44% in radio. Across the UK economy, 46% of the workforce are women (Labour Force Survey, January to December 2010).

Figure 3.4 Proportion of Women in the Workforce in Each Sector

SECTOR	Total Employment (n)	Employment of Women (n)	Proportion of Women (%)
Television	**50,150**	**20,400**	**41**
Terrestrial TV	15,750	7,600	48
Cable & Satellite Television	12,700	4,600	36
Independent Production (TV)	21,700	8,200	38
Radio	**20,900**	**9,250**	**44**
Broadcast Radio	19,900	8,950	45
Independent Production (Radio)	1,000	300	30
Film	**30,350**	**13,200**	**43**
Cinema Exhibition	17,650	7,500	43
Film Distribution	1,200	500	41
Film Production	11,500	5,200	45
Animation	**4,300**	**800**	**19**
Interactive Content Design	**34,250**	**1,900**	**6**
Online Content	27,550	1,650	6
Mobile Content	800	*	1
Offline Multimedia	2,750	150	5
Other Interactive Media	3,150	100	3
Computer Games	**7,000**	**450**	**6**
Games Development	5,500	400	7
Games Publishing	1,350	50	3
Games Development Support	150	*	2
Other Content Creation	**8,050**	**1,150**	**14**
Commercials Production and Pop Promos	4,100	600	15
Corporate Production	3,950	550	14
Facilities	**43,000**	**11,100**	**26**
Post Production	7,450	850	12
Studio & Equipment Hire	5,900	1,300	23
Outside Broadcast	300	50	9
Visual FX	6,900	1,300	19
Special Physical Effects	700	250	36
Manufacture of AV Equipment	2,900	1,000	34

Processing Laboratories	300	150	46
Other Services for Film and Television	18,600	6,200	33
Archives & Libraries	**350**	**50**	**16**
Publishing	**194,650**	**88,900**	**46**
Book Publishing	32,850	14,550	44
Newspaper Publishing	51,800	21,650	42
Journals & Periodicals	50,500	28,250	56
Other Publishing	38,500	15,900	41
News Agencies	7,300	2,550	35
Publishing of Directories & Mailing Lists	1,850	800	43
Other Information Service Activities	11,900	5,250	44
Photo Imaging	**43,100**	**20,100**	**47**
TOTAL	**436,150**	**167,300**	**38**

Sources: Skillset 2009 *Employment Census*, Skillset 2010 *Creative Media Workforce Survey*, *Labour Force Survey* 2010

Age

The survey asked respondents their age on their last birthday. Figure 3.5 shows the breakdown by age group for men and women and compares this with the profile in 2008 and the wider economy in 2009. Overall, 42% are aged under 35, 37% between 35-49 and 20% are over 50. As has been noted in previous Skillset research, there are considerable differences in the age profiles of men and women. Specifically, the age profile of men is much higher – 66% of men in the workforce are aged 35 or over compared with 49% of women. Other Skillset research has shown this to be due to significant numbers of women leaving the Creative Media workforce due to the 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 the 2008 survey shows no significant change in the overall age profile of the workforce since then. 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– 28% of the wider workforce are aged over 50 compared with 20% of the Creative Media sector. At the other end of the spectrum, only 9% are aged under 25 in the Creative Media sector compared to 13% across the board, reflecting the industry's tendency to recruit at graduate level.

Figure 3.5 Age of the Workforce by Gender, 2010, 2008 and All UK Economy (2010)

	2010 Creative Media Workforce			2008 Creative Media Workforce			2010 All UK Economy		
	All workforce	Male	Female	All workforce	Male	Female	All workforce	Male	Female
	%	%	%	%	%	%	%	%	%
16-24	9	7	12	9	8	10	13	13	14
25-34	33	27	39	35	30	43	22	22	21
35-49	37	41	33	39	41	37	37	36	38
50+	20	25	16	17	22	10	28	28	27
Total	**100**	**100**	**100**	**101**	**101**	**100**	**100**	**99**	**100**
Base	2,699	1,333	1,358	4,401	2,654	1,801	-	-	-

Source: All UK economy data from *Labour Force Survey* 2010; columns do not sum to 100% in every case due to rounding.

Figure 3.6 shows the average age and banded ages of people working in each sector, from the current survey. Across the board, the average age of the workforce is 39, but with some significant variations by sector, ranging from 27 in cinema exhibition and 33 in computer games, up to 44 in terrestrial television and 46 in teaching/lecturing. Freelancers are on average older than employees, at 43 compared with 38.

Figure 3.6 Age of the Workforce in Each Sector

	Mean	16-24	25-34	35-49	50+	Total*	Base
	n	%	%	%	%	%	*n*
All Television	40	8	29	41	23	101	669
Terrestrial TV	43	2	21	45	32	100	250
Cable and Satellite	37	11	36	35	17	99	91
Independent Production	39	11	30	40	19	100	290
Other TV	43	6	21	36	37	100	38
Radio	37	11	33	41	14	99	115
All Film	32	36	30	23	10	99	666
Film Production	40	6	31	44	19	100	260
Other Film	37	5	42	37	16	100	42
Cinema Exhibition	27	55	29	11	5	100	364
Animation	37	7	29	47	17	100	58
Interactive Media	36	7	45	39	9	100	152
Computer Games	33	12	49	36	3	100	74
Other Content Creation	37	11	23	56	9	99	77
Facilities	39	12	28	40	20	100	88
Archives and Libraries	n/a	n/a	n/a	n/a	n/a	n/a	19
All Publishing	39	5	37	34	25	101	499
Book Publishing	37	7	44	32	16	99	244
Newspaper Publishing	42	2	31	28	39	100	61
Journals and Periodicals	38	7	37	41	15	100	154
Other Publishing	43	8	22	39	31	100	40
Photo Imaging	43	2	26	41	30	99	134
Other Creative Media	40	17	35	31	18	101	95

Teaching/Lecturing	46	0	15	51	34	100	53
Contract Type							
Employees	38	11	36	36	17	100	1,268
Freelancers	43	5	25	41	29	100	1,389
Total	**39**	**9**	**33**	**37**	**20**	**99**	**2,699**

*Totals do not all equal 100 due to rounding

There is also some variation in the average age of the workforce across the nations and regions of the UK, as shown in Figure 3.7, though this may well reflect the distribution of sectors geographically.

Figure 3.7 Age of the Workforce in Each Nation and Region

	Mean	Base (n)
Wales	39	150
Scotland	41	393
Northern Ireland	39	40
England	38	1,999
London	38	929
South East	37	292
South West	41	202
West Midlands	39	126
East Midlands	39	73
North East	37	60
Yorkshire & the Humber	38	124
East of England	36	90
North West	42	103
Outside the UK but within the EU	37	38
Outside the EU	36	37
Total	**39**	**2,699**

Disability

Figure 3.8 shows the prevalence of each type of ill health or disability reported by respondents who described themselves as disabled. Altogether, 6% of the workforce reported themselves as disabled as defined by the Disability Discrimination Act (DDA). This figure has not changed since the last workforce survey in 2008 (6%). This is much greater than the figure of 1.0% reported by employers in the 2009 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 Labour Force Survey 2010, 15% of the workforce across the whole UK economy has a disability as defined by the Disability Discrimination Act or work limiting disabled (12% if only DDA disabled included).

Figure 3.8 Incidence and Nature of Ill Health or Disability

	Total
	%
Deaf or hearing impaired	11
Blind or visually impaired	2
Musco-skeletal (co-ordination/dexterity/mobility)	30
Mental health (includes serious depression)	23
Learning disabilities (includes dyslexia)	9
Other (e.g. physical or medical conditions such as diabetes, epilepsy, arthritis, asthmas, speech impairments, facial disfigurements etc)	43
Base	**172**

Ethnic and National Origin

Respondents to the survey were asked to indicate their ethnic origin. Figure 3.9 illustrates 5% reporting themselves to be BAMEs, and 95% to be white. This compares with a figure of 8% BAMEs in the 2008 survey and 9% across the whole UK economy. The figure from this survey is very similar to a combined statistic of 6% from Skillset's *Employment Census* 2009 and the *Labour Force Survey* 2010.

Figure 3.9 Ethnic Origin of the Workforce and Wider UK Economy

	Creative Media Workforce	UK Economy*
	%	%
White	95	91
Mixed	1	1
Black	1	2
Asian	2	5
Chinese	*	*
Other	1	1
Base	**2,862**	-

*Source: *Labour Force Survey*, January to December 2010

Using data from the current survey, Figure 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 hugely 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.

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

	Creative Media Workforce	London Economy*
	%	%
White	92	68
Mixed	2	2
Asian or Asian British	1	14
Chinese	3	1
Black	*	10
Other	1	5
Total	**99**	**100**
Base	**974**	-

*Source: *Labour Force Survey*, 2010

Figure 3.11 shows the ethnic origin of the workforce by age group. As in 2008 there are more people from a black or minority ethnic origin in younger age groups than in older age groups.

For further information about the ethnic origin of the workforce within sectors, please refer to the 2009 Skillset *Employment Census* results at: www.skillset.org/research.

Figure 3.11 Ethnic Origin and Age of the Workforce

	All	16-24	25-34	34-49	50+
	%	%	%	%	%
White	95	95	94	94	100
Mixed	1	2	2	2	*
Black	1	1	1	1	*
Asian	2	2	2	2	0
Arab	*	*	0	0	*
Other	1	*	1	1	*
Total	**100**	**100**	**100**	**100**	**100**
Base	**2,862**	**344**	**787**	**956**	**542**

For the first time, the current survey asked respondents in which country they were born. Figure 3.12 shows that across all sectors, 75% of the workforce was born in England, 13% in the other nations of the UK and 13% overseas (including Republic of Ireland). The proportion born outside the UK is substantially higher than average in animation (27%) and computer games (25%).

Figure 3.12 Country of Birth by Sector and Contract Type

	England	Wales	Scotland	Northern Ireland	Republic of Ireland	Elsewhere	Base
	%	%	%	%	%	%	*n*
All Television	66	10	9	3	1	11	741
Terrestrial TV	75	8	7	2	1	6	278
Cable and Satellite	60	18	6	*	1	15	100
Independent Production	62	7	13	5	*	13	320
Other TV	52	4	24	3	0	17	43
Radio	71	6	3	9	2	9	128
All Film	74	3	8	1	*	13	738
Film Production	65	3	12	1	1	18	296
Other Film	61	0	22	2	0	15	47
Cinema Exhibition	80	3	5	1	0	10	395
Animation	59	5	8	2	2	25	63
Interactive Media	71	4	2	4	4	16	173
Computer Games	63	7	5	0	3	22	77
Other Content Creation	78	0	4	1	1	16	83
Facilities	83	5	4	1	0	6	96
Archives and Libraries	68	0	22	0	0	10	26
All Publishing	75	4	4	3	5	9	567
Book Publishing	77	1	5	3	2	11	285
Newspaper Publishing	78	5	2	6	9	1	69
Journals and Periodicals	70	3	7	0	5	16	168
Other Publishing	72	2	6	0	4	15	45
Photo Imaging	83	4	4	0	1	8	159
Other Creative Media	68	9	7	0	1	15	111
Teaching/Lecturing	68	3	12	2	0	16	65
Contract Type							
Employees	76	6	3	3	3	10	1,409
Freelancers	72	4	10	3	2	11	1,566
Total	**75**	**5**	**5**	**3**	**3**	**10**	**3,027**

The same data are presented in Figure 3.13 by key demographics. The main finding here, perhaps unsurprisingly is that a higher proportion of BAMEs than white respondents were born outside the UK (36% compared with 11%).

Figure 3.13 Country of Birth by Gender, Age, Ethnic Origin and Disability

	England	Wales	Scotland	Northern Ireland	Republic of Ireland	Elsewhere	Base
	%	%	%	%	%	%	*n*
Gender							
Male	76	5	6	4	2	7	1,471
Female	73	5	4	2	3	13	1,502
Age							
16 to 24	79	8	3	2	*	8	351
25 to 34	74	4	4	2	3	13	810
35 to 49	72	5	6	3	3	11	981
50+	79	6	6	3	1	5	557
Ethnic Origin							
White	76	5	5	3	3	8	2,665
BAME	58	2	4	0	0	36	197
Disabled							
Yes	78	10	2	1	0	8	175
No	75	5	5	3	3	10	2,719
Total	**75**	**5**	**5**	**3**	**3**	**10**	**3,027**

Data were also analysed to compare where respondents were born by level of education and income, as shown in Figure 3.14. This shows that the proportion of the workforce born outside the UK increases both with level of education and earnings.

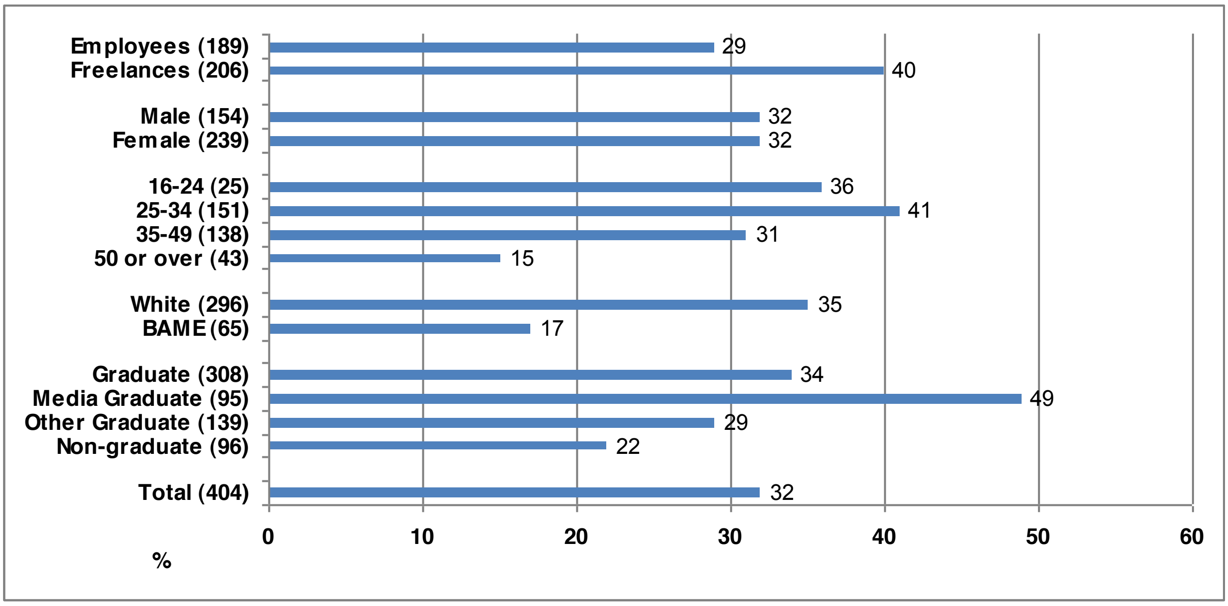
Figure 3.14 Country of Birth by Level of Highest Education and Income

	England	Wales	Scotland	Northern Ireland	Republic of Ireland	Elsewhere	Base
	%	%	%	%	%	%	*n*
Highest Education							
Graduate	72	5	5	3	3	12	1,994
Media Graduate	72	3	6	3	4	12	564
Other Graduate	76	6	4	3	2	10	1,125
Non-graduate	79	5	5	2	1	7	1,033
Income							
Less than £6,000	77	5	5	3	*	10	311
£6,000-£11,999	79	4	6	1	*	9	318
£12,000-£19,999	75	6	6	4	1	8	416
£20,000-£29,999	74	6	4	1	3	12	656
£30,000-£49,999	74	4	5	2	5	10	692
£50,000-£74,999	80	3	4	5	2	7	200

Over £75,000	64	8	3	2	4	19	75
Total	**75**	**5**	**5**	**3**	**3**	**10**	**3,027**

The survey asked those respondents born outside the UK whether they came originally to the UK specifically to work in the Creative Media Industries. Overall, 32% said they did, which was the case for higher proportions of freelancers (40%), white respondents (35%), and media graduates (49%).

Figure 3.15 Proportion of the Workforce Coming to the UK Specifically to Work in the Creative Media Industries, by Contract Type, Gender, Age, Ethnic Origin and Highest Qualification



Marital Status

The survey asked respondents about their marital status at the time of the survey. Figure 3.16 shows the marital status of respondents at the time of the survey, by gender and age. Overall, 60% said they were married, in a civil partnership or in a long term relationship, 34% that they were single and the remaining 6% that they were either divorced, separated, or widowed. More women than men are single, and fewer married, while many more people with dependent children are married than others, and very few are single. The proportion who are single decreases with age, while the proportion who are both married and divorced increases with age.

Figure 3.16 Marital Status by Gender, Dependent Children, Age, Ethnic Origin and Disability

	Single	Divorced/ separated	Widowed	Married, in a civil partnership or in long term relationship	Base
	%	%	%	%	*n*
Gender					
Male	30	5	1	64	1,404
Female	38	6	1	55	1,397
Dependent Children					
Yes	3	8	1	88	659
No	44	5	1	50	2,126
Age					
16-24	76	*	*	23	337
25-34	49	1	*	50	781
35-49	24	9	*	67	945
50+	12	10	4	73	533
Ethnic Origin					
White	34	5	1	60	2,545
BAME	45	7	1	47	181
Disabled					
Yes	36	6	*	58	162
No	34	5	1	60	2,586
Total	**34**	**5**	**1**	**60**	**2,807**

Figure 3.17 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 facilities.

Figure 3.17 Marital Status by Sector and Contract Type

	Single	Divorced/ separated	Widowed	Married, in a civil partnership or in long term relationship	Base
Sector	%	%	%	%	*n*
All Television	34	4	1	61	699
Terrestrial TV	26	6	2	66	257
Cable and Satellite	39	3	1	57	97
Independent Production	36	4	*	60	306
Other TV	33	10	0	56	39

Radio	38	4	0	58	118
All Film	53	3	1	43	678
Film Production	37	4	1	58	264
Other Film	42	8	0	51	43
Cinema Exhibition	62	3	1	34	371
Animation	24	5	0	72	58
Interactive Media	31	4	0	65	160
Computer Games	32	*	0	68	74
Other Content Creation	44	7	1	48	76
Facilities	47	4	2	47	89
Archives and Libraries	21	0	0	79	21
All Publishing	29	7	1	63	528
Book Publishing	24	3	1	73	264
Newspaper Publishing	28	12	2	57	65
Journals and Periodicals	35	3	0	62	155
Other Publishing	18	7	2	73	44
Photo Imaging	23	9	0	68	148
Other Creative Media	44	7	1	49	100
Teaching/Lecturing	16	10	1	73	58
Contract Type					
Employees	36	5	1	58	1,318
Freelancers	28	7	1	64	1,442
Total	**34**	**5**	**1**	**60**	**2,807**

Dependent Children

Figure 3.18 shows the proportion of the workforce with none, one, two or more children and compares this with the picture in 2008 and 2005. Overall there is very little change over time, with around a quarter of the workforce in each survey having children, around half of whom have only one child and half more than one.

Figure 3.18 Number of Dependent Children under 16, 2005-2010

	2010 survey response	2008 survey response	2005 survey response
	%	%	%
None	76	73	74
One	11	13	13
Two	11	11	11
More than two	2	3	3
Total	**100**	**100**	**101**
Base	**2,889**	**4,783**	**6,734**

Figure 3.19 compares the proportions with dependent children by gender, age and contract type. As found in previous surveys, a higher proportion of men than women have dependent children. 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.

Figure 3.19 Proportion of the Workforce with Dependent Children by Gender, Age, and Disability

	% with dependent children	Base (n)
Gender		
Male	29	1,418
Female	19	1,459
Age		
16-24	2	349
25-34	12	800
35-49	45	966
50+	17	543
Disabled		
Yes	13	165
No	25	2,656
Total	**24**	**2,889**

The picture across sectors varies to some extent according to the age profile of the sector, as can be seen from Figure 3.20. Thus for example, the proportion with children is lowest in cinema exhibition, computer games, cable and satellite television, facilities, and animation in which the age profile is also relatively low. However, there are notable exceptions to this rule, such as other film in which the age profile is relatively high but the proportion with dependent children relatively low.

Figure 3.20 Proportion of the Workforce with Dependent Children by Sector and Contract Type

	% with dependent children	Base (n)
All Television	29	712
Terrestrial TV	33	262
Cable and Satellite	22	100
Independent Production	30	310
Other TV	20	40
Radio	21	123
All Film	19	701
Film Production	29	278
Other Film	9	46
Cinema Exhibition	13	377
Animation	23	60
Interactive Media	29	162
Computer Games	23	74
Other Content Creation	24	78

Facilities	20	92
Archives and Libraries	40	21
All Publishing	24	548
Book Publishing	21	277
Newspaper Publishing	25	65
Journals and Periodicals	25	161
Other Publishing	30	45
Photo Imaging	25	154
Other Creative Media	19	105
Teaching/Lecturing	24	59
Contract Type		
Employees	24	1,351
Freelancers	24	1,490
Total	**24**	**2,889**

The proportion of people with dependent children by nation and region is shown in Figure 3.21. This shows some considerable variations, especially among people based outside the UK, with only 6% of those based outside the UK but within the EU having children, but 51% of those based outside the EU. There is also a wide range within the UK, from 12% in Yorkshire and the Humber up to 33% in Northern Ireland. This is likely to reflect the concentration of sectors across the nations, with their varying employment of people with children (see Figure 3.20).

Figure 3.21 Proportion of the Workforce with Dependent Children by Nation and Region

	% with dependent children	Base (n)
Wales	27	169
Scotland	22	397
Northern Ireland	33	43
England	24	2,153
London	27	995
South East	24	324
South West	27	220
West Midlands	22	136
East Midlands	22	80
North East	23	66
Yorkshire & the Humber	12	126
East of England	17	98
North West	23	108
Outside the UK but within the EU	6	41
Outside the EU	51	38
Total	**24**	**2,889**

Location of Work and Residence

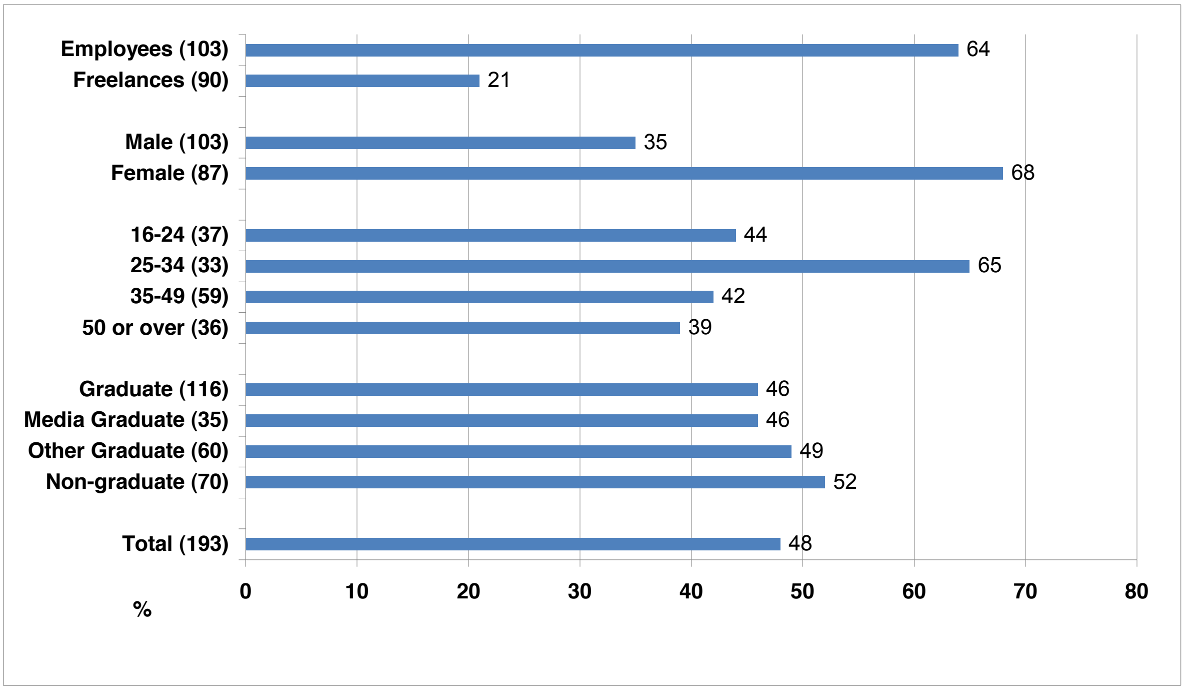
The survey also asked respondents in which nation of the UK they lived and worked at the time of the survey. Figure 3.22 shows over one third to be working in London and nearly half to be in London and South East England combined. The remainder of the workforce is spread fairly evenly throughout the rest of the UK, with higher than average concentrations in the North West and the South West, due to concentrations of Creative Media employment in cities like Manchester and Bristol. The nation or region of residence follows a similar pattern to that of employment, but with a segment of those working in London appearing to live in the South East.

Figure 3.22 Nation or English Region in which Respondents Work and Live

	Work location	Residence
	%	%
Wales	4	4
Scotland	5	6
Northern Ireland	2	2
England	84	84
London	37	31
South East	11	16
South West	7	8
West Midlands	5	5
East Midlands	4	5
North East	2	2
Yorkshire & the Humber	5	5
East of England	6	7
North West	7	6
Outside the UK but within the EU	3	3
Outside the EU	2	1
Base	**2,975**	**3,027**

Finally in this section, the survey asked respondents living or working in Wales whether they spoke Welsh. Overall, 48% said that they did. Figure 3.23 shows that higher than average proportions of employees, women, white respondents and 25-34 year olds speak Welsh.

Figure 3.23 Proportion of the Workforce who speak Welsh by Contract Type, Gender, Age, and Highest Qualification



4 Working Patterns and Career Progression

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

- Recruitment to current/most recent job
- Year of entry
- Recruitment to first job
- Income
- Working day and week
- Unpaid working
- Future career plans

Recruitment to Current or Most Recent Job

The survey asked respondents how they had heard about their current or most recent job. Figure 4.1 shows the proportion using each method, and compares this with the picture in 2008. The mode, or most commonly reported method is through response to an advertisement, reported by 22%, followed by directly from an employer (17%), someone the respondent had worked with before, and an internal promotion or move (both 15%).

This is a considerably different picture from 2008, when recruitment directly from an employer was the most commonly used method, cited by 32% of individuals. Internal promotion has increased from 2% in 2008 to 15% in 2010, while making direct contact with a company has increased from 2% to 10% since 2008, and use of a recruitment agent from 3% to 7%. It may be that companies are preferring to recruit and develop workforce skills from within during the current recessionary conditions (and recruiting less generally), or that individuals prefer the relative security of remaining with the same employer in uncertain times. It should also be noted that internal moves are especially common within publishing which is new to the survey this year and therefore partially accounts for the increase.

Figure 4.1 How Heard About Current or Most Recent Job, 2010 and 2008

	2010	2008
A project devised or commissioned by you	6	4
Directly from an employer	17	32
Make contact with a company	10	2
Advertisement	22	24
Online networking resource	3	3
Someone you had worked with before	15	19
Trade Union	*	*
Friend or relative	6	10
Word of mouth	9	11

Recruitment agency/agent	7	3
Internal promotion/move	15	2
Other	3	2
Base	**2,975**	**4,854**

Figure 4.2 shows some considerable differences between sectors, and by contract type, as follows:

- Through a project devised or commissioned by the respondent is more common than average in film production, other film, photo imaging, and teaching/lecturing.
- Recruitment directly from an employer is especially common in independent production for television, other television, film production, animation and other content creation, as are other less formal modes of recruitment such as someone the respondent had worked with before.
- Response to an advertisement occurs most commonly in cable and satellite television, radio, archives and libraries, most sectors within publishing, and other creative media.
- Recruitment agencies are used more commonly than elsewhere in interactive media and computer games.
- Internal promotions or moves happen more than elsewhere in publishing and most sectors of television.
- Employees are much more likely than freelancers to have secured their job through response to an advertisement or through an internal promotion, but freelancers are more likely to secure work through a project devised by them, directly from an employer, someone they had worked with before, or by word of mouth.

Figure 4.2 How Heard About Current or Most Recent Job by Sector and Contract Type

	A project devised/ commissioned by you	Directly from an employer	Made contact with a company	Advertisement	Online networking resource	Someone you had worked with before	Trade Union	Friend or relative	Word of mouth	Recruitment Agency/Agent	Internal promotion/move	Other	Don't know	Base
Sector	*%*	*%*	*%*	*%*	*%*	*%*	*%*	*%*	*%*	*%*	*%*	*%*	*%*	*n*
All Television	2	25	10	18	1	18	*	8	7	7	17	3	1	741
Terrestrial TV	*2*	*19*	*13*	*18*	*	*14*	*0*	*7*	*5*	*3*	*26*	*3*	*2*	*278*
Cable and Satellite	*2*	*18*	*6*	*25*	*1*	*13*	*0*	*10*	*7*	*14*	*19*	*3*	*	*100*
Independent Production	*3*	*33*	*11*	*15*	*2*	*24*	*	*8*	*9*	*5*	*9*	*2*	*1*	*320*
Other TV	*7*	*32*	*2*	*6*	*7*	*18*	*3*	*3*	*15*	*9*	*10*	*4*	*5*	*43*
Radio	5	18	13	21	1	11	0	5	16	5	20	1	0	128
All Film	6	21	13	12	7	15	0	17	10	3	6	2	1	738

Film Production	*15*	*32*	*8*	*3*	*5*	*32*	*0*	*5*	*14*	*5*	*1*	*3*	*2*	*296*
Other Film	*11*	*18*	*17*	*8*	*5*	*32*	*0*	*7*	*25*	*6*	*7*	*2*	*0*	*47*
Cinema Exhibition	***	*13*	*17*	*18*	*8*	*3*	*0*	*24*	*7*	*1*	*10*	*1*	***	*395*
Animation	6	26	17	8	7	25	0	18	12	0	6	6	0	63
Interactive Media	7	18	5	14	3	18	1	7	8	15	21	3	*	173
Computer Games	2	14	21	15	2	15	0	11	6	18	6	1	3	77
Other Content Creation	8	26	10	19	9	33	0	4	13	1	5	1	0	83
Facilities	2	22	10	19	2	17	0	3	13	6	8	4	3	96
Archives and Libraries	0	5	3	50	4	8	0	0	1	13	17	0	0	26
All Publishing	3	15	10	33	3	12	1	3	6	9	20	3	*	567
Book Publishing	*3*	*19*	*7*	*21*	*2*	*16*	*0*	*4*	*5*	*13*	*21*	*3*	*1*	*285*
Newspaper Publishing	*3*	*15*	*14*	*32*	*2*	*8*	*0*	*2*	*8*	*5*	*30*	*3*	***	*69*
Journals and Periodicals	*3*	*13*	*8*	*42*	*4*	*14*	*2*	*5*	*5*	*11*	*9*	*2*	***	*168*
Other Publishing	*8*	*13*	*7*	*22*	*3*	*16*	*0*	*6*	*16*	*7*	*7*	*7*	*5*	*45*
Photo Imaging	19	6	6	17	3	10	1	4	9	3	10	7	8	159
Other Creative Media	8	15	5	46	2	12	0	4	6	4	3	1	1	59
Teaching/Lecturing	15	22	15	26	1	27	1	6	19	0	12	2	1	65
Contract Type														
Employees	1	15	10	29	2	10	*	6	6	9	20	2	1	1,409
Freelancers	17	23	10	5	4	26	1	7	15	3	2	5	4	1,566
Total	**6**	**17**	**10**	**22**	**3**	**15**	*****	**6**	**9**	**7**	**15**	**3**	**2**	**2,975**

Figure 4.3 shows the mode of entry to respondents' current job by key demographics. Some of the key findings to emerge are as follows:

- Men are more likely to have found their job directly from an employer, and less likely to do so in response to an advertisement.

- Securing work through someone the respondent had worked with before becomes more common with age, while hearing about work through a friend is more common among younger workers.

- BAMEs are more likely than white respondents to hear of a job directly from an employer, an online networking resource, or through a friend or relative, and less likely to do so through an internal move or promotion.

- Disabled people are more likely than others to have heard about their job via a project devised by them, or through an online networking resource.

Figure 4.3 How Heard About Current or Most Recent Job by Gender, Dependent Children, Age, Ethnic Origin and Disability

	A project devised/commissioned by you	Directly from an employer	Made contact with a company	Advertisement	Online networking resource	Someone you had worked with before	Trade Union	Friend or relative	Word of mouth	Recruitment Agency / Agent	Internal promotion / move	Other	Don't know	Base
	%	%	%	%	%	%	%	%	%	%	%	%	%	*n*
Gender														
Male	7	20	10	19	3	15	1	6	10	6	14	3	3	1,445
Female	4	15	10	26	3	15	*	6	7	9	15	3	1	1,478
Dependent Children														
Yes	6	19	7	19	3	20	*	5	10	7	15	1	2	664
No	5	17	11	24	3	13	*	6	9	8	15	4	2	2,177
Age														
16 to 24	1	14	14	27	4	7	0	15	9	12	7	6	1	340
25 to 34	3	17	11	29	4	12	*	7	6	9	16	2	1	800
35 to 49	7	21	10	20	3	19	*	6	10	7	15	2	1	969
50+	8	15	9	17	1	17	1	2	11	4	15	5	4	548
Ethnic Origin														
White	5	17	10	22	3	15	*	6	9	7	16	3	2	2,627
BAME	7	23	9	23	7	16	*	11	8	10	6	3	*	187
Disabled														
Yes	13	17	12	25	8	18	3	9	6	3	19	3	2	171
No	5	17	10	22	2	15	*	6	8	8	15	3	2	2,675
Total	**6**	**17**	**10**	**22**	**3**	**15**	*****	**6**	**9**	**7**	**15**	**3**	**2**	**2,975**

Year of Entry

Figure 4.4 shows the year of entry to the industry, broken down by sector and contract type. Overall, just under half the workforce (47%) entered the industry since 2000, and the remaining 53% before then.

Overall, 17% of the workforce entered the industry since 2007, with a higher proportion in cinema exhibition (63%), archives and libraries (28%), and computer games (27%). At the other end of the spectrum, 23% entered the industry before 1990, with more in teaching/lecturing (60%), terrestrial television (47%), and photo imaging (33%).

Figure 4.4 Year of Entry to Creative Media Industries by Sector and Contract Type

	2009-2010	2007-2008	2004-2006	2000-2003	1995-1999	1990-1994	1980-1989	1970-1979	1969 or earlier	Base
	%	%	%	%	%	%	%	%	%	*n*
All Television	5	9	13	10	18	13	20	10	2	741
Terrestrial TV	4	4	10	8	12	14	30	12	5	278
Cable and Satellite	5	12	16	13	21	12	13	8	*	100
Independent Production	6	12	13	9	20	14	17	8	2	320
Other TV	4	13	7	12	16	14	16	17	2	43
Radio	7	7	17	16	15	9	21	6	*	128
All Film	23	22	15	12	11	6	8	3	2	738
Film Production	8	7	12	14	18	13	18	7	4	296
Other Film	3	19	21	23	19	0	13	3	0	47
Cinema Exhibition	32	31	17	11	6	2	1	*	1	395
Animation	3	16	12	18	30	8	7	6	0	63
Interactive Media	7	7	20	26	18	8	11	3	0	173
Computer Games	7	20	17	17	25	9	3	0	2	77
Other Content Creation	8	5	16	11	24	13	18	3	2	83
Facilities	6	10	13	7	20	18	12	13	2	96
Archives and Libraries	5	23	13	14	22	2	22	0	0	26
All Publishing	5	10	18	14	20	10	11	11	1	567
Book Publishing	9	9	19	17	18	10	10	8	1	285
Newspaper Publishing	2	6	19	13	21	10	11	17	1	69
Journals and Periodicals	5	15	17	15	20	9	12	6	1	168
Other Publishing	15	5	13	12	22	6	14	8	5	45
Photo Imaging	8	8	15	13	15	8	20	10	3	159
Other Creative Media	6	13	23	14	14	17	6	3	4	59
Teaching/Lecturing	0	1	9	12	11	7	37	20	3	65
Contract Type										
Employees	7	11	18	14	18	11	12	8	*	1,409
Freelancers	8	7	11	14	18	9	18	10	5	1,566
Total	**7**	**10**	**16**	**14**	**18**	**11**	**14**	**9**	**1**	**2,975**

Figure 4.5 reports year of entry by key demographics and reveals some considerable differences:

- 54% of women entered the industry since 2000 compared with 40% of men; conversely, 30% of men have been in the industry since before 1990, compared with 18% of women. This may be due either to more women entering the industry in recent years, or to some women leaving the industry mid-career (a phenomenon which has been observed in previous Skillset research)[14].

- Unsurprisingly, younger people are more likely to have entered the industry more recently, as are people without dependent children (almost certainly a correlate of age).
- 56% of BAMEs entered the industry since 2000, compared with 47% of white respondents.

Figure 4.5 Year of Entry to Creative Media Industries by Gender, Dependent Children, Age, Ethnic Origin and Disability

	2009-2010	2007-2008	2004-2006	2000-2003	1995-1999	1990-1994	1980-1989	1970-1979	1969 or earlier	Base
	%	%	%	%	%	%	%	%	%	*n*
Gender										
Male	6	8	13	13	18	12	17	11	2	1,445
Female	9	13	18	14	18	9	11	7	*	1,478
Dependent Children										
Yes	4	3	7	13	24	18	26	4	*	664
No	9	13	19	14	16	8	10	10	2	2,177
Age										
16 to 24	43	43	11	3	0	0	0	0	0	340
25 to 34	6	15	35	27	16	*	0	0	0	800
34 to 49	2	2	7	12	30	24	21	1	0	969
50+	2	1	4	2	9	7	27	41	6	548
Ethnic Origin										
White	7	10	16	14	18	11	14	9	2	2,627
BAME	12	11	17	16	24	8	10	2	0	187
Disabled										
Yes	7	8	15	11	19	3	16	20	2	171
No	7	11	16	14	18	11	14	8	1	2,675
Total	**7**	**10**	**16**	**14**	**18**	**11**	**14**	**9**	**1**	**2,975**

[14] Balancing Children and Work in the Audio Visual Industries, Skillset, 2008

Recruitment to First Job

The survey asked respondents how they secured their first job in the industry. Responding to an advertisement is the most common means cited (by 31% of respondents), followed by making contact with a company (18%), and through a friend or relative (16%). As was the case with the means of securing the respondent's current or most recent job, response to advertisement is less prevalent among independent production for television, film production and animation, while less formal methods such as word of mouth or through a friend or relative are more common in these areas.

Figure 4.6 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	Don't know	Base
Sector	%	%	%	%	%	%	%	%	%	%	%	%	%	%	*n*
All Television	30	1	12	21	*	22	5	2	6	6	1	1	1	1	741
Terrestrial TV	31	*	16	24	*	20	5	*	4	6	1	*	*	3	278
Cable and Satellite	34	*	8	13	*	28	1	6	7	6	0	1	3	0	100
Independent Production	26	3	11	23	*	20	7	2	7	6	*	1	1	1	320
Other TV	27	0	12	9	3	16	4	0	7	9	3	5	2	5	43
Radio	29	3	13	23	0	17	10	3	2	4	2	3	1	0	128
All Film	17	7	13	20	*	26	9	1	1	2	3	3	1	1	738
Film Production	10	5	16	22	*	25	10	2	3	2	1	8	2	2	296
Other Film	13	4	17	15	0	14	16	0	9	4	0	7	6	0	47
Cinema Exhibition	22	8	11	19	*	26	8	*	*	2	5	1	1	*	395
Animation	18	7	15	28	0	28	7	1	2	2	0	3	0	0	63
Interactive Media	22	2	11	15	0	15	12	2	3	10	2	8	0	2	173
Computer Games	18	4	12	14	0	16	5	2	4	14	2	5	5	3	77
Other Content Creation	31	5	10	17	0	15	13	7	3	1	0	9	1	4	83
Facilities	25	5	8	23	0	21	13	4	4	5	1	2	3	1	96
Archives and Libraries	52	4	9	5	0	5	4	0	0	9	8	4	0	0	26
All Publishing	45	2	9	16	0	10	3	3	4	7	1	2	1	*	567
Book Publishing	40	2	8	13	0	11	3	2	2	15	2	*	3	*	285
Newspaper Publishing	37	2	12	26	0	11	3	4	9	*	2	3	0	*	69
Journals and Periodicals	58	2	5	8	0	9	3	3	1	9	*	1	2	1	168
Other Publishing	41	6	13	9	0	19	13	0	4	6	3	2	5	0	45
Photo Imaging	22	3	8	12	1	9	6	3	1	4	2	22	7	4	159
Other Creative Media	21	1	15	25	0	25	9	1	6	7	0	5	0	0	59

Teaching/Lecturing	15	0	5	23	0	23	12	5	8	3	0	13	1	3	65
Contract Type															
Employees	37	3	9	18	*	15	5	3	3	7	2	2	2	1	1,409
Freelancers	17	3	12	19	*	16	12	3	4	3	1	13	3	2	1,566
Total	**31**	**3**	**10**	**18**	*****	**16**	**7**	**3**	**4**	**6**	**1**	**5**	**2**	**1**	**2,975**

There are also some variations by age and ethnic origin, as can be seen in Figure 4.7. Most notably:

- Women are more likely than men to have heard of their first job from an advertisement and less so directly from an employer or through contact with a company.
- People with dependent children follow the same pattern as women (above).
- Disabled people are much more likely than others to have heard about their first job through a project devised by them and less likely to have done so from an advertisement.
- BAMEs are less likely than white respondents to have heard about their first job through an advertisement and more likely to have done so directly through an employer or by word of mouth.

Figure 4.7 How Heard About First Job by Gender, Dependent Children, Age, Ethnic Origin and Disability

	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	Don't know	Base
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	*n*
Gender															
Male	26	3	12	19	*	17	8	3	3	4	1	8	2	1	1,445
Female	37	3	8	16	0	15	6	3	4	8	2	3	2	1	1,478
Dependent Children															
Yes	39	3	8	13	*	15	6	3	3	5	2	6	1	1	664
No	29	3	11	19	*	16	7	3	3	6	1	5	1	1	2,177
Age															
16 to 24	27	5	12	18	0	19	6	0	3	8	2	2	4	1	340

25 to 34	34	5	11	16	*	15	6	2	5	8	1	2	2	1	800
35 to 49	31	2	7	17	*	18	8	2	3	6	2	6	1	1	969
50+	32	1	10	20	*	14	5	7	3	3	*	8	3	2	548
Ethnic Origin															
White	32	3	9	17	*	16	7	3	4	6	2	5	2	1	2,627
BAME	25	4	14	18	*	18	12	4	3	7	*	2	1	1	187
Disabled															
Yes	26	6	12	17	0	16	7	4	2	5	*	20	5	*	171
No	32	3	9	18	*	15	7	3	4	6	1	4	2	1	2,675
Total	**31**	**3**	**10**	**18**	*****	**16**	**7**	**3**	**4**	**6**	**1**	**5**	**2**	**1**	**2,975**

Income

Respondents were asked how much they had earned from working in the industry in the last financial year for which they had information. As can be seen from Figure 4.8, the average income across all sectors was £30,550, a slight drop from £32,300 in 2008, though the inclusion of publishing lowers the average slightly in 2010. Employees earn considerably more on average than freelancers - £32,400 compared with £25,300. There are major variations by sector, as would perhaps be expected, with average income highest in terrestrial television at £38,850, and lowest in cinema exhibition at £10,650.

Whether this slight drop may have been caused by changes in the working patterns of the workforce was also investigated. There was very little change in the average number of hours worked per week between 2008 (43 hours) and 2010 (42 hours). However, this average does mask an overall difference in the proportion of the workforce working a smaller number of hours (possibly higher levels of part time working) and a higher number of hours. In 2010 12% of the workforce worked 30 hours per week or less, compared to 27% of the workforce in 2008. At the other end of the scale 14% of the workforce in 2010 worked 51 hours or more, compared to 25% of the workforce in 2008. This apparent shift in working hours may also contribute to the slight decrease in average income.[15]

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[15] 2008 figures from Skillset (2008) Creative Media Workforce Survey

Figure 4.8 Average Income in Past Twelve Months by Sector and Contract Type

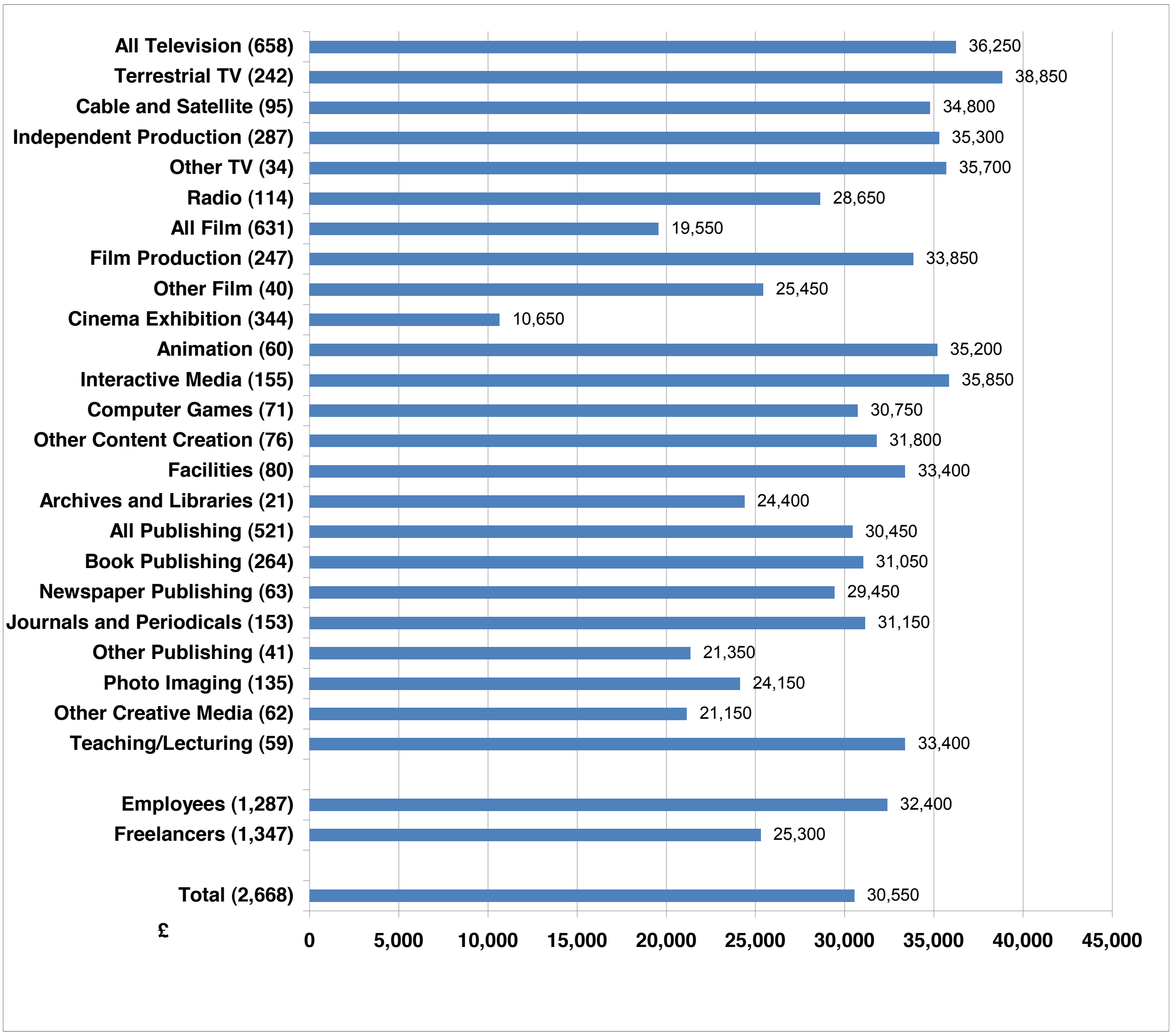


Figure 4.9 also reveals considerable differences in income by occupational group. Data are not available for every occupational group due to low response numbers. The lowest average income by far is in retail and exhibition (£7,700), the majority of which comprises people working in cinema exhibition. Many of the occupations reporting the lowest mean incomes are those in which freelancing is most prevalent, including make up and hairdressing (£23,250), camera/photography (£24,300), and costume and wardrobe (£26,900).

Figure 4.9 Average Income in Past Twelve Months by Occupational Group

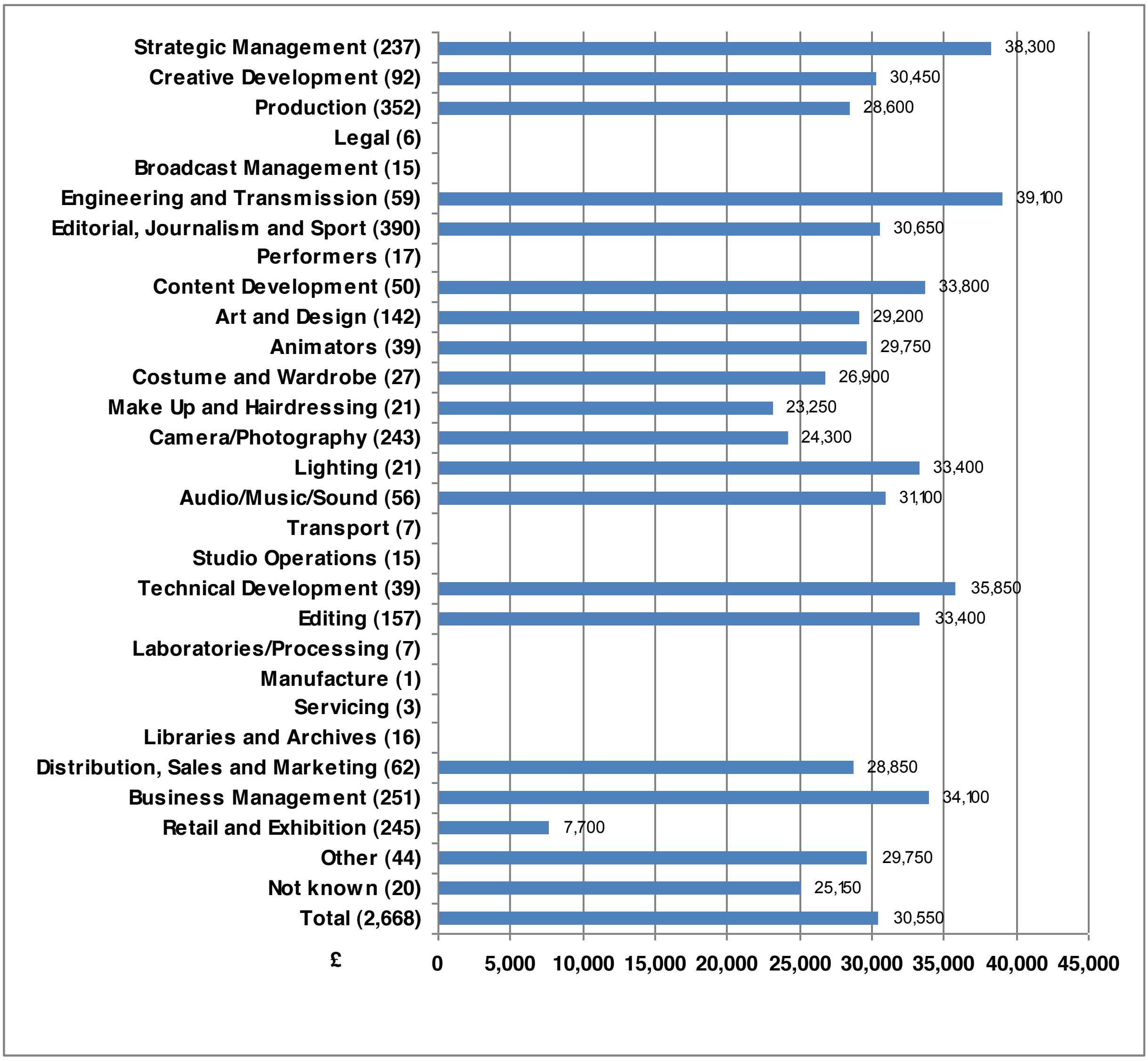


Figure 4.10 shows major differences in average earnings of key demographic groups: women earn considerably less than men (£28,300 versus £32,950), younger workers less than older workers, BAMEs less than white respondents (£27,200 compared with £30,600), and disabled people less than those without disabilities (£25,300 against £30,950). People with dependent children earn more than those without, though this may be a correlate of age.

Figure 4.10 Average Income in Past Twelve Months by Gender, Dependent Children, Age, Ethnic Origin and Disability

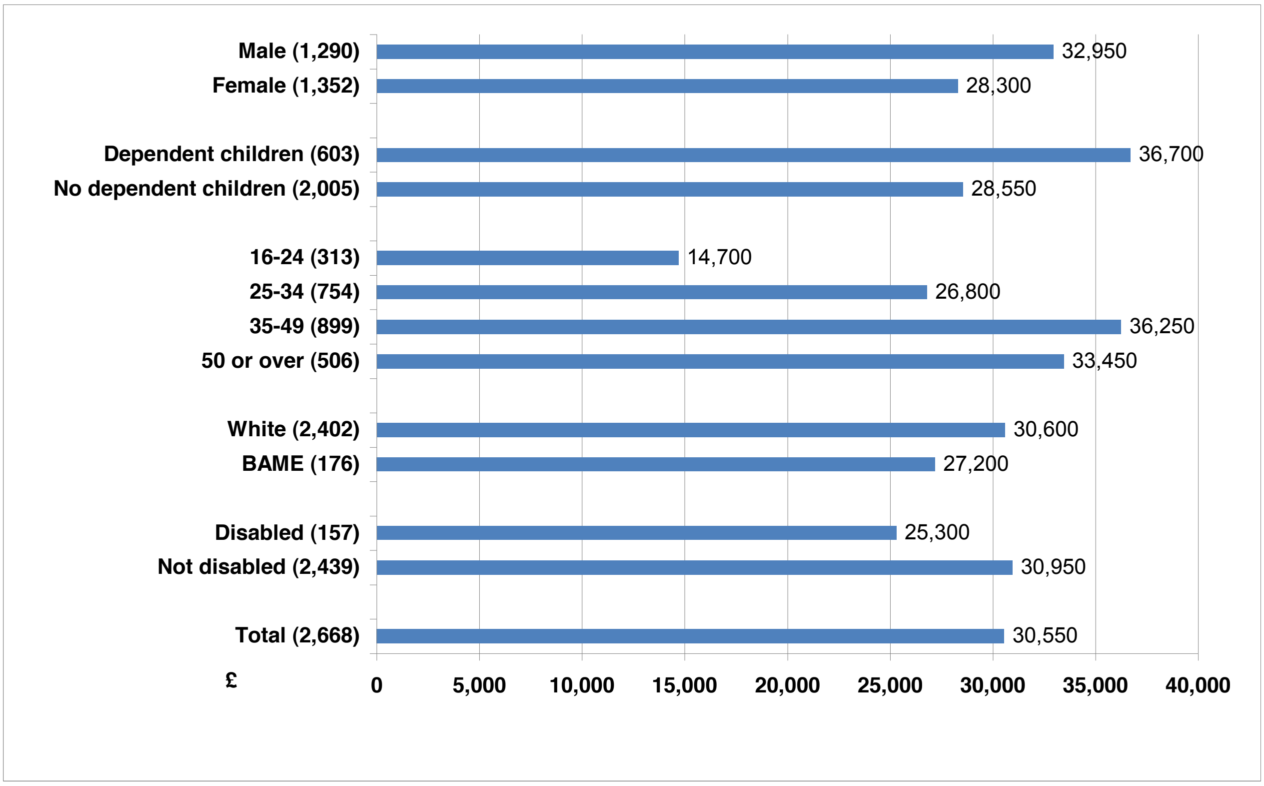
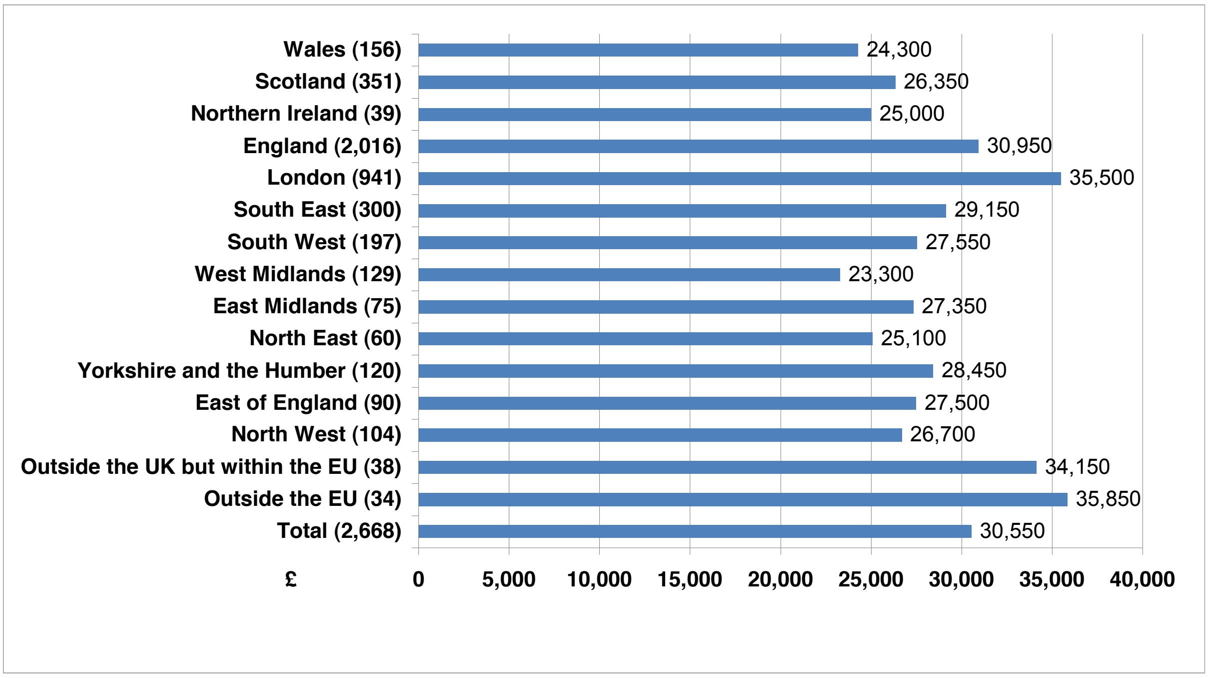


Figure 4.11 shows the differences between the nations and English regions in average earnings. Income levels are highest outside the EU (£35,850), in London (£35,500), and outside the UK but within the EU (£34,150). They are lowest in the West Midlands (£23,300), Wales (£24,300), the North East (£25,100) and Northern Ireland (£25,000).

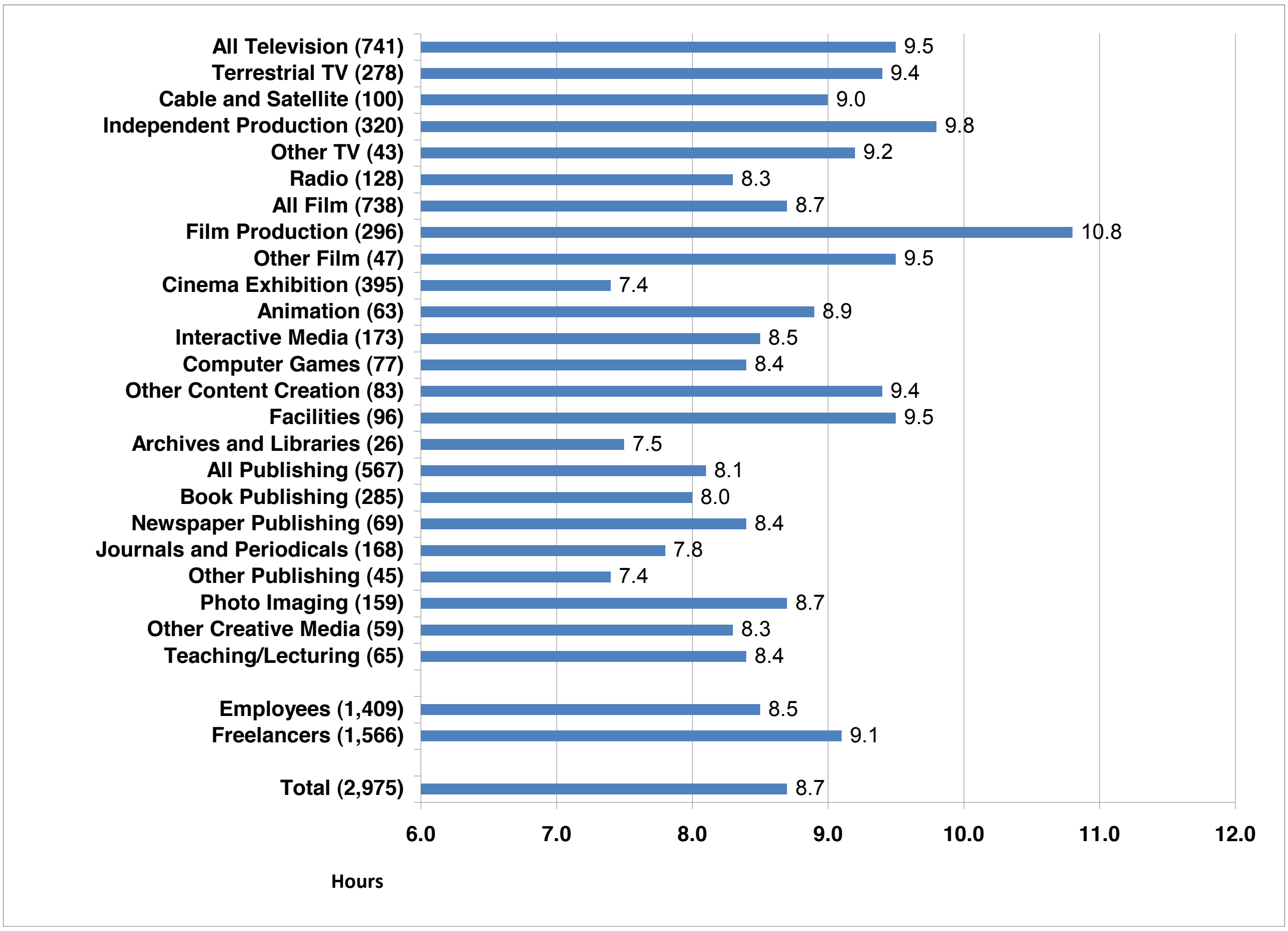
Figure 4.11 Average Income in Past Twelve Months by Nation and Region



Working Day and Week

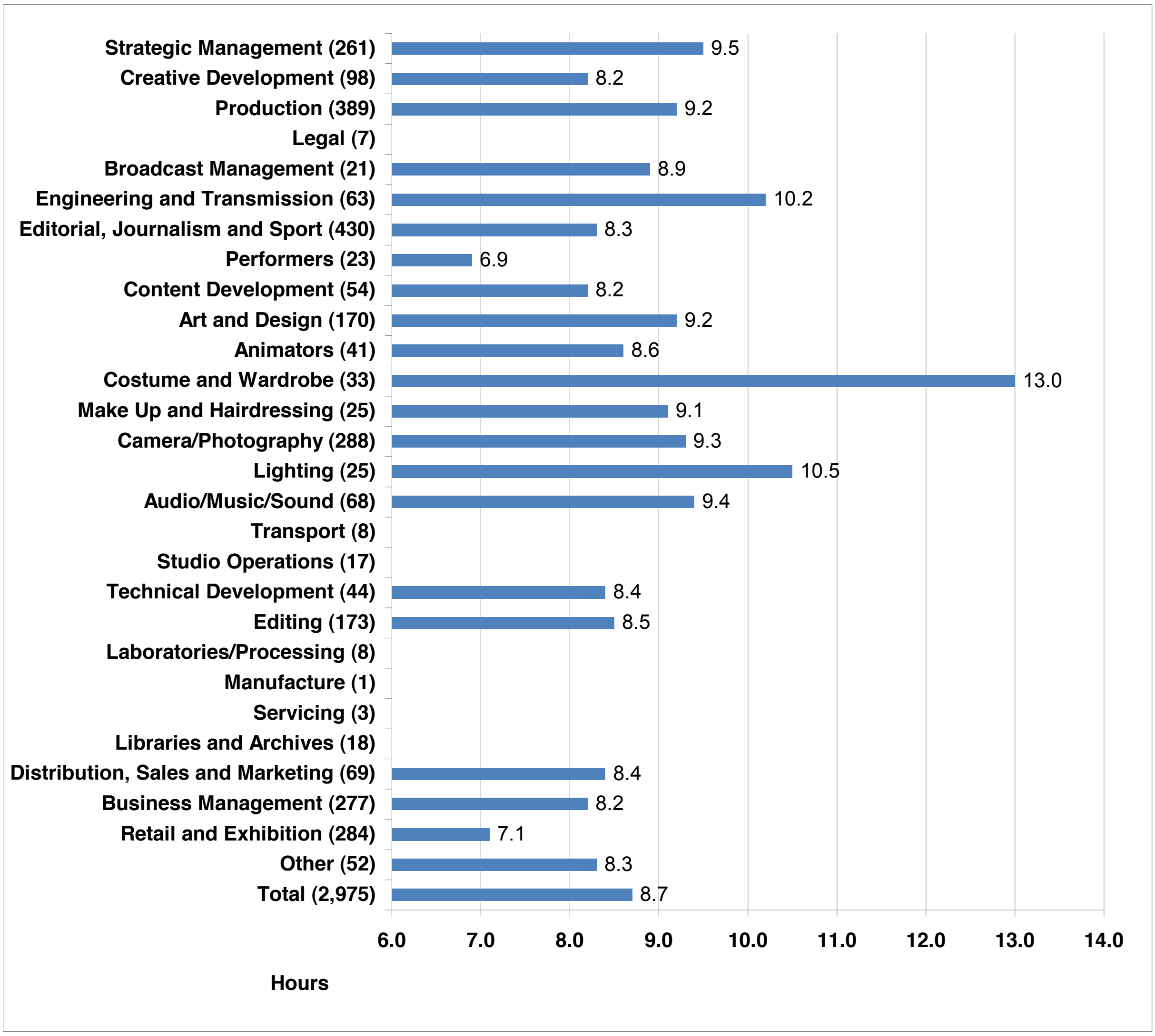
Survey respondents were asked to indicate how many hours they worked on an average day. Overall, the average day across the industry lasted 8.7 hours. This compares with an average day of 9.0 hours reported in the 2008 survey. As can be seen in **Figure 4.12**, freelancers work on average a considerably longer day than employees – 9.1 hours compared with 8.5. This is reflected in the average length of day by sector, with freelance dependent sectors such as film production (10.8) and independent production for television (9.8) reporting the longest working day.

Figure 4.12 Average Number of Hours Worked Per Day by Sector



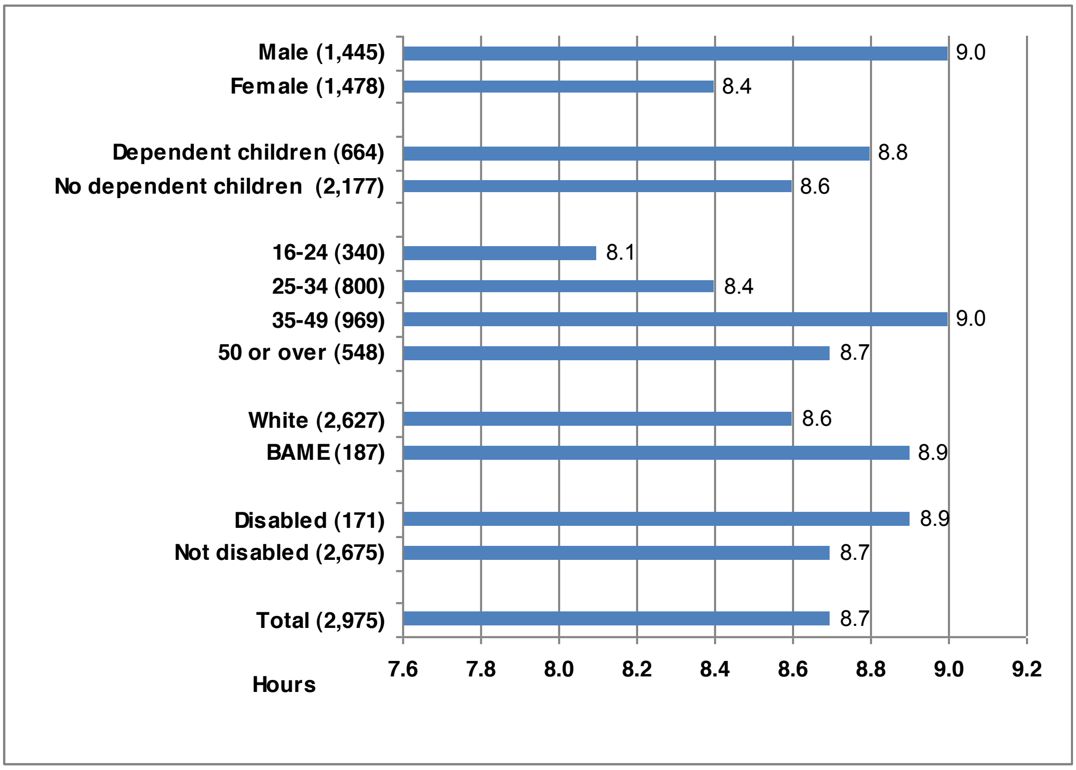
As shown in Figure 4.13, it is also freelance dominated occupational groups that report the longest working day, such as costume and wardrobe (13.0 hours), lighting (10.5) and editorial, journalism and sport (10.2).

Figure 4.13 Average Number of Hours Worked Per Day by Occupational Group



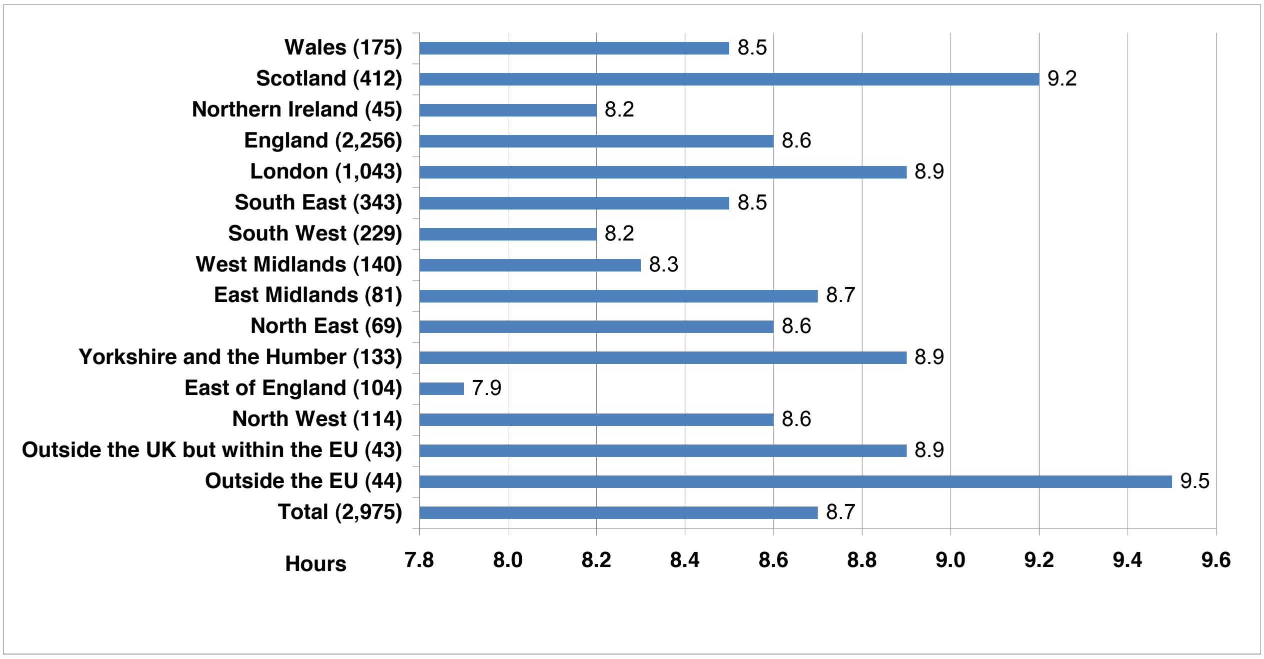
Men, older workers, BAMEs and disabled people all report a longer than average working day, as seen in Figure 4.14.

Figure 4.14 Average Number of Hours Worked per Day by Gender, Dependent Children, Age, Ethnic Origin and Disability



Looking at the picture geographically, as seen in Figure 4.15, the longest working day is worked outside the EU (9.5 hours), followed by in Scotland (9.2), London, Yorkshire and the Humber and outside the UK but within the EU (all 8.9).

Figure 4.15 Average Number of Hours Worked Per Day by Nation and Region



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 4.8 days (compared with 4.7 in 2008), with relatively little variation by contract type or sector. The shortest working week is worked by those in cinema exhibition (4.3 days), and the longest by those in film production (5.2).

Figure 4.16 Average Number of Days Worked Per Week by Sector and Contract Type

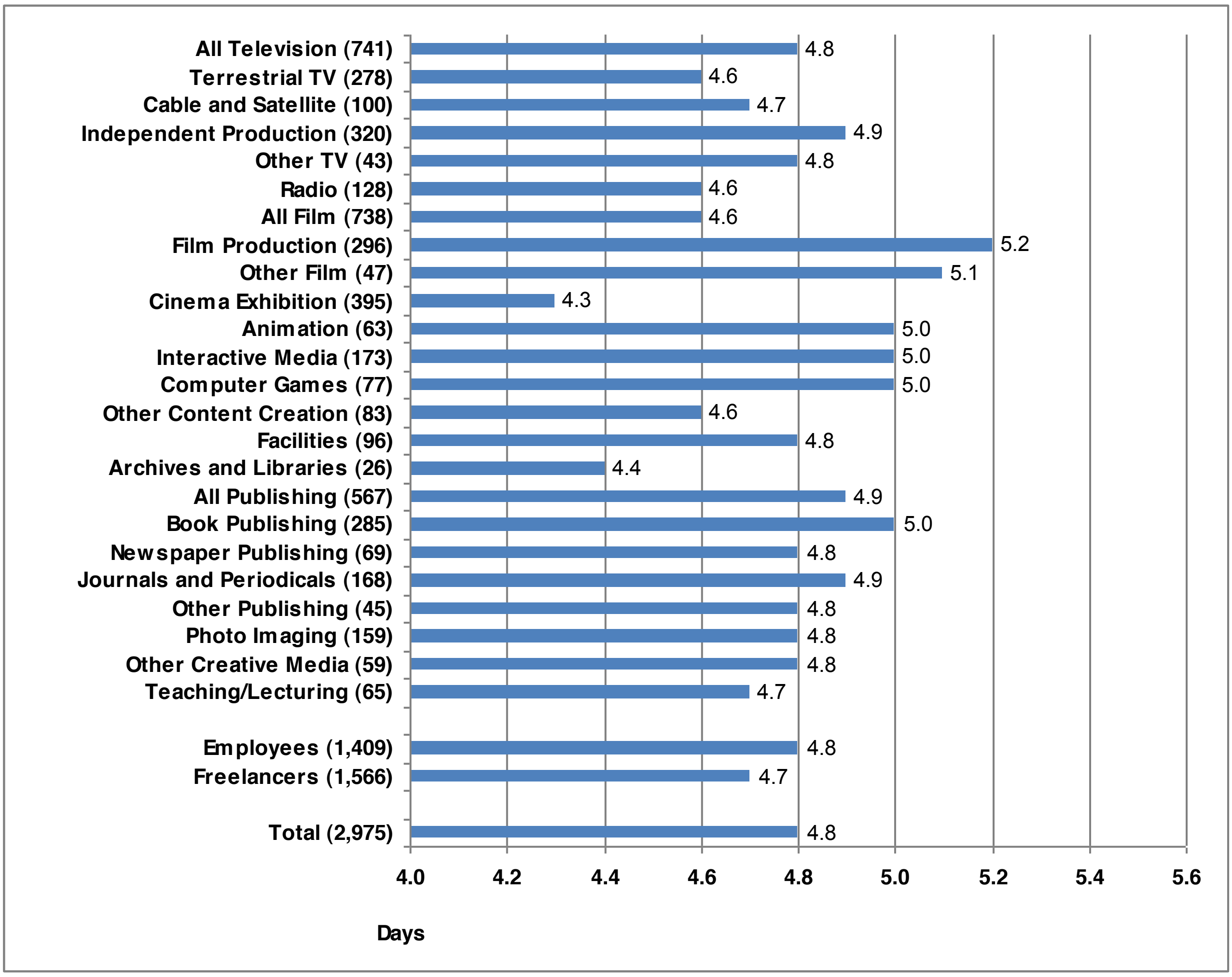
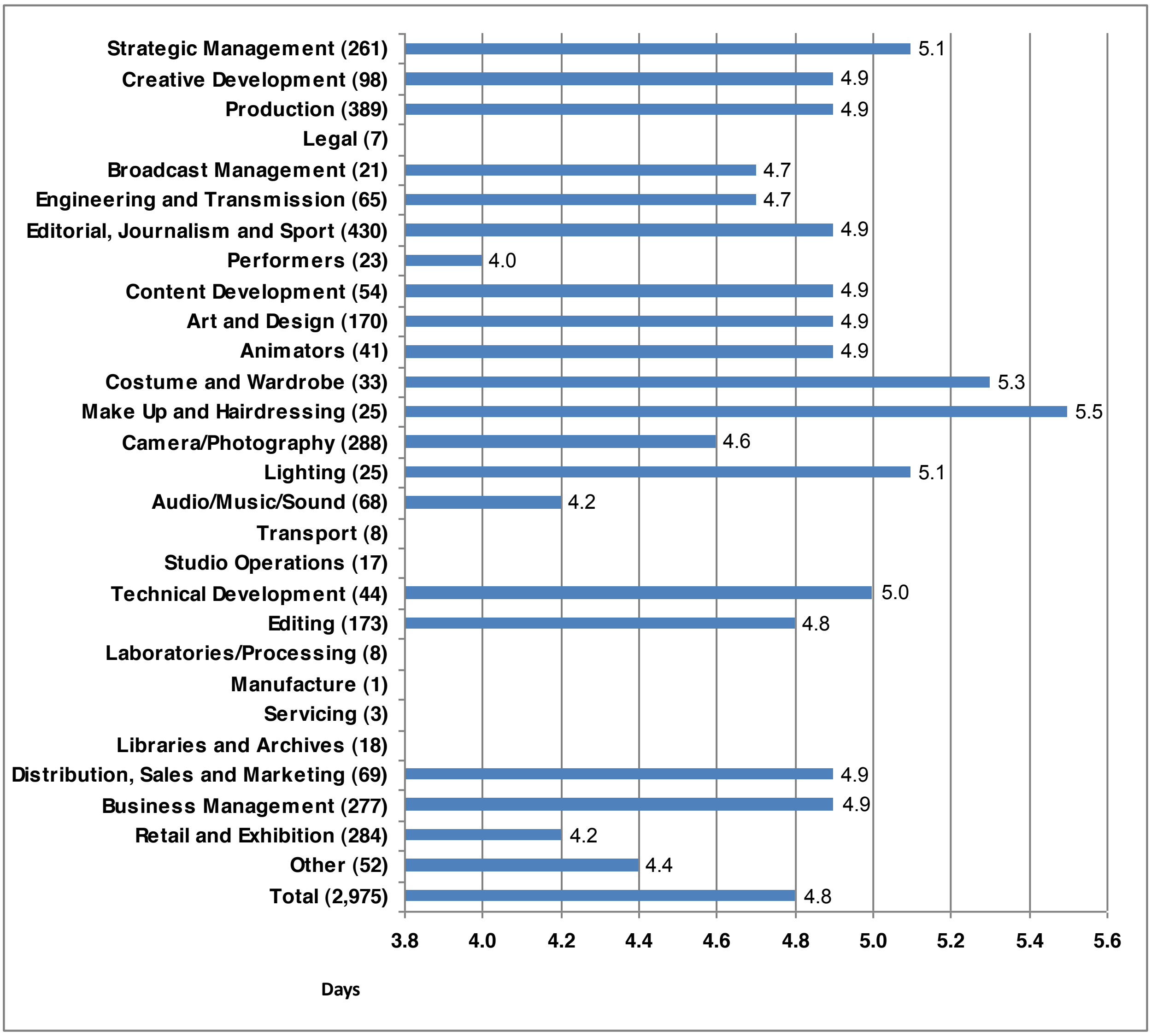


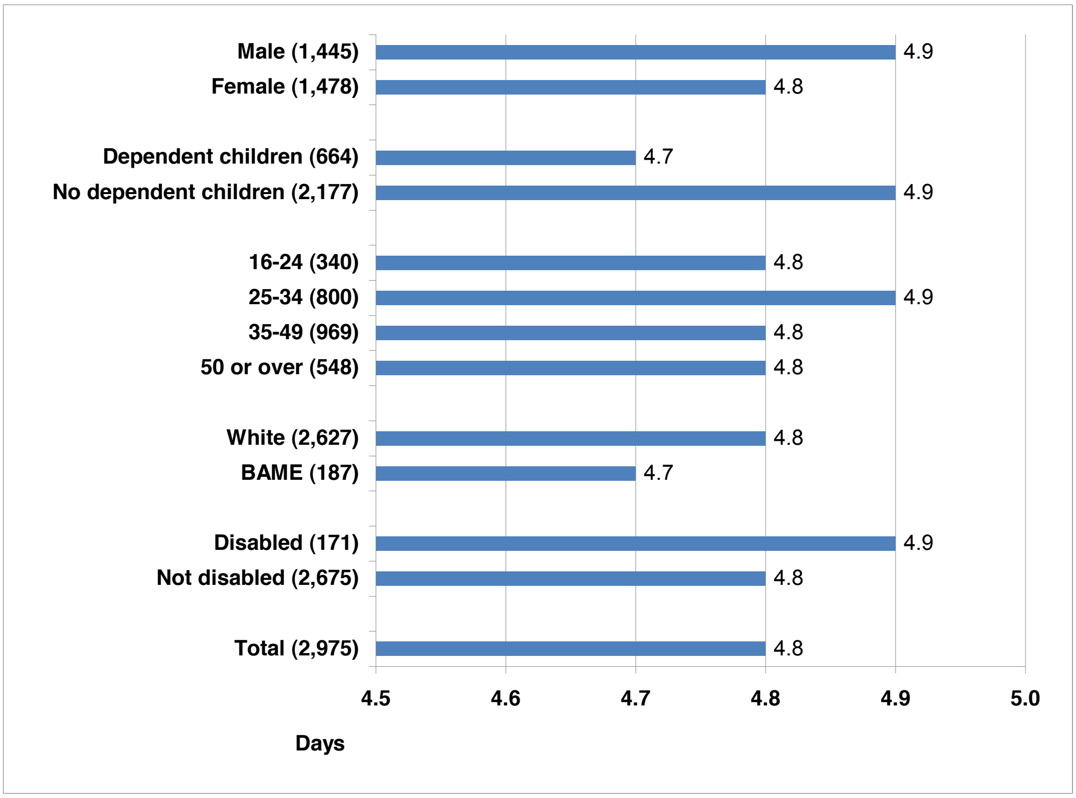
Figure 4.17 shows the average working week by occupational group. Data are not available in every case due to low response numbers. There are few major differences between occupational groups in the average working week and little pattern in any apparent differences. Where differences do exist they generally map to the sector profile in Figure 4.15, for example the low average in Retail and Exhibition mapping to Cinema Exhibition. Likewise higher averages in make-up and hairdressing, costume and wardrobe, and lighting map in large parts to Film Production.

Figure 4.17 Average Number of Days Worked Per Week by Occupational Group



The same applies to demographic groups within the industry as reported in Figure 4.18.

Figure 4.18 Average Number of Days Worked per Week by Gender, Dependent Children, Age, Ethnic Origin and Disability



In keeping with other variables as described above, Figure 4.19 shows few major differences between nations and English regions in the average number of days worked per week, except that those working outside the UK but within the EU work more days per week than those within the UK.

Figure 4.19 Average Number of Days Worked per Week by Nation and Region

	Days	Base (n)
Wales	4.9	175
Scotland	4.8	412
Northern Ireland	4.6	45
England	4.8	2,256
London	4.7	1,043
South East	4.8	343
South West	4.7	229
West Midlands	4.8	140
East Midlands	4.8	81
North East	4.7	69
Yorkshire & the Humber	4.9	133
East of England	5.1	104
North West	5.0	114
Outside the UK but within the EU	5.3	43
Outside the EU	5.1	44
Total	**4.8**	**2,975**

Unpaid Working

Respondents were asked whether they had undertaken any work experience in the Creative Media Industries prior to getting their first job in the sector. Overall, 38% said that they had. As seen in Figure 4.20, the proportions having done so are highest in newspaper publishing (60%), other film (55%), film production and radio (both 52%). Only 6% of those in cinema exhibition, 14% of those in computer games and 16% of those in archives and libraries have done so.

Figure 4.20 Proportion of the Workforce Undertaking Work Experience in Creative Media Prior to First Job in the Sector, by Sector and Contract Type

	%	Base (n)
Sector		
All Television	39	741
Terrestrial TV	36	278
Cable and Satellite	38	100
Independent Production	42	320
Other TV	20	43
Radio	52	128
All Film	24	738
Film Production	52	296
Other Film	55	47
Cinema Exhibition	6	395
Animation	28	63
Interactive Media	39	173
Computer Games	14	77
Other Content Creation	48	83
Facilities	37	96
Archives and Libraries	16	26
All Publishing	42	567
Book Publishing	32	285
Newspaper Publishing	60	69
Journals and Periodicals	29	168
Other Publishing	22	45
Photo Imaging	29	159
Other Creative Media	33	59
Teaching/Lecturing	39	65
Contract Type		
Employees	38	1,409
Freelancers	38	1,566
Total	**38**	**2,975**

The same data is reported by key demographics in Figure 4.21. This shows higher proportions of women, people without dependent children, younger workers and disabled workers to have undertaken work experience prior to entering the industry, than other groups.

Figure 4.21 Proportion of the Workforce Undertaking Work Experience in Creative Media Prior to First Job in the Sector, by Gender, Dependent Children, Age, Ethnic Origin and Disability

	%	Base (n)
Gender		
Male	33	1,445
Female	42	1,478
Dependent Children		
Yes	32	664
No	40	2,177
Age		
16 to 24	41	340
25 to 34	53	800
35 to 49	31	969
50+	21	548
Ethnic Origin		
White	38	2,627
BAME	39	187
Disabled		
Yes	45	171
No	37	2,675
Total	**38**	**2,975**

Those respondents who said they had done work experience prior to entering the industry were asked how many days they had done. This is reported by sector and contract type in Figure 4.22. Data are not available in every case due to low response numbers. The overall average across the board is 60.9 days, but many more among freelancers (73.9), than employees (56.0).

Figure 4.22 Average Number of Days Work Experience in Creative Media Prior to First Job in the Sector, by Sector and Contract Type

	Days (n)	Base (n)
Sector		
All Television	47.6	307
Terrestrial TV	43.2	110
Cable and Satellite	44.0	41
Independent Production	52.4	147
Other TV	n/a	9
Radio	59.5	66
All Film	66.6	207
Film Production	64.2	152
Other Film	75.1	26
Cinema Exhibition	29	78.7
Animation	49.1	24
Interactive Media	92.2	65
Computer Games	n/a	13
Other Content Creation	56.6	40
Facilities	51.1	37
Archives and Libraries	n/a	6
All Publishing	47.7	166
Book Publishing	37.5	74
Newspaper Publishing	46.6	36
Journals and Periodicals	59.1	46
Other Publishing	n/a	10
Photo Imaging	113.8	45
Other Creative Media	83.7	20
Teaching/Lecturing	95.6	24
Contract Type		
Employees	56.0	409
Freelancers	73.9	611
Total	**60.9**	**1,020**

The average number of days is also analysed by key demographic, as shown in Figure 4.23. Women, people without dependent children, older workers, BAMEs and disabled people all report having worked more work experience days than average before entering the industry. BAMEs in particular report working many more days than white respondents – more than twice the number.

Figure 4.23 Average Number of Days Work Experience in Creative Media Prior to First Job in the Sector, by Gender, Dependent Children, Age, Ethnic Origin, and Disability

	Days (n)	Base (n)
Gender		
Male	57.2	448
Female	62.9	559
Dependent Children		
Yes	53.3	214
No	63.6	770
Age		
16 to 24	44.4	103
25 to 34	59.2	402
35 to 49	68.0	327
50+	55.7	86
Ethnic Origin		
White	56.5	896
BAME	133.1	73
Disabled		
Yes	76.6	60
No	57.3	927
Total	**60.9**	**1,020**

Those who had undertaken work experience prior to entering the industry were asked whether this was paid. Overall, 18% said that it was, with few major variations between sectors). A slightly higher percentage of freelancers (22%) than employees (17%) said it was.

Figure 4.24 Proportion of the Workforce Being Paid for Work Experience, by Sector and Contract Type

	%	Base (n)
Sector		
All Television	18	307
Terrestrial TV	19	110
Cable and Satellite	22	41
Independent Production	16	147
Other TV	n/a	9
Radio	15	66
All Film	22	207
Film Production	21	152
Other Film	20	26
Cinema Exhibition	26	29
Animation	29	24
Interactive Media	25	65
Computer Games	n/a	13
Other Content Creation	24	40
Facilities	16	37
Archives and Libraries	n/a	6
All Publishing	13	166
Book Publishing	12	74
Newspaper Publishing	9	36
Journals and Periodicals	23	46
Other Publishing	n/a	10
Photo Imaging	30	45
Other Creative Media	9	20
Teaching/Lecturing	18	24
Contract Type		
Employees	17	409
Freelancers	22	611
Total	**18**	**1,020**

The proportion being paid for their pre-entrant work experience is shown by key demographic variables in Figure 4.25. This shows below average percentages of people with dependent children, younger workers, BAMEs and disabled people being paid for their work experience.

Figure 4.25 Proportion of the Workforce Being Paid for Work Experience, by Gender, Dependent Children, Age, Ethnic Origin and Disability

	%	Base (n)
Gender		
Male	18	448
Female	18	559
Dependent Children		
Yes	14	214
No	19	770
Age		
16 to 24	13	103
25 to 34	14	402
35 to 49	22	327
50+	20	86
Ethnic Origin		
White	19	896
BAME	13	73
Disabled		
Yes	14	60
No	18	927
Total	**18**	**1,020**

The proportion being paid for their pre-entrant work experience varies by the length of the experience as shown in Figure 4.26. A small minority were paid for their time when the period of work experience was relatively short – 3% of those working 1-5 days and 10% of those working 6-20 days. This increased to around a fifth of those undertaking work experience of between 21 and 179 days. A large increase was seen in those working 180 days or more, but still only half (53%) were paid.

Figure 4.26 Proportion of the Workforce Being Paid for Work Experience, by Length of Work Experience

	%	Base (n)
Length of Work Experience		
1-5 days	3	120
6-10 days	10	135
11-20 days	10	195
21-30 days	22	188
31-60 days	20	141
61-90 days	21	73
91-179 days	23	56
180+ days	53	92
Total	**18**	**1,020**

Respondents were also asked whether they had undertaken any unpaid work since entering the industry. Overall, 40% said that they had, but many more freelancers than employees – 54% compared with 35%. Comparing by sector, as seen in Figure 4.27, the proportion who have done unpaid work is highest in other film (77%), film production (67%) and teaching/lecturing (60%). It is lowest in cinema exhibition (10%), archives and libraries (15%), computer games and book publishing (both 24%).

Figure 4.27 Proportion of the Workforce Having Undertaken Unpaid Work in the Creative Media Industries, by Sector and Contract Type

	%	Base (n)
Sector		
All Television	38	741
Terrestrial TV	34	278
Cable and Satellite	26	100
Independent Production	49	320
Other TV	48	43
Radio	54	128
All Film	33	738
Film Production	67	296
Other Film	77	47
Cinema Exhibition	10	395
Animation	40	63
Interactive Media	42	173
Computer Games	24	77
Other Content Creation	57	83
Facilities	51	96
Archives and Libraries	15	26
All Publishing	35	567
Book Publishing	24	285
Newspaper Publishing	49	69
Journals and Periodicals	28	168
Other Publishing	29	45
Photo Imaging	44	159
Other Creative Media	49	59
Teaching/Lecturing	60	65
Contract Type		
Employees	35	1,409
Freelancers	54	1,566
Total	**40**	**2,975**

The proportion having undertaken unpaid work since entering the industry is shown in Figure 4.28 by key demographics. This shows women, people without dependent children, younger workers, disabled people and BAMEs to be more likely than others to have done so.

Figure 4.28 Proportion of the Workforce Having Undertaken Unpaid Work in the Creative Media Industries, by Gender, Dependent Children, Age, Ethnic Origin and Disability

	%	Base (n)
Gender		
Male	39	1,445
Female	42	1,478
Dependent Children		
Yes	35	664
No	42	2,177
Age		
16 to 24	39	340
25 to 34	49	800
35 to 49	38	969
50+	31	548
Ethnic Origin		
White	39	2,627
BAME	57	187
Disabled		
Yes	48	171
No	40	2,675
Total	**40**	**2,975**

Future Career Plans

Respondents were next asked whether they were planning to make any career changes in the next twelve months, as shown in Figure 4.29. Overall, 27% said they were going to broaden the scope of their freelance work, 20% that they intended to move to a different permanent job within the same Creative Media sector, and 14% that they wanted to change the direction of their freelance work.

Unsurprisingly, a much higher proportion of freelancers than employees said they planned either to broaden the scope of their freelance work, or change the direction of their freelance work, while employees were more likely to want to move to a different permanent job within the same Creative Media sector. To a large extent, the picture across sectors reflects the relative prevalence of freelancers within each.

Figure 4.29 Proportion of the Workforce Planning to Make Career Changes in the Next Twelve Months, by Sector and Contract Type

	Move to a different permanent job within same Creative Media sector	Move to a different permanent job within different Creative Media sector	Move to a different job outside Creative Media	Become freelance	Broaden scope of freelance work	Change direction of freelance work	Expect to be made redundant	Temporarily leave current role	Other	Base
Sector	%	%	%	%	%	%	%	%	%	*n*
All Television	25	9	7	9	22	12	8	6	15	741
Terrestrial TV	22	11	6	11	19	12	12	4	12	278
Cable and Satellite	33	10	6	3	12	5	9	10	9	100
Independent Production	22	6	7	11	29	16	4	6	22	320
Other TV	19	10	4	14	37	20	4	7	26	43
Radio	22	9	10	11	28	17	9	4	17	128
All Film	16	9	13	9	22	11	2	6	20	738
Film Production	12	5	2	17	52	26	3	5	18	296
Other Film	19	4	6	13	54	32	11	4	27	47
Cinema Exhibition	19	12	20	3	2	1	2	7	21	395
Animation	14	5	2	11	42	20	5	11	12	63
Interactive Media	22	10	3	8	26	11	6	10	21	173
Computer Games	30	11	0	4	13	5	6	3	19	77
Other Content Creation	29	24	12	20	49	35	6	11	24	83
Facilities	15	7	5	8	23	10	7	1	15	96
Archives and Libraries	12	8	0	4	8	7	5	0	16	26
All Publishing	24	8	8	6	20	9	8	5	14	567
Book Publishing	22	4	2	5	17	8	3	6	11	285
Newspaper Publishing	32	8	14	6	23	10	16	5	17	69
Journals and Periodicals	16	10	8	6	20	9	3	5	14	168
Other Publishing	15	11	5	17	41	11	4	6	15	45
Photo Imaging	8	3	4	19	55	35	6	7	23	159
Other Creative Media	15	11	8	15	39	20	5	0	10	59
Teaching/Lecturing	10	7	5	14	50	32	5	5	16	65
Contract Type										
Employees	24	9	8	6	12	5	8	5	15	1,409
Freelancers	10	6	4	19	68	38	4	6	22	1,566
Total	**20**	**8**	**7**	**9**	**27**	**14**	**7**	**5**	**17**	**2,975**

Figure 4.30 reports the percentage of respondents planning to make each type of career change by occupational group. Once again, this tends to reflect the prevalence of freelancing within each group.

Figure 4.30 Proportion of the Workforce Planning to Make Career Changes in the Next Twelve Months, by Occupational Group

	Move to a different permanent job within same Creative Media sector	Move to a different permanent job within different Creative Media sector	Move to a different job outside Creative Media	Become freelance	Broaden scope of freelance work	Change direction of freelance work	Expect to be made redundant	Temporarily leave current role	Other	Base
Occupational Group	%	%	%	%	%	%	%	%	%	*n*
Strategic Management	16	6	9	9	34	18	7	4	15	261
Creative Development	20	15	6	19	62	22	7	2	12	98
Production	23	9	5	9	26	15	3	6	19	389
Legal	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	7
Broadcast Management	18	8	8	22	33	20	17	4	9	21
Engineering and Transmission	21	5	2	3	9	3	7	*	10	63
Editorial, Journalism and Sport	25	9	11	7	22	12	10	5	17	430
Performers	17	0	7	0	42	9	0	*	29	23
Content Development	34	13	1	13	26	8	8	12	17	54
Art and Design	21	14	2	12	42	19	10	2	21	170
Animators	22	16	2	13	39	16	2	2	12	41
Costume and Wardrobe	11	11	17	20	64	28	14	6	40	33
Make Up and Hairdressing	22	3	2	49	68	6	1	7	0	25
Camera/Photography	7	2	4	23	64	42	6	8	26	288
Lighting	5	*	5	13	50	13	*	5	6	25
Audio/Music/Sound	26	24	5	29	35	20	*	2	28	68
Transport	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	8
Studio Operations	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	17
Technical Development	12	0	3	1	4	2	7	7	37	44
Editing	28	4	2	9	34	16	9	5	13	173
Laboratories/Processing	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	8
Manufacture	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	1
Servicing	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	3
Libraries and Archives	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	18
Distribution, Sales and Marketing	21	15	13	3	11	3	3	9	15	69
Business Management	16	7	3	2	6	2	5	8	10	277

Retail and Exhibition	17	13	22	3	1	*	2	6	22	284
Other	19	8	3	7	26	10	*	1	8	52
Total	**20**	**8**	**7**	**9**	**27**	**14**	**7**	**5**	**17**	**2,975**

The same data is presented in Figure 4.31 by key demographics. The main finding of note is that BAMEs and disabled people are more likely than others to be contemplating either becoming freelance, or broadening the scope or changing the direction of freelance work.

Figure 4.31 Proportion of the Workforce Planning to Make Career Changes in the Next Twelve Months, by Gender, Dependent Children, Age, Ethnic Origin and Disability

	Move to a different permanent job within same Creative Media sector	Move to a different permanent job within different Creative Media sector	Move to a different job outside Creative Media	Become freelance	Broaden scope of freelance work	Change direction of freelance work	Expect to be made redundant	Temporarily leave current role	Other	Base
	%	%	%	%	%	%	%	%	%	*n*
Gender										
Male	20	8	7	9	31	19	8	2	16	1,445
Female	21	8	7	9	24	10	6	8	18	1,478
Dependent Children										
Yes	14	5	4	6	25	12	6	4	12	664
No	22	9	8	10	28	14	7	6	18	2,177
Age										
16 to 24	27	14	8	6	12	4	4	8	22	340
25 to 34	31	12	8	13	25	12	6	8	21	800
35 to 49	18	6	6	7	27	15	4	5	16	969
50+	5	1	4	9	37	17	12	1	11	548
Ethnic Origin										
White	20	7	7	9	26	13	7	5	17	2,627
BAME	29	12	8	16	37	21	2	10	21	187
Disabled										
Yes	19	9	4	15	43	23	14	5	39	171
No	20	8	7	9	26	13	6	5	15	2,675
Total	**20**	**8**	**7**	**9**	**27**	**14**	**7**	**5**	**17**	**2,975**

The 8% of respondents who said they were planning to leave the Creative Media Industries were asked why they were doing so. The proportion citing each reason is listed in Figure 4.32. Response numbers do not permit any more detailed analysis. The most common reasons are lack of promotion or career development opportunities and low pay rate (both cited by 58%), followed by a decline in opportunities as a result of the recession and unhappiness with current working conditions (both 42%), and dislike of the culture of the individual's current organisation (40%).

Figure 4.32 Proportion of the Workforce Citing Each Reason for Leaving the Creative Media Industries

Reason	%
Lack of promotion or career development opportunities	58
Low pay rate	58
Decline in opportunities in the sector as a result of the recession	42
Unhappy with working conditions in current role/lack of flexibility	42
Do not like culture of current organisation	40
To pursue an opportunity that better fits with skills and/or interests	36
Stressful working environment/long hours in current role	30
Too much competition for jobs/contracts	23
To pursue an opportunity to move to a more senior role	14
To pursue an opportunity to move to a role with more responsibility	13
Working in Creative Media only meant to be temporary – not intended career path	7
Made redundant	4
Because the opportunity came up	2
Other	7
Base (n)	**212**

Finally, respondents who said they were planning to leave the industry to enter another were asked which industry they intended to go into, as illustrated in Figure 4.33. In many cases, respondents did not know, but those who did reported a wide range of areas outside the Creative Media Industries.

Figure 4.33 Proportion of the Workforce Planning to Move into Each Sector or Area of the Economy

Sector	%
Business/sales	6
Healthcare	6
Teaching	5
Charity	4
Administration	4
Retail	2
Any where jobs exist	6
Other	42
Don't know	27
Base (n)	**212**

5 Employment Experience of Freelancers

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

- Number of days worked in the past year
- Reasons for becoming freelance
- Provision of contracts

Number of Days Worked in the Past Year

Figure 5.1 shows the number of days worked by freelancers during the past year and the comparison with 2008 and 2005 in sectors for which data are available. Overall, the average number of days worked is 182, a slight increase from 174 in 2008 but lower than in 2005 which saw an average of 187. These figures need to be treated with extreme caution given the much wider scope of the current survey. The number of days worked is substantially higher than average in other television, interactive media, and all sectors of publishing, and lower than average in facilities and most sectors within television.

Figure 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 - 2010 (n)	Ave Days - 2008 (n)	Ave Days - 2005 (n)	2010 Base (n)
Sector				
All Television	170	172	n/a	481
Terrestrial TV	155	169	181	173
Cable and Satellite	154	175	175	54
Independent Production	178	174	196	234
Other TV	203	n/a	n/a	20
Radio	n/a	188	186	16
All Film	191	n/a	n/a	267
Film Production	191	n/a	n/a	235
Other Film	185	n/a	n/a	32
Cinema Exhibition	n/a	n/a	n/a	n/a
Animation	165	n/a	n/a	40
Interactive Media	209	n/a	n/a	54
Computer Games	n/a	205	215	7
Other Content Creation	166	n/a	n/a	60

Facilities	136	n/a	n/a	55
Archives and Libraries	n/a	160	n/a	2
All Publishing	216	n/a	n/a	261
Book Publishing	210	n/a	n/a	144
Newspaper Publishing	204	n/a	n/a	23
Journals and Periodicals	225	n/a	n/a	70
Other Publishing	203	n/a	n/a	24
Photo Imaging	184	n/a	n/a	98
Other Creative Media	186	106	135	30
Teaching/Lecturing	126	n/a	n/a	28
Total	**182**	**174**	**187**	**1,399**

Figure 5.2 shows the average number of days worked in the past year by occupational group (where numbers allow). It shows some considerable variations, with the highest number of days worked by those in strategic management, editorial, journalism and sport, creative development and business management, and the lowest by those in make-up and hairdressing, costume and wardrobe and animation.

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

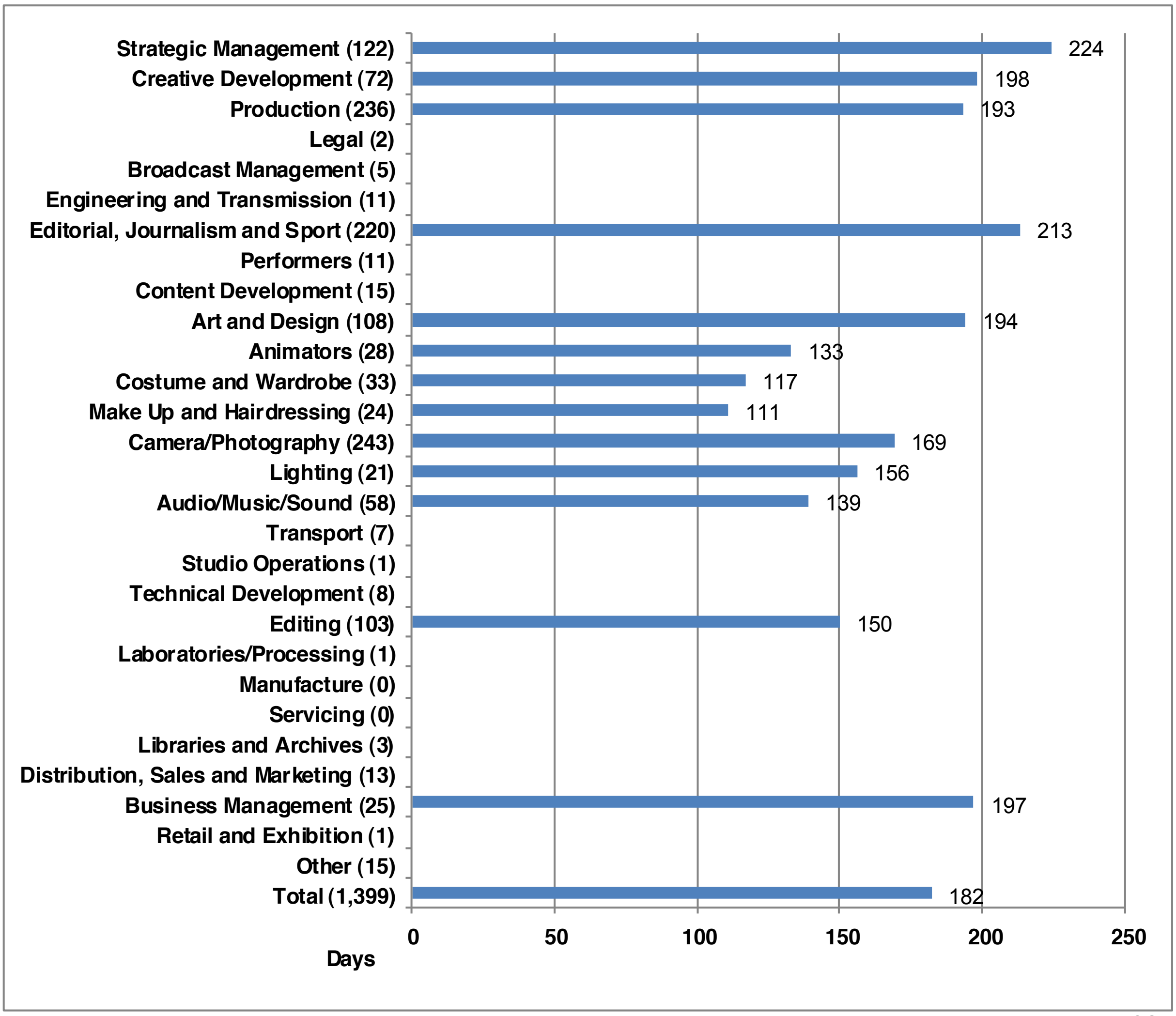


Figure 5.3 shows the number of days worked banded, by gender, dependent children, age, ethnic origin, and disability. There are few major differences to note except that younger people and ethnic minorities tend to have worked fewer days.

Figure 5.3 Number of Days Worked in the Year Leading up to the Survey by Gender, Dependent Children, Age, Ethnic Origin and Disability

	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	Not given/don't know	Base
	%	%	%	%	%	%	%	%	*n*
Gender									
Male	11	16	16	19	11	14	11	3	727
Female	12	12	14	15	18	12	10	7	655
Dependent Children									
Yes	15	13	12	18	15	13	12	3	327
No	10	14	17	16	14	13	11	5	1,005
Age									
16 to 24	26	18	5	9	9	5	11	17	59
25 to 34	10	10	16	16	17	14	12	5	307
35 to 49	12	14	13	18	13	16	11	4	515
50+	7	19	14	18	15	10	13	4	361
Ethnic Origin									
White	10	15	15	17	14	13	11	4	1,244
BAME	22	14	8	16	14	8	10	9	76
Disabled									
Yes	15	11	18	13	10	12	7	13	88
No	11	14	15	18	14	13	11	4	1,261
Total	**11**	**14**	**15**	**17**	**14**	**13**	**11**	**5**	**1,399**

The survey asked freelancers whether they had experienced any changes to the number of days they had worked in the previous year. As shown in Figure 5.4, more respondents said the number of days worked had decreased (37%), than increased (24%), with the remainder either citing no change, that they were not sure or had been working freelance for less than a year. The proportion citing a decrease is much lower than average in all sectors of publishing (27%) and much higher than average in facilities (56%).

Figure 5.4 Proportions of Freelancers Reporting Changes to Number of Days Worked in the Previous Year, by Sector

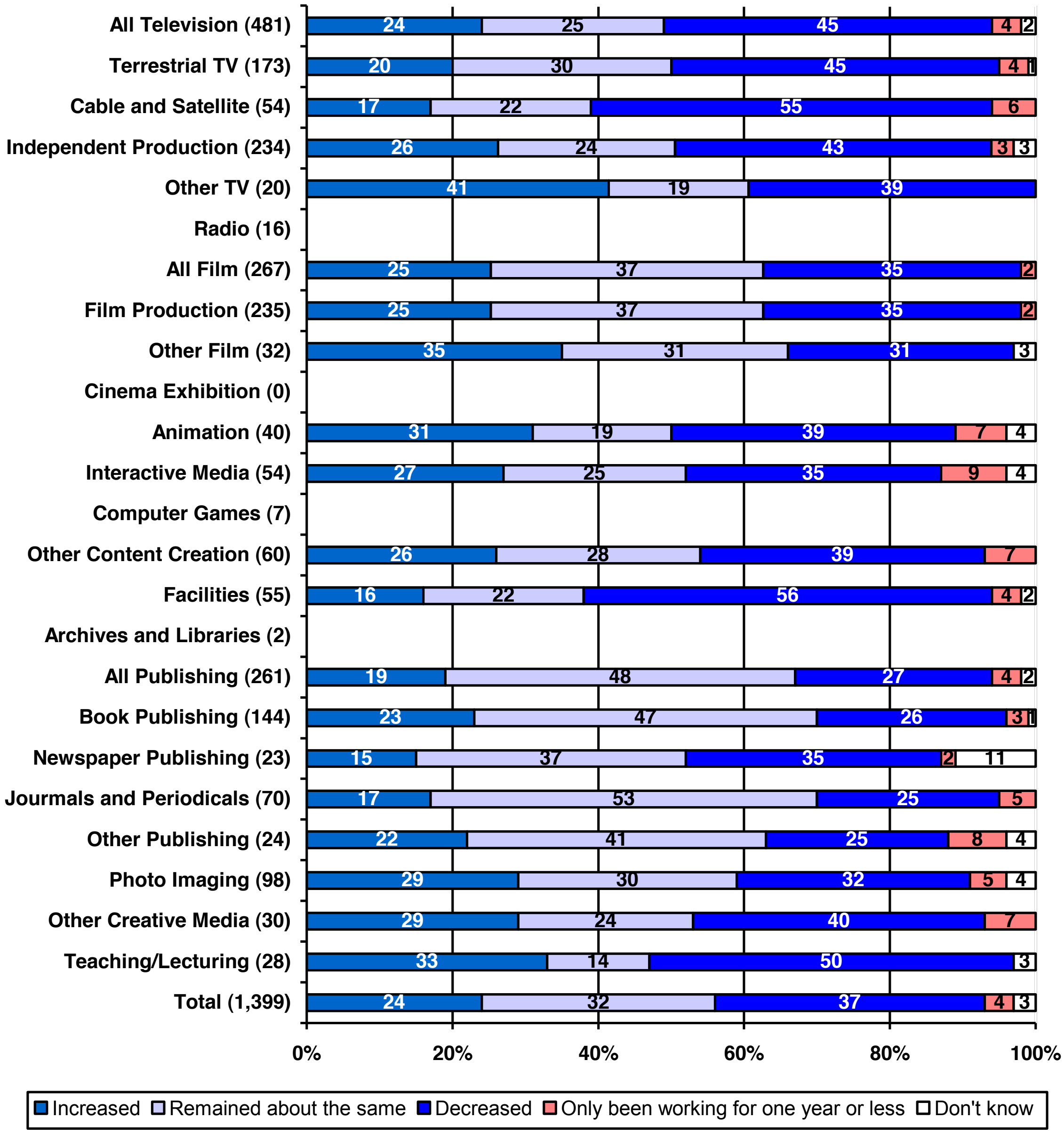
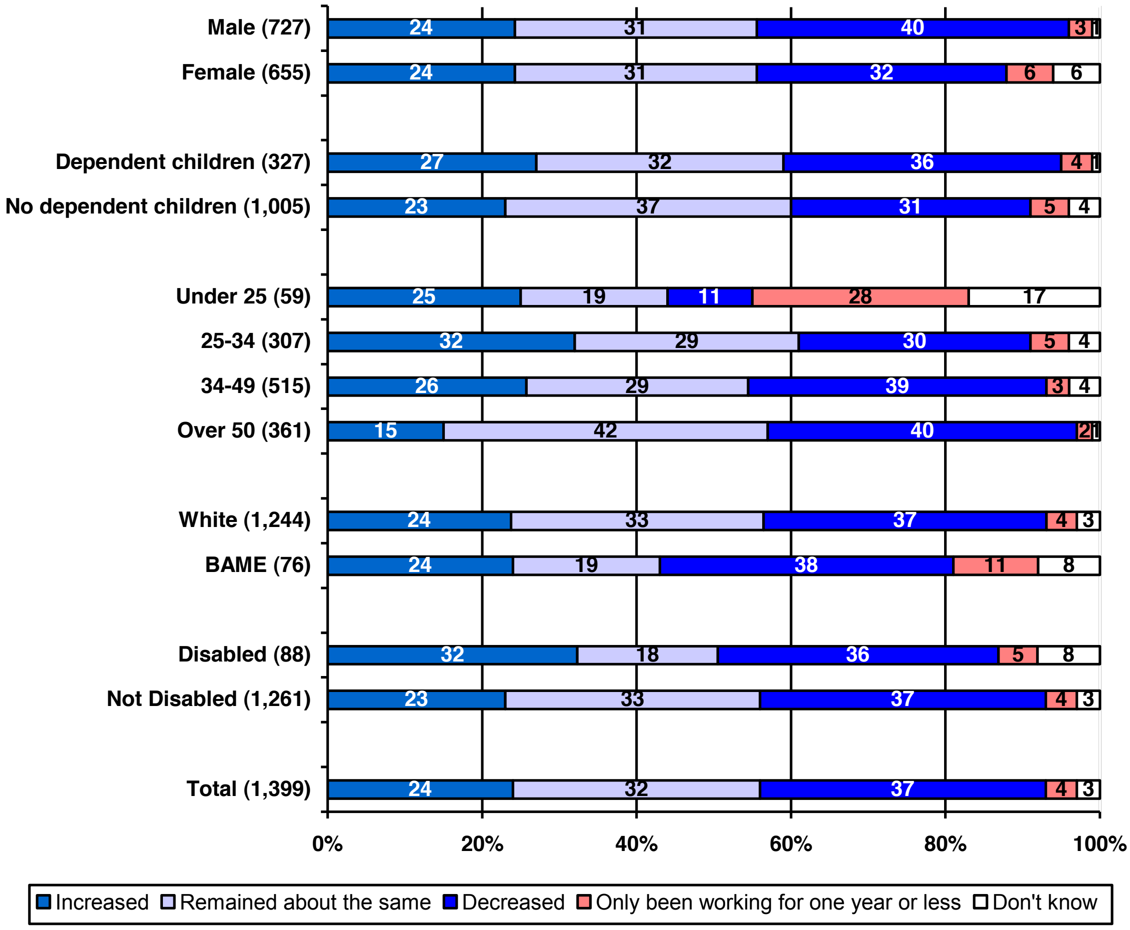


Figure 5.5 presents the same data but broken down by key demographics. The key finding here is that older freelancers are more likely than their younger counterparts to report a decrease – only 11% of those under 25 reported a decrease compared with 40% of those aged over 50. The high proportion of those aged 16-24 who have been working in the sector for less than a year (28%) is also a factor here.

Figure 5.5 Proportions of Freelancers Reporting Changes to Number of Days Worked in the Previous Year, by Gender, Dependent Children, Age, Ethnic Origin and Disability



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 is greater freedom, cited by 43%, followed by better quality of work (24%), and freelance work being all that is available (20%).

Figure 5.6 reveals some perhaps surprising trends, not least an apparent decline in the impact of actual or expected redundancy on decision making. Previous surveys asked respondents only if actual or feared redundancy was a factor in becoming freelance; the 2010 survey allowed respondents to indicate whether or not this was due to the recession. Combining these two categories in 2010, it appears that 19% became freelance due to redundancy compared with 40% in 2005 and 41% in 2008. It should be noted that the scope of the current survey is much wider than that of previous years, and in particular includes publishing and photo imaging. It may also be that due to the severity of the current economic climate, people facing redundancy are preferring to seek alternative permanent employment, rather than risk potentially insufficient or irregular flow of work as a freelancer.

Figure 5.6 Reasons for Becoming Freelance, 2001-2008

	2010	2008	2005	2001
	%	%	%	%
Made redundant/expected to be as a result of recession	8	41	40	32
Made redundant/expected to be prior to recession	11			
Promotion depended on becoming freelance	3	8	8	12
Better earning power	15	26	24	27
Greater freedom	43	39	42	52
To care for dependants	8	4	3	n/a
Other domestic/personal reasons	11	6	6	15
Only work available	20	18	16	27
Better quality work/valuable experience	24	25	27	4
More convenient location	10	4	4	8
Other	3	7	4	11

The reasons for becoming freelance are shown by key demographics in Figure 5.7. The key points of note are that:

- Greater freedom is a bigger factor for women, people with dependent children, and BAMEs, than for others.
- Better quality of work is an issue for far fewer than average disabled people, while other domestic reasons are much more of an issue for them than for others.
- Caring for dependents is an issue for more women, people with dependent children and older respondents than for others.
- Convenience of location is an issue for higher than average proportions of women, older freelancers and people without disabilities.

Figure 5.7 Reasons for Becoming Freelance by Gender, Dependent Children, Age, Ethnic Origin and Disability

	Made redundant/expected to be as a result of recession	Made redundant/expected to be prior to recession	Promotion depended on becoming freelance	Better earning power	Greater freedom	To care for dependnts	Other domestic/personal reasons	Only work available	Better quality work/valuable experience	More convenient location	Always worked as a freelancer	Other	Don't know	Base
	%	%	%	%	%	%	%	%	%	%	%	%	%	*n*
Gender														
Male	7	12	2	16	40	5	9	20	23	7	34	3	1	727
Female	9	9	3	14	46	11	14	20	25	14	23	4	6	655

Dependent Children														
Yes	10	11	2	16	52	18	11	17	23	11	32	1	1	327
No	8	11	3	15	41	4	11	21	25	10	28	4	4	1,005
Age														
16 to 24	4	1	12	5	16	0	5	40	26	1	14	10	17	59
25 to 34	11	5	3	24	49	3	10	25	26	6	29	1	4	307
35 to 49	8	9	2	15	44	9	11	21	22	13	30	3	4	515
50+	6	19	2	10	40	10	12	12	25	13	28	6	2	361
Ethnic Origin														
White	8	11	2	15	43	8	10	19	24	10	30	3	3	1,244
BAME	9	8	5	17	50	4	10	30	26	12	19	0	8	76
Disabled														
Yes	11	5	1	10	45	6	29	13	7	7	13	3	9	88
No	8	11	2	15	43	8	9	21	26	11	30	3	3	1,261
Total	**8**	**11**	**3**	**15**	**43**	**8**	**11**	**20**	**24**	**10**	**29**	**3**	**3**	**1,399**

Provision of Contracts

Figure 5.8 reports the percentage of freelancers who had a contract for their current or most recent work, by sector. Overall, 27% said that they did, a major drop from 69% in 2008. Contracts are most prevalent in all sectors of television (56%), film (55%), facilities (49%) and teaching/lecturing (47%). They are least common in photo imaging (3%) and all sectors of publishing (12%). The recent integration of these two sectors into the workforce survey partly explains the overall drop since 2008, but many other sectors have also experienced a drop in the proportion of freelancers with contracts since 2008[16]. For example, terrestrial TV (from 81% in 2008 to 50% in 2010), cable and satellite (from 65% in 2008 to 45% in 2010), independent production for TV (from 75% in 2008 to 60% in 2010), animation (from 59% in 2008 to 41% in 2010), other content creation (from 63% in 2008 to 17% in 2010) and interactive media (from 71% in 2008 to 17% in 2010).

[16] There was no change in question wording from the previous survey. Freelancers were asked 'In your current or most recent job do/did you have a written contract'?

Figure 5.8 Proportion of Freelancers with a Contract in Current or Most Recent Job by Sector

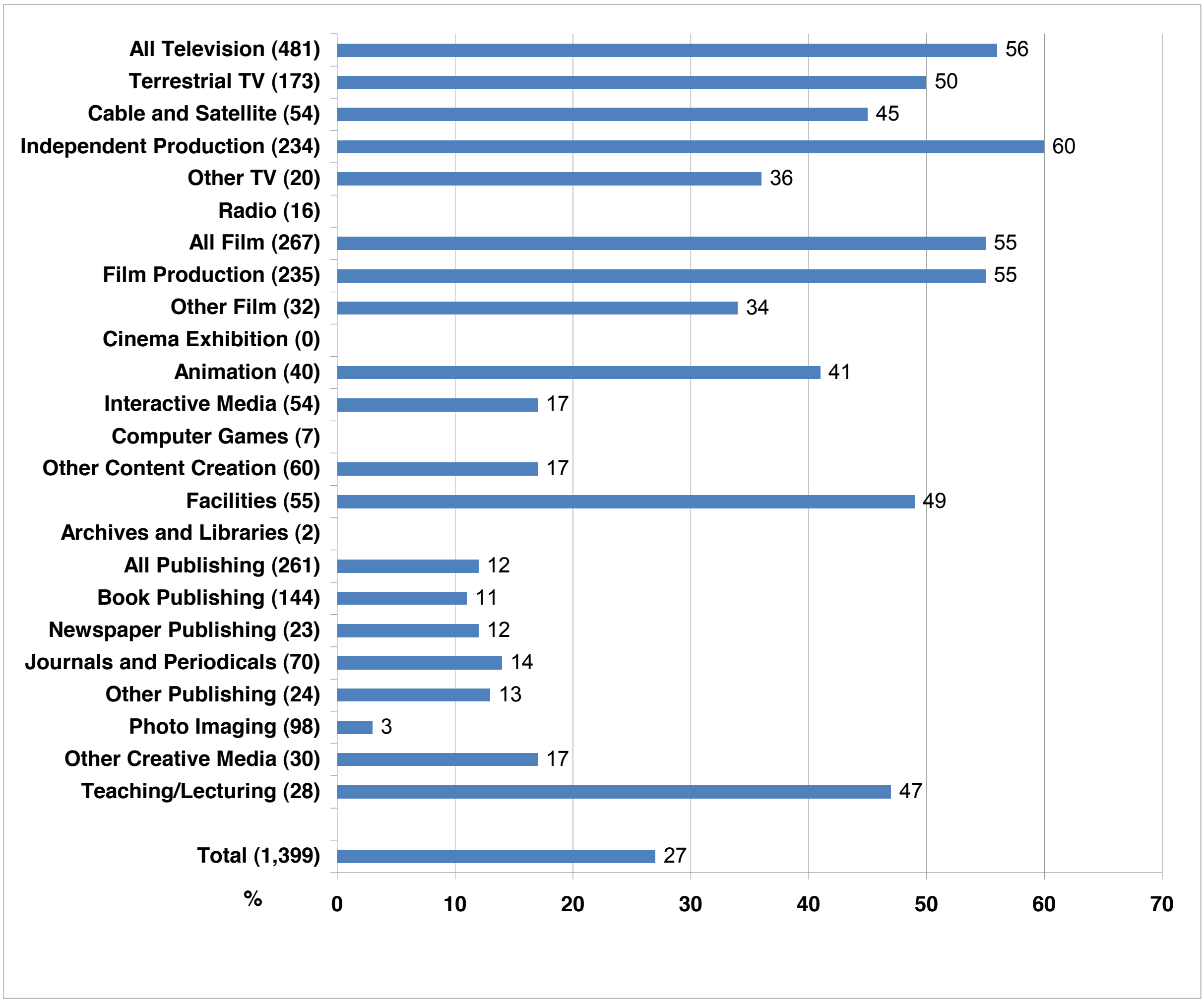
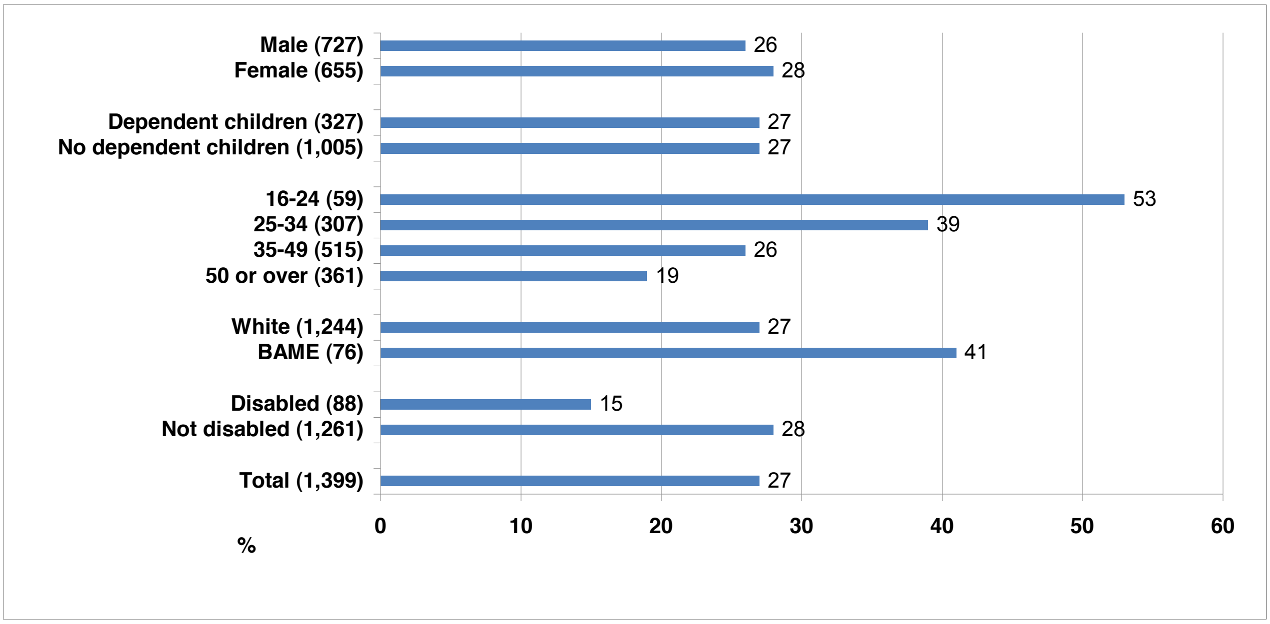


Figure 5.9 shows that younger freelancers, BAMEs and people without disabilities are far more likely than other groups to have a contract.

Figure 5.9 Proportion of Freelancers with a Contract in Current or Most Recent Job by Gender, Dependent Children, Age, Ethnic Origin and Disability



Those respondents who had a contract were also asked how long it was, reported in Figure 5.10 by sector. The mode of contract length is between one to three months, held by 30% of freelancers, followed by less than one month, held by 27%. Data are not available for most sectors due to low response numbers.

Figure 5.10 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	Base
	%	%	%	%	n
Sector					
All Television	22	35	27	16	262
Terrestrial TV	42	26	17	15	87
Cable and Satellite	28	24	18	30	25
Independent Production	15	39	30	15	143
Other TV	n/a	n/a	n/a	n/a	7
Radio	n/a	n/a	n/a	n/a	4
All Film	20	42	25	14	137
Film Production	19	42	25	14	126
Other Film	n/a	n/a	n/a	n/a	11
Cinema Exhibition	-	-	-	-	0
Animation	n/a	n/a	n/a	n/a	17
Interactive Media	n/a	n/a	n/a	n/a	11
Computer Games	n/a	n/a	n/a	n/a	3
Other Content Creation	n/a	n/a	n/a	n/a	10

Facilities	42	23	17	19	27
Archives and Libraries	n/a	n/a	n/a	n/a	1
All Publishing	23	25	16	36	31
Book Publishing	n/a	n/a	n/a	n/a	13
Newspaper Publishing	n/a	n/a	n/a	n/a	3
Journals and Periodicals	n/a	n/a	n/a	n/a	12
Other Publishing	n/a	n/a	n/a	n/a	3
Photo Imaging	n/a	n/a	n/a	n/a	4
Other Creative Media	n/a	n/a	n/a	n/a	5
Teaching/Lecturing	n/a	n/a	n/a	n/a	13
Total	**27**	**30**	**22**	**21**	**525**

Higher than average proportions of men, people with dependent children and BAMEs than average are on short contracts of up to one month, as shown in Figure 5.11.

Figure 5.11 Length of Freelance Contract by Gender, Dependent Children, Age, Ethnic Origin and Disability

	Up to 30 days / 1 month	**31 – 90 days / >1 – 3 months**	**91 – 180 days / >3 – 6 months**	**181 – 365 days / >6 – 12 months**	**Base**
	%	%	%	%	*n*
Gender					
Male	29	27	22	21	263
Female	26	32	21	21	257
Dependent Children					
Yes	32	23	25	20	123
No	26	31	21	22	377
Age					
16 to 24	8	66	20	6	33
25 to 34	34	23	19	24	150
35 to 49	29	30	24	17	203
50+	21	25	20	34	100
Ethnic Origin					
White	26	31	23	19	469
BAME	43	21	12	24	38
Disabled					
Yes	n/a	n/a	n/a	n/a	15
No	27	30	22	21	493
Total	**27**	**30**	**22**	**21**	**525**

Respondents with a contract were asked whether it contained provision for holiday, sickness and maternity/paternity leave. Response numbers unfortunately do not permit analysis by sector, but overall the proportions containing each, and the breakdowns by gender, age and ethnicity are reported in Figure 5.12. Overall, 56% of contracts contained provision for holiday credits, 21% for sick leave and 7% for maternity/paternity leave. Higher proportions of men, people without dependent children and white respondents have holiday leave compared with other groups.

Figure 5.12 Provision of Freelance Contracts by Gender, Dependent Children, Age, Ethnic Origin and Disability

	Holiday leave or credits	Sick leave	Maternity/Paternity leave	Base
	%	%	%	*n*
Gender				
Male	60	20	9	263
Female	52	21	4	257
Dependent Children				
Yes	52	18	9	123
No	58	22	6	377
Age				
16 to 24	72	50	11	33
25 to 34	56	22	3	150
35 to 49	51	14	7	203
50+	67	25	11	100
Ethnic Origin				
White	57	19	5	469
BAME	39	24	2	38
Disabled				
Yes	n/a	n/a	n/a	15
No	57	20	5	493
Total	**56**	**21**	**7**	**525**

6 Learning and Skills Development

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

- Learning or skills development received
- Mode of delivery, source of learning or skills development and payment of fees
- Learning or skills development needs
- Barriers and obstacles to receiving learning or skills development
- Sources of information on learning or skills development

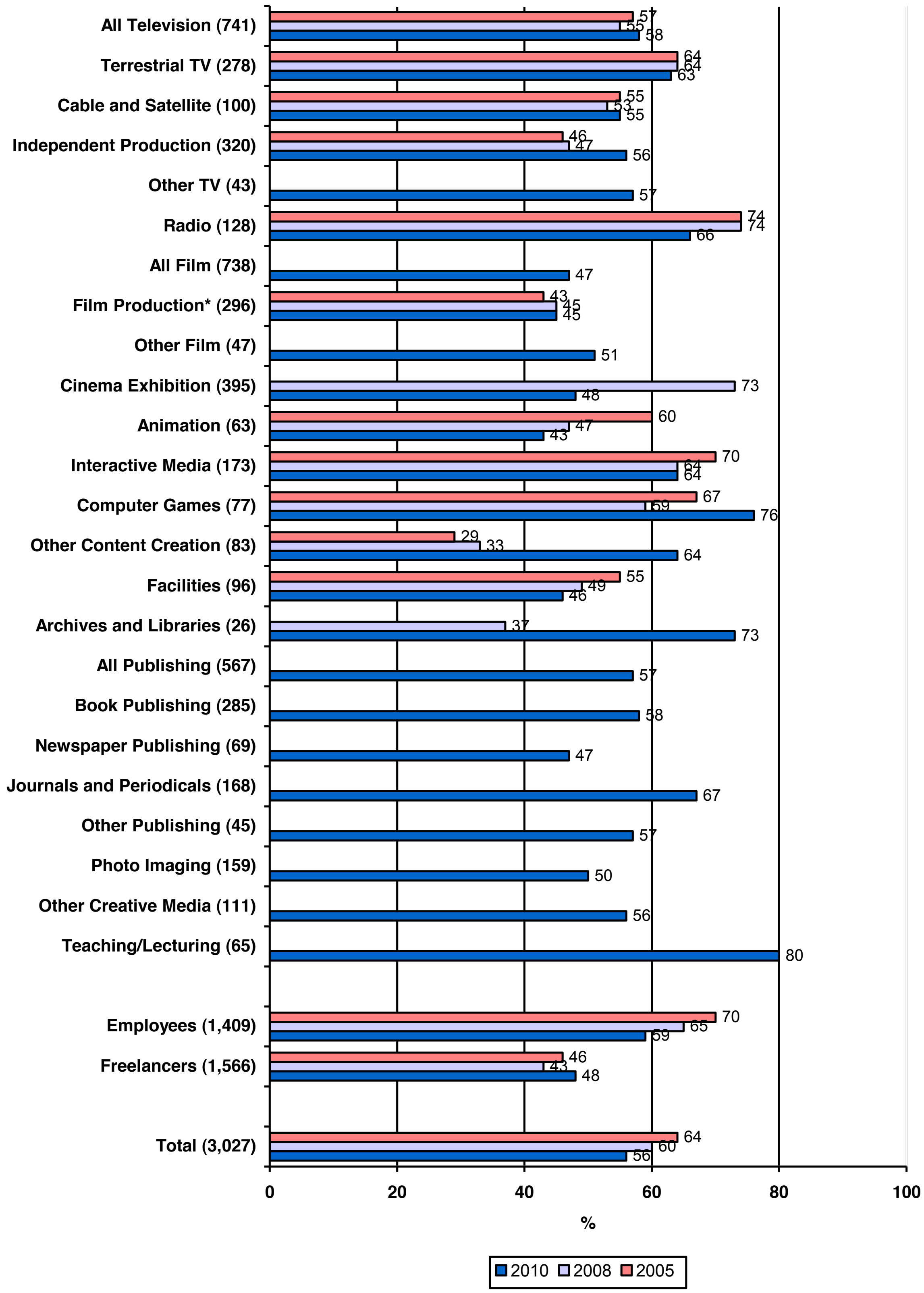
Learning or Skills Development Received

First, all respondents were asked whether they had received any learning or skills development over the past twelve months, including structured self-tuition and on the job training. Across the board, 56% said that they had. Figure 6.1 shows the percentages (where available) receiving learning or skills development in each sector in 2005, 2008 and 2010. This shows a long term decline in the proportion receiving learning or skills development from 64% in 2005 to 60% in 2008, to 56% in 2010. It should be noted that the scope of the 2010 survey is much wider than that of previous years, especially as it includes publishing, photo imaging, and film production. 57% of those in publishing, 50% in photo imaging and 45% in film production report having received learning or skills development, so these have collectively lowered the average across the board.

Within Skillset's 'traditional' sectors, the most significant decreases since 2008 are found in cinema exhibition (73% down to 48%), and radio (74% to 66%), while increases are to be found in independent production (up from 47% to 56%), computer games (59% to 76%), and archives and libraries (37% to 73%).

The proportion of employees receiving learning or skills development has gone down since 2008, from 65% to 59%, but among freelancers has gone up from 43% to 48%. Freelancers in the following sectors are particularly likely to have received learning or skills development in the past twelve months: radio (55%), interactive media (54%), photo imaging (53%) and other content creation (52%).

Figure 6.1 Proportion of the Workforce Receiving Learning or Skills Development in the Past Twelve Months by Sector and Contract Type, 2005, 2008 and 2010

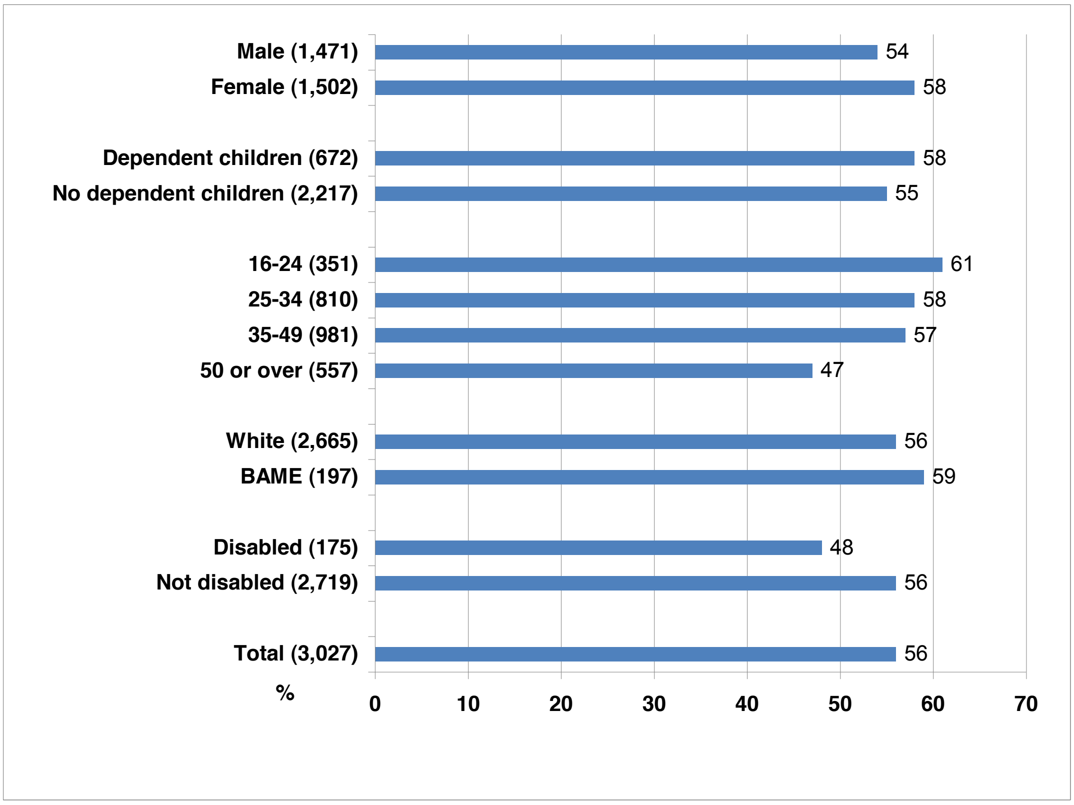


2010 Bases in brackets

* Figures for Film Production are drawn from the 2008 Skillset/UK Film Council Feature Film Production Workforce Survey and 2005 Skillset/UK Film Council Feature Film Production Workforce Survey

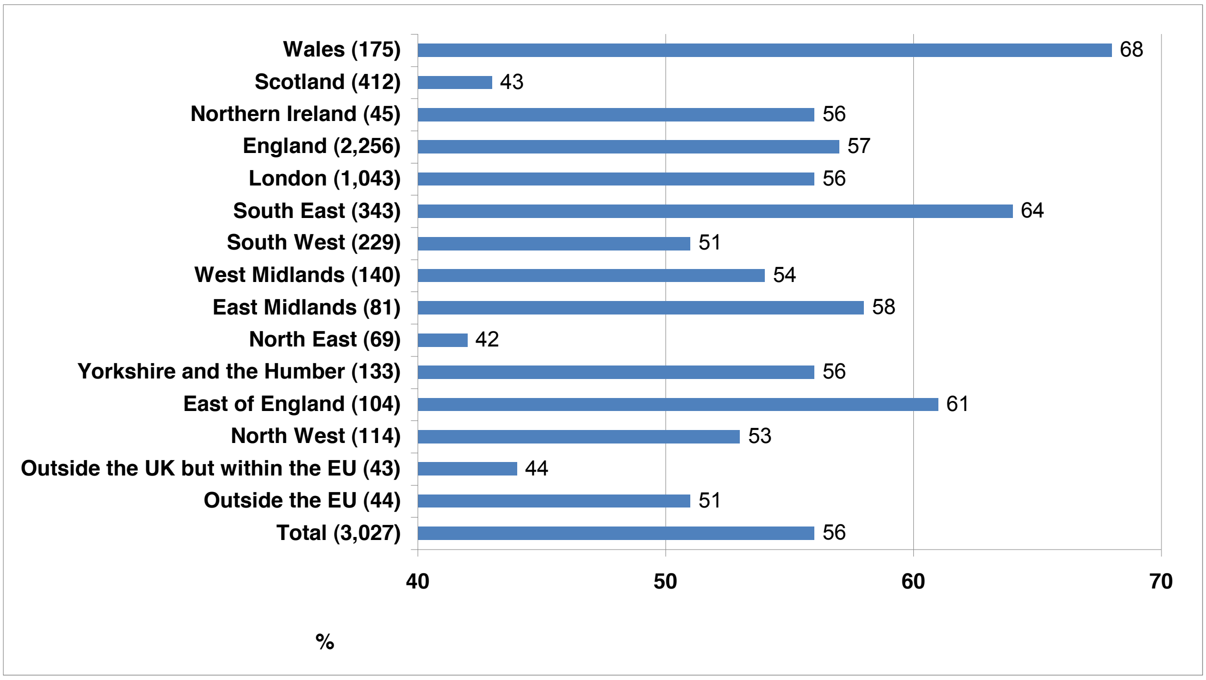
Figure 6.2 reveals considerable differences between demographic groups within the workforce. Specifically, higher proportions of women have received learning or skills development than men; learning or skills development received correlates negatively with age, with 61% of those aged under 25 having received some, compared with 47% of those aged over 50; and a higher proportion of people without a disability than with one have received learning or skills development (56% compared with 48%).

Figure 6.2 Proportion of the Workforce Receiving Learning or Skills Development in the Past Twelve Months by Gender, Dependent Children, Age, Ethnic Origin and Disability



The proportion of respondents receiving learning or skills development in each nation and English region is shown in Figure 6.3. There are considerable differences, though this may be partly a function of the prevalence of different sectors within each nation or region. The proportion receiving learning or skills development is lowest in the North East (42%), Scotland (43%), and outside the UK but within the EU (44%); it is highest in Wales (68%), the South East (64%), and the East of England (61%).

Figure 6.3 Proportion of the Workforce Receiving Learning or Skills Development in the Past Twelve Months by Nation and Region



Those who had undertaken learning or skills development were asked how many days they had received. The average number of days across the board is 19.6 per head. As seen in Figure 6.4, sectors differ greatly in this respect, with the most hours received in other film (41.7), animation (35.4), and other creative media (33.9), and the least in other television (6.2), broadcast television (6.9), and cable and satellite television (9.6). Unlike the trend seen in Figure 6.1, where the proportion receiving learning or skills development has declined over time, the average number of days received per head has increased from 7 in 2005, to 11 in 2008, to 19.6 in 2010. There are few sectors for which complete trend data are available, but all sectors of television have shown an increase since 2008, especially independent production which more than doubled from 12 to 24.3 hours. The increase in number of days has been proportionately greater among employees (up from 9 to 19.5) than among freelancers (up from 13 to 20.2).

Figure 6.4 Number of Days Learning or Skills Development Per Head Received in Previous Twelve Months by Sector and Contract Type

	2010 Average	2008 Average	2005 Average	1 day or less	>1 day to <= 4 days	>4 days to <=5 days	>5 days to <=10 days	>10 days to <=20 days	>20 days	Not stated	Base
Sector	*n*	*n*	*n*	%	%	%	%	%	%	%	*n*
All Television	14.9	n/a	n/a	14	39	14	15	8	9	1	340
Terrestrial TV	6.9	8	5	12	45	12	15	10	5	2	128
Cable and Satellite	9.6	9	6	17	40	10	11	11	10	2	44
Independent Production	24.3	12	6	13	35	19	17	5	11	*	144
Other TV	6.2	n/a	n/a	12	28	5	38	8	0	9	24
Radio	17.6	8	17	13	29	13	30	4	10	0	82
All Film	20.3	n/a	n/a	12	25	9	17	13	16	8	350
Film Production	23.5	n/a	n/a	5	15	10	22	22	22	3	128
Other Film	41.7	n/a	n/a	4	24	9	22	13	25	4	24
Cinema Exhibition	18.2	11	n/a	16	32	8	14	7	13	10	198
Animation	35.4	37	24	2	35	2	20	4	36	0	25
Interactive Media	14.2	n/a	n/a	9	29	21	17	12	10	3	107
Computer Games	13.8	8	12	8	45	7	16	4	11	8	56
Other Content Creation	27.7	*	4	2	19	15	25	11	22	6	44
Facilities	27.5	n/a	n/a	1	28	20	24	3	21	3	44
Archives and Libraries	23.4	14	n/a	6	28	12	25	18	11	0	20
All Publishing	18.7	n/a	n/a	13	37	15	16	5	11	2	308
Book Publishing	10.8	n/a	n/a	7	51	24	8	2	5	2	145
Newspaper Publishing	13.7	n/a	n/a	22	23	9	27	6	9	4	36
Journals and Periodicals	27.1	n/a	n/a	8	39	15	14	7	16	1	102
Other Publishing	26.1	n/a	n/a	9	44	5	23	0	19	0	25
Photo Imaging	26.3	n/a	n/a	6	24	13	19	15	22	1	84
Other Creative Media	33.9	19	11	10	25	9	18	6	29	3	62
Teaching/Lecturing	23.9	n/a	n/a	9	22	10	20	9	27	3	47
Contract Type											
Employees	19.5	9	7	11	35	16	18	5	12	2	852
Freelancers	20.2	13	8	7	26	12	18	16	19	3	689
Total	**19.6**	**11**	**7**	**10**	**33**	**15**	**18**	**8**	**13**	**3**	**1,569**

Analysis of Figure 6.5 reveals that there are also considerable differences between demographic groups in the number of days of learning or skills development received. As in 2008, men receive on average a greater number of days than women, younger people more than older workers, BAMEs more than white respondents, and disabled people more than people without disabilities.

Figure 6.5 Number of Days Learning or Skills Development per Head Received in Previous Twelve Months by Gender, Dependent Children, Age, Ethnic Origin and Disability

	2010 Average	2008 Average	2005 Average	1 day or less	>1 day to <= 4 days	>4 days to <=5 days	>5 days to <=10 days	>10 days to <=20 days	>20 days	Not stated	Base
	n	*n*	*n*	%	%	%	%	%	%	%	*n*
Gender											
Male	23.3	12	7	9	30	16	21	7	15	1	701
Female	16.5	9	9	11	35	15	16	8	12	4	837
Dependent Children											
Yes	19.7	n/a	n/a	11	38	16	14	8	13	*	339
No	19.9	n/a	n/a	10	31	15	20	8	14	3	1,155
Age											
16 to 24	42.4	20	n/a	7	24	17	8	4	26	13	194
25 to 34	19.5	10	n/a	9	34	14	22	9	10	1	454
35 to 49	19.0	9	n/a	10	34	13	23	7	13	1	517
50+	16.1	7	n/a	9	35	16	10	11	16	2	232
Ethnic Origin											
White	19.6	10	6	10	34	15	19	7	13	2	1,364
BAME	30.9	14	18	9	27	7	22	18	16	1	119
Disabled											
Yes	27.3	n/a	n/a	12	39	9	13	7	17	3	87
No	19.3	n/a	n/a	10	32	16	19	8	13	2	1,411
Total	**19.6**	**11**	**7**	**10**	**33**	**15**	**18**	**8**	**13**	**3**	**1,569**

Respondents were asked to indicate up to three areas in which they had received learning or skills development in the twelve months leading up to the survey. Figure 6.6 lists the 'top ten' areas in which learning or skills development was received, the majority of which are industry-specific rather than generic.

Figure 6.6 Top Ten Subjects in Which Learning or Skills Development Received During Past Twelve Months

	Subject of Learning or Skills Development	%
1	Computer skills – specific software packages	19
2	Management and leadership	13
3	Technical or craft skills - general	10
4	Writing and copy editing	8
5	Business development and commercial awareness	7
6	Technical or craft skills - specific	7
7	Rules, regulations and legal	6
8	Online and social media publishing or content distribution	6
9	Health and safety	6
10	Equipment skills – specific tools	5

As would be expected, the majority of the subjects listed in Figure 6.6 cut across several of the larger sectors within Skillset's footprint, and some are very broad. A more revealing, detailed picture of areas of provision by sector is presented in Appendix C, which shows a wide range of more specialised areas delivered.

Mode of Delivery, Source of Learning or Skills Development and Payment of Fees

Respondents who had received learning or skills development in the past year were also asked the method by which it was delivered (for up to three learning or skills development experiences). Figure 6.7 shows the mode of delivery within each sector. Percentages sum to more than 100 as many individuals were reporting on more than one learning or skills development experience. The most common mode overall, reported by 62% of respondents was courses delivered in the classroom, followed by on the job learning or skills development (42%).

Again, there are differences by sector and contract type in the mode of learning or skills development delivery. Specifically:

- Courses delivered in the classroom are a more common mode of delivery in independent production (68%), radio (71%), film production (73%), other film (79%), archives and libraries (76%), book publishing (79%), and teaching/lecturing (69%), than among other sectors; classroom based course provision is less common than average in cinema exhibition (44%) and facilities (42%).

- Conversely, on the job training is more common than average in cinema exhibition (68%), other content creation (55%), facilities (49%) and computer games (49%), than it is in other sectors, but less common in independent production (28%), other television (25%), book publishing (28%), and other creative media (27%).

- Online support reference materials are more commonly used in animation (45%) and interactive media (32%) than average (21%).

- On the job training is more prevalent among employees, but courses delivered using technology and books and other printed materials are both more commonly reported by freelancers.

Figure 6.7 Mode of Learning or Skills Delivery Received by Sector and Contract Type

	Courses delivered in the classroom	Courses delivered using technology	Courses using a combination of classroom and technology	On the job	Online support reference material	Books and other printed materials	Self-taught	Other	Don't know	Base
Sector	%	%	%	%	%	%	%	%	%	*n*
All Television	59	19	33	39	11	17	2	3	2	340
Terrestrial TV	53	29	36	47	8	18	2	3	4	128
Cable and Satellite	52	7	22	48	3	15	1	6	0	44
Independent Production	68	17	37	28	19	18	2	1	1	144
Other TV	66	22	30	25	20	35	4	0	4	24
Radio	71	21	37	46	15	23	2	0	0	82
All Film	55	18	18	57	14	37	1	1	7	350
Film Production	73	19	26	38	20	35	1	2	4	128
Other Film	79	12	17	38	16	36	0	0	4	24
Cinema Exhibition	44	18	13	68	11	38	*	1	8	198
Animation	48	15	3	34	45	25	9	0	0	25
Interactive Media	67	20	33	37	32	24	1	2	1	107
Computer Games	61	14	18	49	27	28	0	*	10	56
Other Content Creation	67	15	33	55	18	33	0	1	3	44
Facilities	42	12	28	49	22	37	1	0	8	44
Archives and Libraries	76	30	30	43	7	25	0	5	0	20
All Publishing	67	14	25	37	19	32	1	1	2	308
Book Publishing	79	13	23	28	12	23	1	*	*	145
Newspaper Publishing	63	15	28	45	22	42	0	0	4	36
Journals and Periodicals	63	13	24	37	22	30	2	2	3	102
Other Publishing	67	12	28	37	37	51	0	0	0	25
Photo Imaging	62	26	35	44	31	39	2	5	0	84
Other Creative Media	66	22	22	27	27	26	3	1	2	62
Teaching/Lecturing	69	38	55	40	30	36	7	4	3	47
Contract Type										
Employees	62	16	28	44	19	28	1	1	3	852
Freelancers	63	21	29	35	27	36	3	2	2	689
Total	**62**	**17**	**29**	**42**	**21**	**30**	**1**	**2**	**3**	**1,569**

The mode of delivery is shown by key demographic group in Figure 6.8. The key points of note are as follows:

- Women are more likely than men to receive learning or skills development through courses delivered in the classroom, while men are more likely than women to use online support reference materials, or books and other printed materials.
- People with dependent children are less likely than others to receive learning or skills development through almost every mode.
- Younger people are more likely than others to receive on the job training, and to use books and other printed materials. They are slightly less likely to use online support reference materials.
- BAMEs are more likely than white respondents to have received learning or skills development through every mode.
- Disabled people are more likely than those without disabilities to have received learning or skills development through every mode, with the exception of courses provided in the classroom.

Figure 6.8 Mode of Learning or Skills Delivery Received by Gender, Dependent Children, Age, Ethnic Origin and Disability

	Courses delivered in the classroom	Courses delivered using technology	Courses using a combination of classroom and technology	On the job	Online support reference material	Books and other printed materials	Self-taught	Other	Don't know	Base
	%	%	%	%	%	%	%	%	%	*n*
Gender										
Male	56	19	31	42	24	32	2	1	4	701
Female	67	16	27	42	19	27	*	2	1	837
Dependent Children										
Yes	58	14	27	34	21	24	2	*	5	339
No	63	18	29	45	21	32	1	2	2	1,155
Age										
16 to 24	59	15	23	63	16	41	1	0	3	194
25 to 34	68	15	23	46	20	28	1	2	1	454
35 to 49	59	17	31	36	25	31	1	2	5	517

50+	55	23	37	40	23	26	3	2	3	232
Ethnic Origin										
White	61	17	28	42	21	29	1	1	3	1,364
BAME	71	25	39	51	28	31	2	*	5	119
Disabled										
Yes	59	28	52	59	25	33	2	4	1	87
No	62	16	27	41	21	29	1	1	3	1,411
Total	**62**	**17**	**29**	**42**	**21**	**30**	**1**	**2**	**3**	**1,569**

Those receiving learning or skills development 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 learning or skills development experience. As can be seen from Figure 6.9, across the board, the most common source of provision was the respondent's own employer (49%), followed by a private training provider (39%). The proportion receiving learning or skills development from their employer has fallen from 65% in 2008[17]. This is partly accounted for by the inclusion of film production and photo imaging, both of which are sectors with a high proportion of freelancers (who are much less likely to have received learning or skills development from their employer). In addition some sectors have experienced a drop in the proportion receiving learning or skills development via an employer – notably cable and satellite, broadcast radio, facilities, animation and interactive media. Interestingly independent production and computer games have seen an increase. Freelancers particularly have experienced a drop overall (from 40% in 2008 to 16% in 2010, again impacted by the film production and photo imaging workforce). The proportion receiving learning or skills development from either a public education body or trade association has gone up (both from 9% in 2008 to 15% in 2010).

Analysis of Figure 6.9 highlights some significant differences by sector and contract type, as follows:

- Provision from a public education body is much more common than elsewhere in film production, photo imaging, other content creation, other creative media and teaching/lecturing, but less common than average across all sectors of television and publishing.
- Provision by an employer is more common than average in terrestrial television, radio, cinema exhibition, computer games and newspaper publishing. Most of these sectors comprise more larger companies than average across the footprint.
- Provision through a trade association or membership organisation is more common than average in other publishing.

[17] The 2008 survey specified 'an employer', whereas the 2010 survey separated 'your' employer and 'another' employer. To allow for comparison figures from the 2010 survey have therefore been combined. In total 51% had received learning or skills development from an employer, the vast majority of which was from their own employer (49%). Just 4% received learning and skills development from another employer.

- The process through which employees and freelancers receive learning or skills development is very different for employees and freelancers: only 14% of freelancers say they have received learning or skills development from their employer compared with 60% of employees, while freelancers are more likely to receive learning or skills development through a public education body, a trade association, or themselves.

Figure 6.9 Source of Learning or Skills Provision by Sector and Contract Type

	A public education body	Your employer	Another employer	A private training provider	A trade association or membership organisation	Yourself	Friend/colleague	Other	Don't know	Base
Sector	%	%	%	%	%	%	%	%	%	*n*
All Television	9	56	5	37	10	13	17	7	1	340
Terrestrial TV	5	73	7	25	7	15	19	6	3	128
Cable and Satellite	8	48	3	44	15	5	29	8	0	44
Independent Production	12	47	4	43	9	15	8	8	1	144
Other TV	18	43	4	47	24	31	22	12	4	24
Radio	12	74	1	24	13	19	20	1	0	82
All Film	23	47	8	24	12	15	19	4	7	350
Film Production	35	18	7	39	22	28	16	7	5	128
Other Film	24	17	5	47	22	9	13	16	8	24
Cinema Exhibition	16	64	8	15	6	7	21	2	8	198
Animation	10	18	0	36	16	38	17	4	0	25
Interactive Media	15	58	1	42	7	25	14	5	1	107
Computer Games	10	66	4	27	4	28	45	1	10	56
Other Content Creation	34	29	2	61	10	23	15	6	3	44
Facilities	16	42	1	21	13	25	15	7	6	44
Archives and Libraries	19	59	0	33	20	14	18	0	0	20
All Publishing	10	51	4	50	20	11	13	1	1	308
Book Publishing	10	46	4	61	18	12	13	1	1	145
Newspaper Publishing	6	64	4	50	14	14	5	1	0	36
Journals and Periodicals	13	45	5	44	25	9	20	2	1	102
Other Publishing	8	40	0	32	34	29	33	17	0	25
Photo Imaging	34	23	4	37	25	31	20	21	1	84
Other Creative Media	38	18	1	46	16	24	10	15	4	62
Teaching/Lecturing	36	52	4	36	21	40	17	10	3	47
Contract Type										
Employees	10	60	4	40	11	14	16	3	2	852
Freelancers	33	14	3	36	28	31	17	13	2	689
Total	**15**	**49**	**4**	**39**	**15**	**18**	**16**	**6**	**2**	**1,569**

The nature of provision by gender, age and ethnic origin is reported in Figure 6.10. This shows some significant variations between groups, such as:

- Women are more likely than men to receive learning or skills development through a private training provider or a trade association, but less likely to do so through themselves.
- Older members of the workforce are more likely to receive learning or skills development through a trade association or through themselves, while younger workers are more likely than others to receive it through their employer.
- BAMEs are more likely than white respondents to have received learning or skills development through every mode of delivery.
- People with disabilities are more likely than average to have received learning or skills development through a public education body or their employer, but less likely than others to have received learning or skills development through a private training provider or through themselves.

Figure 6.10 Source of Learning or Skills Provision by Gender, Dependent Children, Age, Ethnic Origin and Disability

	A public education body	Your employer	Another employer	A private training provider	A trade association or membership organisation	Yourself	Friend/colleague	Other	Don't know	Base
	%	%	%	%	%	%	%	%	%	*n*
Gender										
Male	17	49	4	35	12	24	14	6	3	701
Female	14	49	3	43	18	13	19	5	1	837
Dependent Children										
Yes	13	45	4	41	11	17	9	9	2	339
No	16	50	4	39	16	19	19	5	2	1,155
Age										
16 to 24	16	52	6	32	13	14	30	5	4	194
25 to 34	14	55	2	44	13	14	18	4	1	454
35 to 49	15	49	3	37	14	21	12	8	3	517
50+	20	36	4	36	23	27	16	2	1	232
Ethnic Origin										
White	14	49	3	38	15	18	16	5	2	1,364

BAME	26	58	9	48	23	25	24	8	2	119
Disabled										
Yes	26	65	2	26	16	12	15	3	*	87
No	15	48	4	41	15	19	17	6	2	1,411
Total	**15**	**49**	**4**	**39**	**15**	**18**	**16**	**6**	**2**	**1,569**

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 learning or skills development experience. Figure 6.11 reports the source of payment overall and for each sector. Overall, half of respondents said their employer had paid the fees, and just over a quarter that there were no fees. The only other form of payment commonly reported is an individual paying the fees themselves, cited by just under one fifth of respondents.

The key differences between sectors and by contract type are as follows:

- Employers are more likely than average to have paid for learning or skills development in terrestrial television (65%), interactive media (64%), archives and libraries (65%), and book publishing (66%), and less so in film production (7%), other film (25%), and photo imaging (23%).

- Individuals are more likely than average to have paid for their own development in film production (52%), other film (55%), other content creation (35%), other publishing (35%), and photo imaging (39%), and less likely in all sectors of television (12%), radio (13%), cinema exhibition (7%), computer games (6%), and journals and periodicals (13%).

- Sectors vary greatly in the proportions receiving Skillset funding, with other television (21%), film production (27%), and other film (30%) all containing higher levels of people in receipt, than other sectors.

- Employees and freelancers differ greatly in the mode of payment of fees – specifically, freelancers are much more likely to pay the fees themselves (50% compared with 10%), or to have received Skillset funding (15% compared with 1%), but less likely to have had fees paid by their employer (10% compared with 62%).

Figure 6.11 Payment of Fees by Sector and Contract Type

	You	Your family	Your employer	Grant from body/trust	Skillset funding	No fees	Other	Don't know	Base
Sector	%	%	%	%	%	%	%	%	*n*
All Television	12	*	58	3	8	28	*	1	340
Terrestrial TV	8	0	65	1	3	32	*	*	128
Cable and Satellite	3	0	59	0	3	38	0	0	44
Independent Production	19	*	52	6	14	20	1	2	144
Other TV	20	5	42	4	21	20	0	0	24
Radio	13	0	50	3	2	29	0	4	82
All Film	24	2	22	8	10	39	1	5	350
Film Production	52	3	7	10	27	26	1	1	128
Other Film	55	0	25	0	30	12	2	0	24
Cinema Exhibition	7	2	32	6	*	46	1	8	198
Animation	17	2	35	6	4	38	0	0	25
Interactive Media	14	*	64	4	4	23	1	1	107
Computer Games	6	0	46	5	0	49	0	5	56
Other Content Creation	35	0	36	5	13	27	0	0	44
Facilities	25	0	44	2	9	20	5	1	44
Archives and Libraries	14	0	65	4	5	17	0	7	20
All Publishing	17	*	60	3	*	25	*	1	308
Book Publishing	16	0	66	3	0	20	*	1	145
Newspaper Publishing	24	0	57	5	*	26	1	1	36
Journals and Periodicals	13	1	58	2	*	29	1	1	102
Other Publishing	35	0	32	12	0	29	*	0	25
Photo Imaging	39	0	23	4	3	39	0	1	84
Other Creative Media	21	0	32	10	10	31	4	2	62
Teaching/Lecturing	21	3	53	8	4	33	0	0	47
Contract Type									
Employees	10	1	62	3	1	28	1	2	852
Freelancers	50	*	10	7	15	31	1	2	689
Total	**19**	*	**50**	**4**	**4**	**28**	**1**	**2**	**1,569**

The same data are reported by gender, age and ethnic origin in Figure 6.12. The primary variations here are that women are more likely than men to have fees paid by their employer, older workers are more likely than average to pay the fees themselves, and BAMEs are more likely than white respondents to have paid the fees themselves and less likely to have fees paid by their employer.

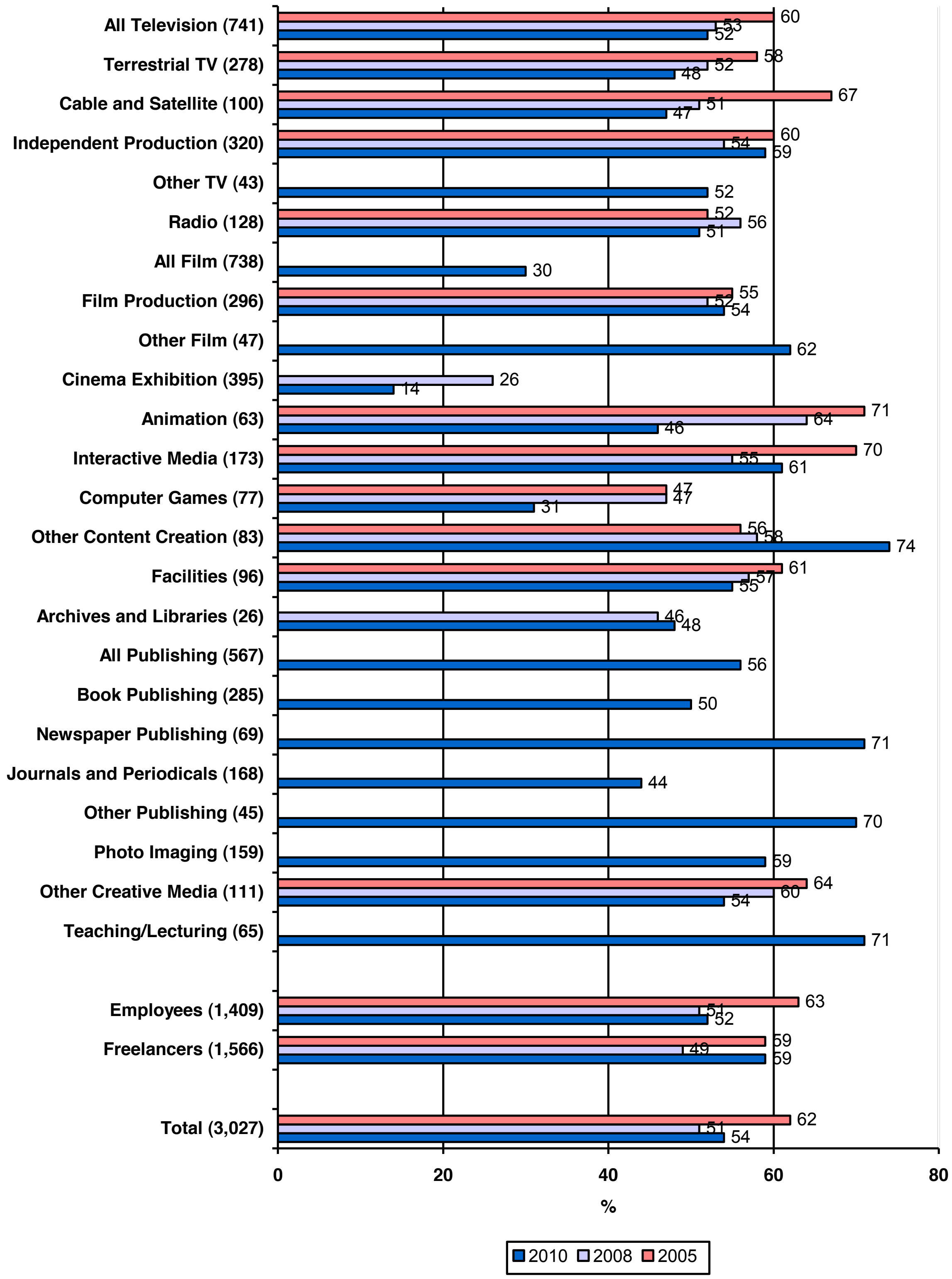
Figure 6.12 Payment of Fees by Gender, Dependent Children, Age, Ethnic Origin and Disability

	You	Your family	Your employer	Grant from body/trust	Skillset funding	No fees	Other	Don't know	Base
	%	%	%	%	%	%	%	%	*n*
Gender									
Male	24	1	48	4	6	38	1	3	701
Female	21	1	58	4	5	37	1	3	837
Dependent Children									
Yes	22	*	52	5	6	37	*	2	339
No	22	1	54	4	5	38	1	3	1,155
Age									
16 to 24	13	1	41	4	3	54	2	6	194
25 to 34	15	2	61	2	6	37	2	1	454
35 to 49	25	*	52	4	5	36	*	4	517
50+	33	0	50	7	6	31	*	2	232
Ethnic Origin									
White	21	*	54	3	5	38	1	3	1364
BAME	33	7	43	4	11	40	*	2	119
Disabled									
Yes	25	0	54	5	8	34	1	*	87
No	22	1	53	4	5	38	1	3	1,411
Total	**22**	**1**	**54**	**4**	**5**	**38**	**1**	**3**	**1,569**

Learning or Skills Development Needs

The survey asked all respondents whether they had any learning or skills development needs at the time of the survey. Overall, 54% said that they had, up from 51% in 2008 but down from the previous figure of 62% in 2005. A higher proportion of freelancers than employees report learning or skills development needs – 59% compared with 52%, a trend continued from previous years. The proportion of the workforce reporting learning or skills development needs is substantially higher than average in other content creation (74%), animation, newspaper publishing and teaching/lecturing (all 71%), and other publishing (70%). It is lower than average in cinema exhibition (14%) and computer games (31%).

Figure 6.13 Proportion of the Workforce with Current Learning or Skills Development Needs by Sector, 2005, 2008 and 2010

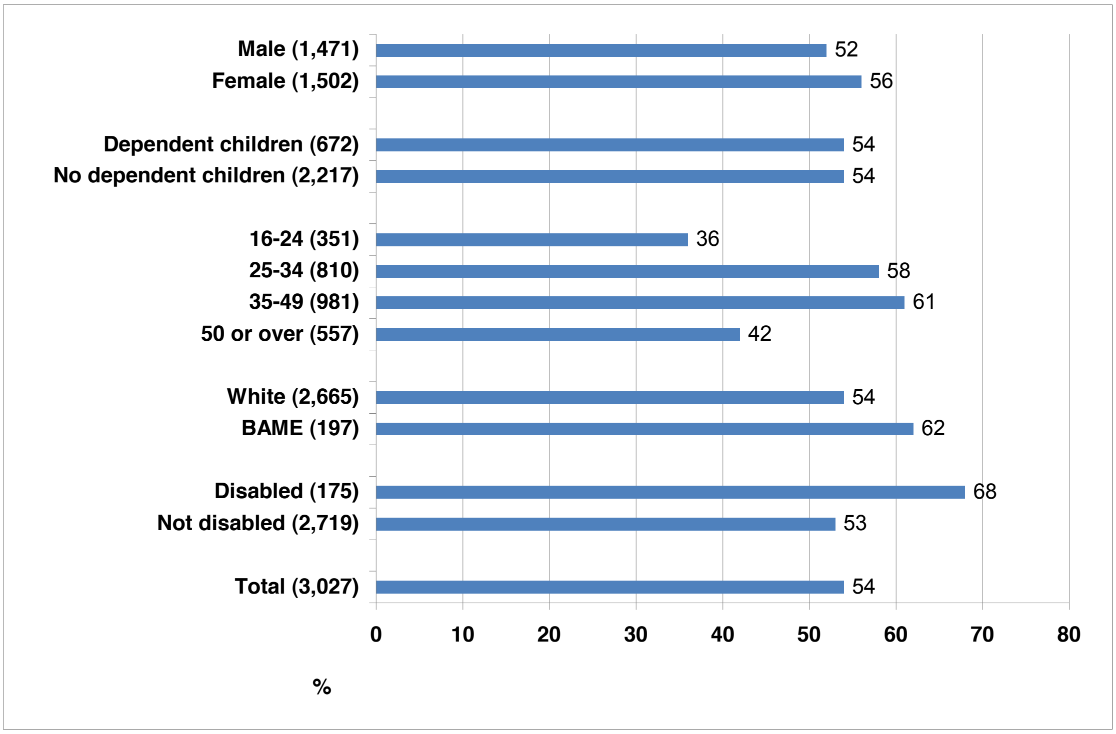


2010 bases in brackets

* Figures for Film Production are drawn from the 2008 Skillset/UK Film Council Feature Film Production Workforce Survey and 2005 Skillset/UK Film Council Feature Film Production Workforce Survey

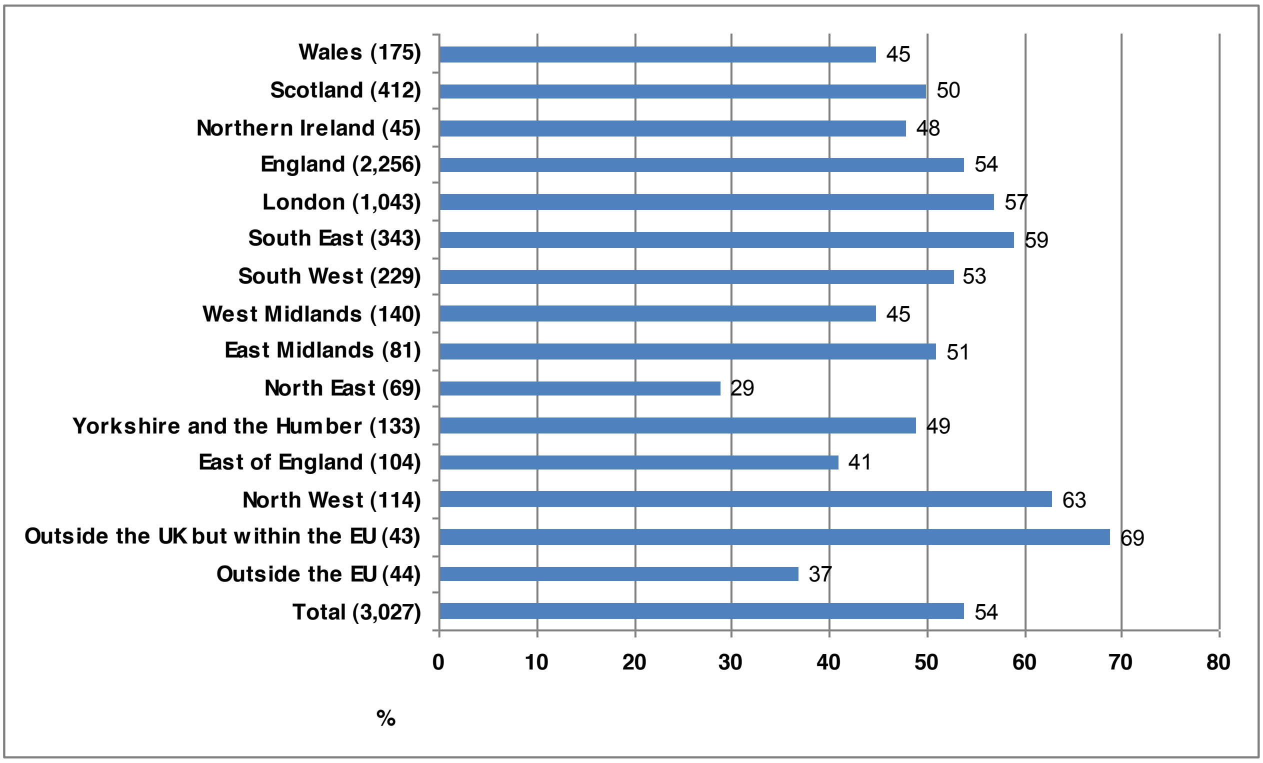
Figure 6.14 reveals higher proportions of women, mid-career respondents and BAMEs and disabled people to have learning or skills development needs than average.

Figure 6.14 Proportion of the Workforce with Current Learning or Skills Development Needs by Gender, Dependent Children, Age, Ethnic Origin and Disability



The percentages reporting learning or skills development needs in each nation or English region are shown in Figure 6.15. There are some major differences here, with the level of learning or skills development need lowest in the North East (29%), outside the EU (37%), and the East of England (41%), and highest outside the UK but within the EU (69%), the North West (63%), the South East (59%), and London (57%). To some extent, this may reflect the geographical distribution of the sectors and the varying levels of learning or skills development need within those.

Figure 6.15 Proportion of the Workforce with Current Learning or Skills Development Needs by Nation and Region



The top ten subjects in which learning or skills development is needed are listed in Figure 6.16, along with the proportion of instances in which respondents citing each area expect demand for that skill area to increase in the next one to two years. That data is unweighted as it is based on the number of cases of learning and development needed rather than respondents. As would be expected, many of the top subject areas are either generic or cut across many of the sectors within Skillset's footprint, such as business development and management and leadership. However, there are also a number of areas related to current or recent technological developments, including design and creation or repurposing of content across platforms and online and social media publishing or content distribution. These skill areas are the ones for which most respondents expect demand to increase in the future, giving a strong indication of likely future demand for learning or skills development interventions.

Figure 6.16 Top Ten Subjects in Which Learning or Skills Development Needed at the Time of the Survey and Proportion Expecting Demand to Increase

	Subject of Learning or Skills Development	% reporting as a development need†	% expecting demand to increase	Base *(n)*
1	Computer skills – specific software packages	20	82	379
2	Business development/commercial awareness	11	79	152
3	Management and leadership skills	10	76	100
4	Technical or craft skills - specific	10	84	114
5	Writing and copy editing	9	65	92
6	Technical or craft skills - general	9	80	86
7	Design and creation or repurposing of content across platforms	5	97	75
8	Online and social media publishing or content distribution	6	90	70
9	Design and development of web sites or web applications	6	83	63
10	Computer skills - general	5	89	59

† Base: respondents with learning or skills development needs (1,493)

Appendix D contains detailed listings of areas of learning or skills development needed within each sector.

Respondents who said they had a learning or development need were asked the reason for this, as reported in Figure 6.17 by sector and contract type. Overall, the most common reason cited is to further develop individuals' existing skills base to acquire new work, cited by 65%, followed by increased competition within the job market (43%), and increased use of digital technology (41%).

One of the most significant issues to emerge comparing between sectors is the variation in perceived risk of redundancies as a factor, ranging from 2% in other content creation, 4% in other television, 5% in photo imaging and 9% in film production up to 39% in newspaper publishing and 35% in broadcast television.

There are also some key differences between employees and freelancers, with increased demand for content on multiple platforms, managing and leading a team and increased risk of redundancies more of a factor for employees, and increased competition within the job market and development of respondents' existing skills base to acquire new work, more of a factor for freelancers.

Figure 6.17 Proportion of the Workforce Citing Each Reason for Needing Learning or Skills Development, by Sector and Contract Type

	Increased Demand for Content on Multiple Platforms	Increased Use of Digital Technology	Demand of Increased Commercial Pressures	Managing and Leading Your Team	Increased Competition Within the Job Market	Increased Risk of Redundancies	Increased Demand for Quality Content	Require Qualification/Accreditation	To Further Develop Existing Skills Base to Acquire New Work	Recently Became Freelance	Other	Base
Sector	%	%	%	%	%	%	%	%	%	%	%	*n*
All Television	42	34	29	25	43	23	20	16	64	2	9	379
Terrestrial TV	56	42	30	18	42	35	23	13	68	1	8	126
Cable and Satellite	28	20	40	31	38	18	11	21	37	1	10	50
Independent Production	40	36	24	27	46	18	23	15	73	4	10	180
Other TV	35	44	34	22	30	4	26	17	60	0	22	23
Radio	45	28	12	21	36	21	30	11	75	2	4	67
All Film	24	37	32	41	43	13	25	22	72	5	6	248
Film Production	23	40	31	36	46	9	22	18	82	6	6	161
Other Film	18	27	33	10	44	21	17	15	65	7	0	29
Cinema Exhibition	28	31	35	54	36	22	33	31	48	3	5	58
Animation	19	27	32	17	37	21	18	6	95	2	8	38
Interactive Media	51	46	41	39	47	21	48	12	61	7	3	106
Computer Games	27	10	40	66	28	22	41	0	66	7	9	25
Other Content Creation	44	46	46	33	42	2	28	23	86	8	3	61
Facilities	33	40	19	26	40	13	10	9	64	3	5	49
Archives and Libraries	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	14
All Publishing	37	41	37	24	44	26	32	14	58	3	14	305
Book Publishing	34	49	41	23	39	17	27	17	55	3	14	146
Newspaper Publishing	43	42	34	24	51	39	35	18	59	3	16	42
Journals and Periodicals	28	33	41	25	38	12	30	6	58	1	12	85
Other Publishing	43	31	40	19	40	10	25	32	72	4	16	32
Photo Imaging	33	50	52	12	47	5	35	16	76	14	2	97
Other Creative Media	35	36	27	21	43	22	31	21	68	11	9	61
Teaching/Lecturing	52	56	58	34	37	14	27	25	69	3	4	43
Contract Type												
Employees	41	40	34	32	40	25	29	13	58	2	10	591
Freelancers	31	41	38	12	52	5	29	18	82	12	4	874

Total	**38**	**41**	**35**	**26**	**43**	**19**	**29**	**14**	**65**	**5**	**8**	**1,493**

Respondents' reasons for needing learning or skills development by occupational group are shown in Figure 6.18. Data are not available in every case due to low response numbers. Increased risk of redundancy is cited as a factor most commonly by animators (37%), editorial, journalism and sport (29%), production (23%), and editing (21%). All of these occupations are employed in either broadcast television or newspaper publishing, the two sectors shown in Figure 6.17 to be most affected by risk of redundancy.

Figure 6.18 Proportion of the Workforce Citing Each Reason for Needing Learning or Skills Development, by Occupational Group

	Increased Demand for Content on Multiple Platforms	Increased Use of Digital Technology	Demand of Increased Commercial Pressures	Managing and Leading Your Team	Increased Competition Within the Job Market	Increased Risk of Redundancies	Increased Demand for Quality Content	Require Qualification/Accreditation	To Further Develop Existing Skills Base to Acquire New Work	Recently Became Freelance	Other	Base
Occupational Group	%	%	%	%	%	%	%	%	%	%	%	*n*
Strategic Management	56	41	44	38	43	13	25	14	69	3	7	152
Creative Development	57	43	51	27	31	8	51	23	80	11	14	54
Production	40	36	27	35	45	23	31	8	71	6	7	219
Legal	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	3
Broadcast management	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	10
Engineering and Transmission	33	37	4	32	9	20	13	17	52	*	0	32
Editorial, Journalism and Sport	37	38	34	22	48	29	34	12	65	4	15	239
Content Development	55	37	27	37	42	17	63	11	54	9	0	33
Art and Design	22	50	20	20	48	16	26	15	72	5	1	99
Animators	16	43	42	30	64	37	33	6	97	0	10	22
Costume and Wardrobe	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	12
Make Up and Hairdressing	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	11
Camera/Photography	30	50	50	6	56	3	36	20	79	14	3	170
Lighting	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	12
Audio/Music/Sound	32	12	16	7	23	14	3	10	99	3	16	25
Transport	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	1
Studio Operations	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	12
Technical Development	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	14
Editing	41	27	26	23	47	21	25	11	60	4	8	101
Laboratories/Processing	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	4
Manufacture	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	0
Servicing	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	1
Libraries and Archives	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	11
Distribution, Sales and Marketing	30	46	53	24	41	10	27	16	66	2	8	37
Business Management	36	48	45	35	35	15	18	18	44	1	4	112
Retail and Exhibition	28	28	25	45	37	21	33	41	38	0	5	27
Other	36	27	21	6	33	19	*	16	33	2	50	33
Total	**38**	**41**	**35**	**26**	**43**	**19**	**29**	**14**	**65**	**5**	**8**	**1,493**

The reasons for needing learning or skills development by key demographics are shown in Figure 6.19. The key patterns to emerge are that:

- Women are more likely than men to cite increased competition within the job market as a factor.

- People with dependent children are more likely to report managing and leading their team as a factor, as well as the demand of increased commercial pressures. This may in part be due to the older age profile of people with dependent children.

- In keeping with the above finding, older workers are more likely to cite managing and leading their team, while increased competition within the job market is more of a factor among younger workers.

- Every reason for needing learning or skills development is more of a factor for BAMEs than for white respondents.

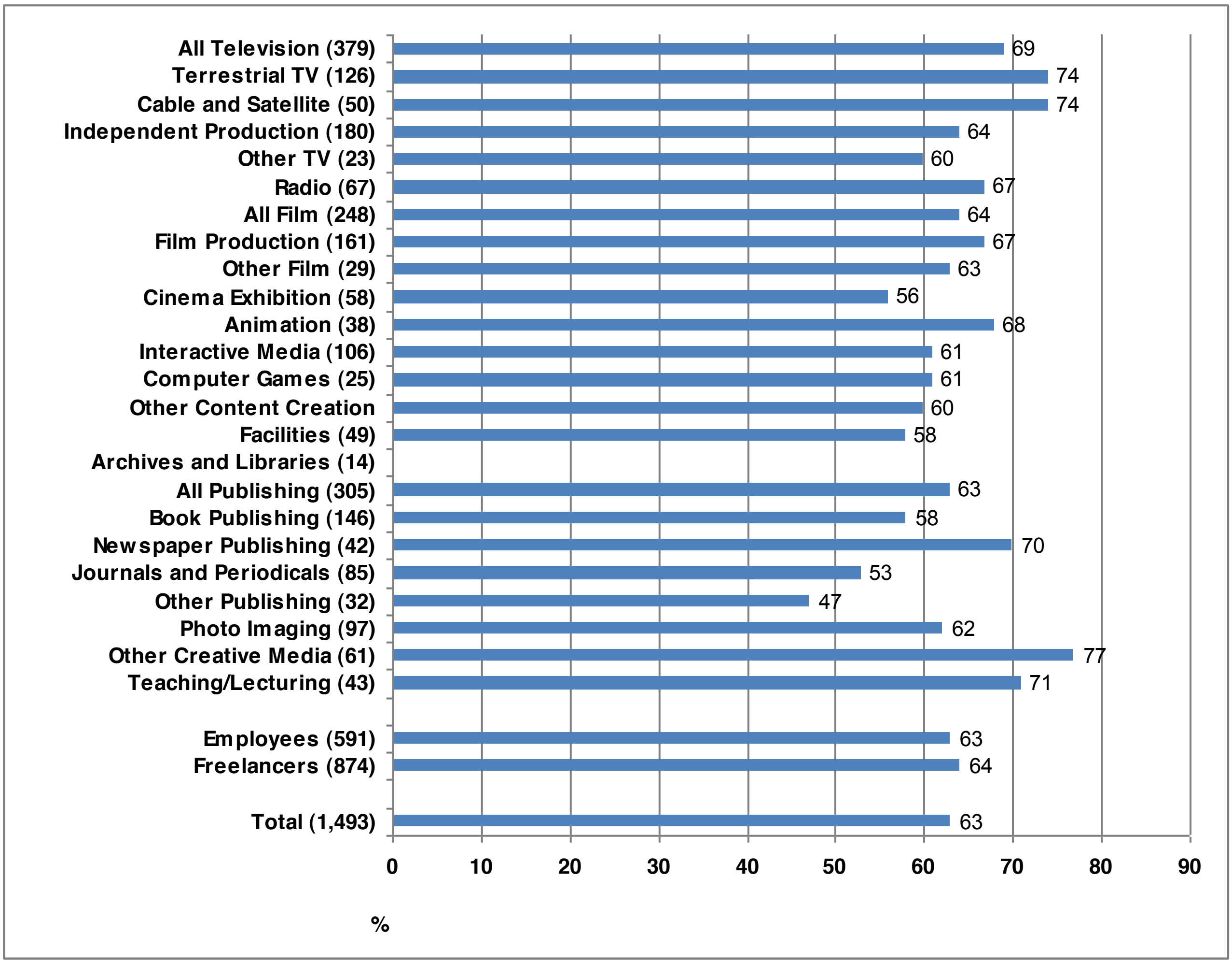
- Increased use of digital technology and the demand of increased commercial pressures are more of a factor for people with a disability, and increased demand for content on multiple platforms and managing and leading a team for those without.

Figure 6.19 Proportion of the Workforce Citing Each Reason for Needing Learning or Skills Development, by Gender, Dependent Children, Age, Ethnic Origin and Disability

	Increased Demand for Content on Multiple Platforms	Increased Use of Digital Technology	Demand of Increased Commercial Pressures	Managing and Leading Your Team	Increased Competition Within the Job Market	Increased Risk of Redundancies	Increased Demand for Quality Content	Require Qualification/Accreditation	To Further Develop Existing Skills Base to Acquire New Work	Recently Became Freelance	Other	Base
	%	%	%	%	%	%	%	%	%	%	%	*n*
Gender												
Male	37	41	36	28	38	18	28	15	64	3	10	695
Female	37	40	34	24	48	20	30	14	67	6	6	777
Dependent Children												
Yes	43	40	42	37	37	21	29	17	56	5	7	355
No	35	40	33	23	45	18	29	13	68	5	8	1,077
Age												
16 to 24	33	32	17	9	63	13	37	18	74	5	5	90
25 to 34	32	37	28	31	44	12	24	12	70	7	8	436
35 to 49	40	42	41	32	38	24	31	17	62	3	6	565
50+	41	41	40	12	44	18	28	14	64	6	12	252
Ethnic Origin												
White	36	39	33	26	42	18	27	14	65	4	8	1,303
BAME	39	48	39	33	56	24	42	19	69	15	6	110
Disabled												
Yes	24	52	49	18	47	17	39	18	72	9	14	100
No	39	40	34	27	44	20	29	14	65	5	8	1,342
Total	**38**	**41**	**35**	**26**	**43**	**19**	**29**	**14**	**65**	**5**	**8**	**1,493**

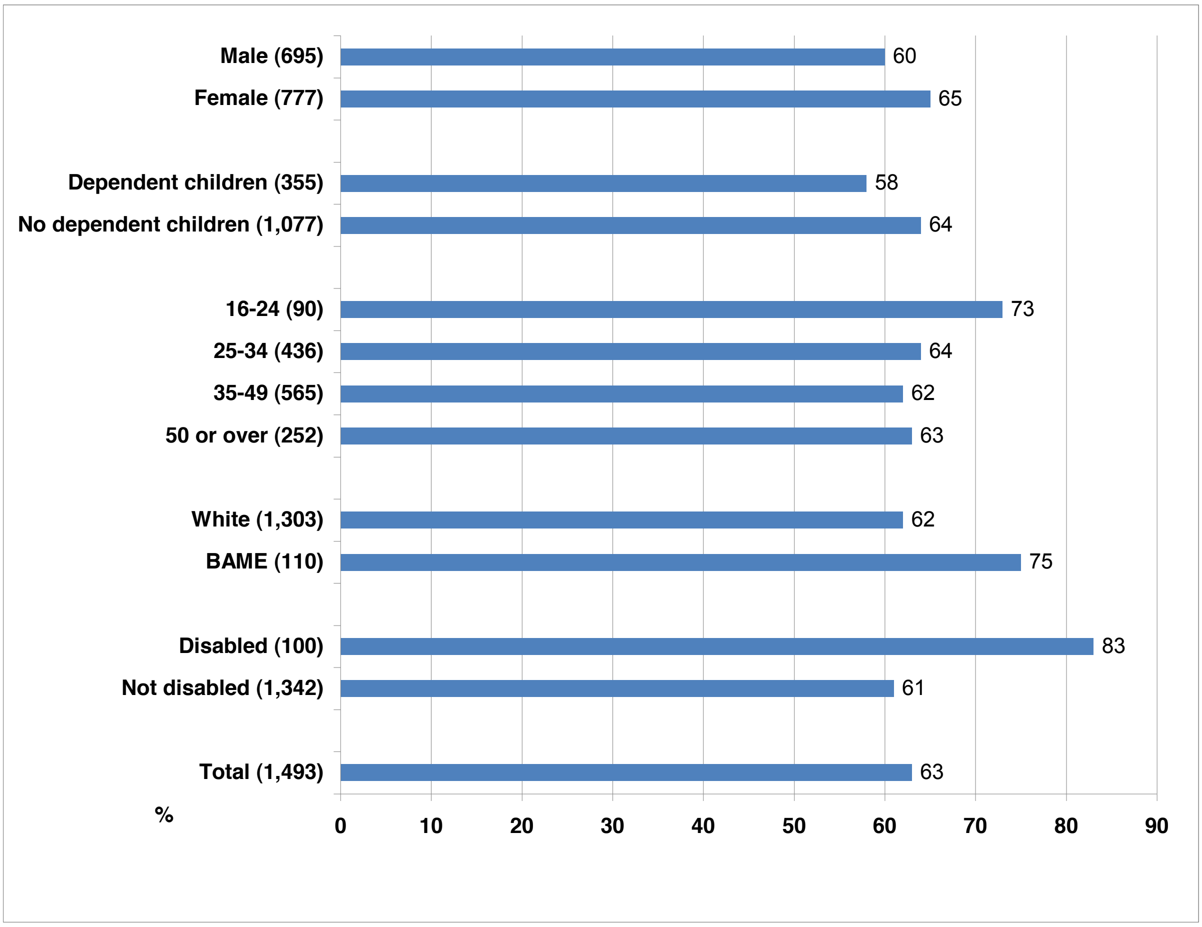
The survey asked respondents with learning or skills development needs whether they had tried to obtain any learning or skills development in the area(s) needed. Overall, 63% said that they had, down very slightly from 65% in 2008. There is no significant difference between employees and freelancers, and few between sectors except that higher than average proportions of people in most sectors of television, other creative media and teaching/lecturing have tried to obtain learning or skills development, and fewer than average in most sub-sectors of the publishing industry.

Figure 6.20 Proportion of the Workforce Trying to Obtain Learning or Skills Development in Areas Needed by Sector and Contract Type



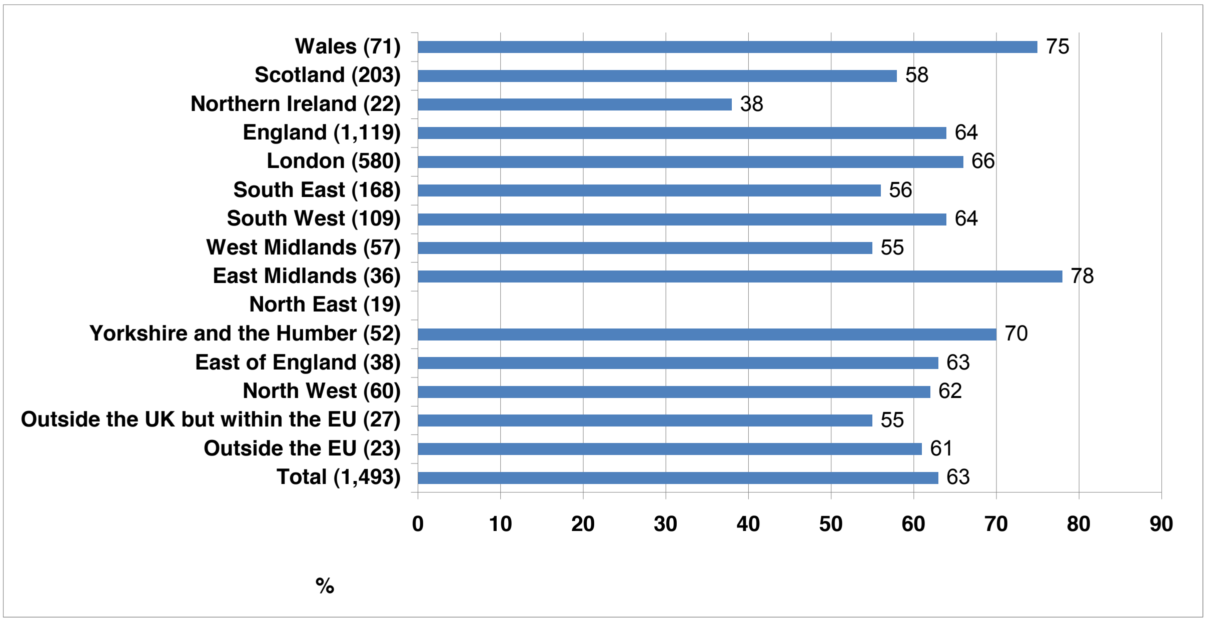
As shown in Figure 6.21, higher than average proportions of women, people without dependent children, younger workers, BAMEs and disabled people have tried to obtain learning or skills development.

Figure 6.21 Proportion of the Workforce Trying to Obtain Learning or Skills Development in Areas Needed by Gender, Dependent Children, Age, Ethnic Origin and Disability



As can be seen from Figure 6.22, there are considerable differences between the nations and regions in the proportions seeking learning or skills development, but with no major geographical pattern. The highest proportions trying to obtain learning or skills development are to be found in the East Midlands (78%), Wales (75%), and Yorkshire and the Humber (70%), and the lowest in Northern Ireland (38%), the West Midlands (55%), and outside the UK but within the EU (55%).

Figure 6.22 Proportion of the Workforce Trying to Obtain Learning or Skills Development in Areas Needed by Nation and Region



Barriers and Obstacles to Receiving Learning or Skills Development

Respondents who reported a learning or skills development need and who had tried to obtain learning or skills development or materials to meet it were asked whether they had experienced any obstacles or barriers in that process. The vast majority (88%) said that they had, in line with previous surveys in 2008 (89%) and 2005 (86%).

Figure 6.23 reports the proportions of respondents citing each barrier or obstacle on a list presented in 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 (46%) and that they had difficulty assessing the quality of courses (27%), followed by employers being unwilling to pay (25%).

Employees and freelancers differ greatly in their experience of barriers and obstacles to obtaining learning or skills development, in that more freelancers report every type of problem except employers either being unwilling to pay for learning or skills development or allow time off for it. The most extreme differences are in reporting that the fees are too high (70% compared with 36%), fear of losing work through committing time to learning or skills development in advance (31% against 9%), and lack of suitable learning or skills development opportunities in the UK (22% against 8%).

Figure 6.23 Proportion of the Workforce Experiencing Barriers or Obstacles to Obtaining Learning or Skills Development by Sector and Contract Type

	Lack of suitable opportunities in the UK	Lack of suitable opportunities in the region/nation I live/work	Possible loss of earnings	Fees are too high	Opportunities available in inconvenient places	Opportunities available at inconvenient times	Domestic/personal arrangements	Fear of losing work through committing time in advance	Lack of information about what is available	Lack of availability of materials online	Difficult to assess the quality of courses	Employers not willing to pay	Employers not willing to give time off	Other	No barriers or obstacles experienced	Base
Sector	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	*n*
All Television	11	21	10	39	20	24	13	17	11	11	21	24	19	5	17	231
Terrestrial TV	13	30	12	25	16	31	14	14	9	8	15	25	24	8	14	75
Cable and Satellite	9	14	3	29	14	2	7	12	1	21	7	15	19	1	29	34
Independent Production	10	20	13	53	25	32	15	22	17	8	32	28	15	5	12	108
Other TV	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	14
Radio	8	35	11	25	8	11	9	9	9	7	7	12	22	4	12	44
All Film	29	30	16	62	20	15	8	24	16	13	28	12	10	5	11	159
Film Production	31	34	18	67	21	14	10	28	13	14	32	8	6	5	10	107
Other Film	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	18
Cinema Exhibition	23	15	13	45	17	20	2	12	23	12	17	24	23	5	14	34
Animation	11	16	22	47	20	18	8	17	19	3	33	24	11	3	8	23
Interactive Media	9	14	9	46	15	28	16	19	16	15	37	19	10	6	13	68
Computer Games	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	13
Other Content Creation	21	33	14	43	19	26	4	33	7	6	26	12	9	3	21	39
Facilities	12	2	9	46	23	22	0	15	13	6	28	23	25	0	5	27
Archives and Libraries	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	9
All Publishing	7	15	6	45	14	10	12	9	21	3	22	37	31	1	15	181
Book Publishing	11	13	4	50	19	11	13	10	10	8	19	32	14	2	19	91
Newspaper Publishing	3	15	4	39	8	8	7	5	22	1	17	41	38	0	14	29
Journals and Periodicals	13	19	11	53	24	15	24	17	27	2	35	30	27	4	12	46
Other Publishing	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	15
Photo Imaging	22	30	20	69	37	26	15	28	15	17	47	14	8	4	2	62
Other Creative Media	23	34	14	72	13	19	18	24	35	13	34	22	18	6	10	46
Teaching/Lecturing	7	39	10	57	32	16	12	24	16	18	24	40	37	0	10	29
Contract Type																
Employees	8	15	7	36	16	18	10	9	16	5	23	32	27	2	14	369
Freelancers	22	27	18	70	26	18	14	31	15	16	37	9	5	4	8	537
Total	**12**	**19**	**10**	**46**	**19**	**18**	**11**	**16**	**16**	**9**	**27**	**25**	**21**	**3**	**12**	**931**

There are also differences between demographic groups in their reporting of barriers or obstacles to receiving learning or skills development, as shown in Figure 6.24. Specifically:

- Possible loss of earnings, opportunities available being in inconvenient places, difficulty assessing the quality of courses, and employers being unwilling to give time of to attend courses are more often reported by men, whereas fees being too high and domestic or personal arrangements are more commonly a problem for women.
- Domestic and personal arrangements and opportunities available being in inconvenient places are more of an issue for people with dependent children, while fees being too high, and employers being unwilling either to pay for or give time off are more of an issue for those without children.
- Virtually every obstacle is more commonly cited by BAMEs and disabled people than white respondents or those without a disability.

Figure 6.24 Proportion of the Workforce Experiencing Barriers or Obstacles to Obtaining Learning or Skills Development by Gender, Dependent Children, Age, Ethnic Origin and Disability

	Lack of suitable opportunities in the UK	Lack of suitable opportunities in the region/nation I live/work	Possible loss of earnings	Fees are too high	Opportunities available in inconvenient places	Opportunities available at inconvenient times	Domestic/personal arrangements	Fear of losing work through committing time in advance	Lack of information about what is available	Lack of availability of materials online	Difficult to assess the quality of courses	Employers not willing to pay	Employers not willing to give time off	No barriers or obstacles experienced	Other	Base
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	n
Gender																
Male	11	17	14	40	22	18	8	16	14	10	32	21	26	10	3	394
Female	13	19	7	53	16	17	13	16	16	8	22	26	15	14	3	521
Dependent Children																
Yes	9	14	10	34	24	20	29	17	11	9	20	14	15	19	5	206
No	13	19	11	51	18	17	6	15	17	9	28	28	22	10	2	683
Age																
16 to 24	7	7	13	55	6	18	4	9	21	6	21	19	16	18	2	60
25 to 34	16	16	10	60	18	13	7	16	10	7	26	32	17	5	2	269
35 to 49	10	19	10	41	18	19	17	18	16	9	27	21	20	14	3	342

50+	7	18	6	29	23	22	8	10	21	12	20	14	26	18	4	157
Ethnic Origin																
White	10	18	9	44	18	17	11	15	14	8	25	24	21	13	3	797
BAME	31	22	17	65	20	25	18	32	34	21	36	31	22	4	5	80
Disabled																
Yes	18	23	12	46	31	24	13	14	22	23	31	16	30	3	3	78
No	11	17	10	47	18	17	11	16	15	7	26	26	19	13	3	816
Total	**12**	**19**	**10**	**46**	**19**	**18**	**11**	**16**	**16**	**9**	**27**	**25**	**21**	**12**	**3**	**931**

Figure 6.25 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.

Figure 6.25 Proportion of the Workforce Experiencing Barriers or Obstacles to Obtaining Training by Nation and Region

	Lack of suitable opportunities in the UK	Lack of suitable opportunities in the region/nation I live/work	Possible loss of earnings	Fees are too high	Opportunities available are in inconvenient places	Opportunities available are at inconvenient times	Domestic/personal arrangements	Fear of losing work through committing time in advance	Lack of information about what is available	Lack of availability of materials online	Difficult to assess the quality of courses	Employers not willing to pay	Employers not willing to give time off	No barriers or obstacles experienced	Other	Base
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	*n*
Wales	7	34	6	45	28	22	13	14	11	14	25	2	5	22	1	48
Scotland	26	46	10	52	34	26	31	11	26	12	37	28	19	9	1	107
Northern Ireland	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	11
England	12	15	10	47	18	18	10	16	14	8	27	26	23	12	3	706
London	14	8	11	44	7	16	8	17	15	7	20	20	16	16	5	362
South East	7	15	8	64	22	21	14	13	8	4	36	44	23	17	2	108
South West	21	25	16	61	43	30	8	13	30	10	45	52	36	3	1	69
West Midlands	12	16	3	46	11	8	15	26	7	5	35	26	29	6	2	32
East Midlands	10	30	29	35	31	31	20	26	2	11	35	14	14	13	7	27
North East	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	10
Yorkshire & the Humber	10	24	3	53	47	33	14	21	2	8	49	20	41	5	1	31

East of England	8	14	7	41	18	11	15	12	21	17	28	45	33	3	1	27
North West	5	28	2	32	22	11	5	7	15	9	9	8	30	8	1	40
Outside the UK but within the EU	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	19
Outside the EU	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	15
Total	**12**	**19**	**10**	**46**	**19**	**18**	**11**	**16**	**16**	**9**	**27**	**25**	**21**	**12**	**3**	**931**

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 Figure 6.26, the sources most commonly used are the internet (49%), colleagues (31%), and trade associations and membership organisations (29%). Overall, 14% of respondents said they had used Skillset, but significantly more of those in film production (47%), other film (42%), teaching/lecturing (37%), animation (31%), and other television (30%).

Employees and freelancers are very different in the sources they use for information on training: employees are more likely to use their company intranet, their company HR department, and their manager or colleagues, while freelancers are more likely to use Skillset, internet searches and trade associations or membership organisations.

Figure 6.26 Sources Used for Information on Training by Sector and Contract Type

	Skillset	My company intranet	My company training/HR Department	My manager	Colleagues	Internet searches	Trade associations or membership organisations	Trade press	National or local press	Public educational institutions	Training providers	Trade Unions	Email circulars	Regional Screen Agency	Other	Don't know	Never look for information on learning/skills development	Base
Sector	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	*n*
All Television	23	33	29	27	35	38	17	10	3	6	16	11	14	6	2	1	7	741
Terrestrial TV	15	52	32	30	38	33	21	13	3	4	15	17	13	3	*	1	6	278
Cable and Satellite	21	30	42	39	39	38	8	3	4	5	17	3	12	1	3	1	4	100
Independent Production	29	22	19	17	30	41	19	11	2	7	16	11	16	10	2	2	9	320
Other TV	30	17	7	16	30	50	22	18	2	7	11	7	21	9	2	0	12	43
Radio	10	51	32	30	40	36	14	11	2	7	13	13	14	3	0	1	2	128
All Film	21	8	11	24	27	37	17	10	6	8	16	7	14	12	1	10	13	738
Film Production	47	1	1	1	29	50	35	20	6	11	29	16	23	25	3	4	9	296
Other Film	42	2	2	9	34	61	18	19	10	20	22	7	36	27	2	0	7	47
Cinema	4	13	18	39	26	28	4	3	6	6	7	1	7	3	0	14	16	395

Exhibition																		
Animation	31	17	2	12	27	56	8	12	8	11	12	5	14	13	0	4	7	63
Interactive Media	13	31	25	22	31	65	16	12	7	15	22	7	18	2	1	3	3	173
Computer Games	4	29	49	31	24	63	10	16	2	11	5	1	8	1	3	2	5	77
Other Content Creation	29	9	5	9	26	71	32	15	8	16	26	14	22	21	5	1	9	83
Facilities	27	7	11	16	35	51	18	19	2	7	18	7	13	9	1	1	10	96
Archives and Libraries	11	25	22	32	30	50	28	4	8	24	21	8	11	5	0	9	4	26
All Publishing	6	22	34	26	30	47	41	17	11	17	27	22	17	1	*	2	3	567
Book Publishing	3	29	39	33	29	46	39	11	4	14	26	5	11	*	*	1	3	285
Newspaper Publishing	10	17	35	23	30	50	44	26	21	18	25	43	19	*	0	3	2	69
Journals and Periodicals	4	23	29	24	30	45	40	12	6	19	29	13	21	1	*	1	4	168
Other Publishing	8	9	4	9	27	52	51	15	4	20	36	18	11	2	6	0	6	45
Photo Imaging	11	6	9	8	25	63	46	22	4	17	24	10	17	0	5	2	4	159
Other Creative Media	24	7	9	10	24	67	35	17	17	16	30	19	21	17	2	1	7	111
Teaching/Lecturing	37	25	19	13	34	79	31	33	15	32	32	13	23	14	0	0	1	65
Contract Type																		
Employees	10	28	32	30	33	47	24	14	7	12	19	13	16	2	*	3	5	1,409
Freelancers	24	3	2	2	24	56	40	18	6	13	25	15	16	9	4	2	7	1,566
Total	**14**	**21**	**24**	**22**	**31**	**49**	**29**	**15**	**6**	**13**	**21**	**13**	**16**	**4**	**1**	**2**	**6**	**3,027**

Analysis of Figure 6.27 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. BAMEs are more likely than white respondents to use Skillset or internet searches, and disabled people are more likely than others to use internet searches or national, local or trade press.

Figure 6.27 Sources Used for Information on Training by Gender, Dependent Children, Age, Ethnic Origin and Disability

	Skillset	My company intranet	My company training/HR Department	My manager	Colleagues	Internet searches	Trade associations or membership organisations	Trade press	National or local press	Public educational institutions	Training providers	Trade Unions	Email circulars	Regional Screen Agency	Other	Don't know	Never look for information on learning/skills development	Base
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	*n*
Gender																		
Male	12	20	21	19	30	52	25	17	6	11	18	13	15	4	2	3	7	1,471
Female	16	21	26	24	32	47	32	14	7	14	23	14	17	4	1	1	4	1,502

Dependent Children																	
Yes	14	23	26	21	31	47	30	16	5	13	24	12	16	6	1	1	5	672
No	15	20	23	22	31	50	28	15	7	12	20	14	16	3	1	2	6	2,217
Age																	
16 to 24	19	15	18	31	34	48	11	9	5	8	13	4	11	3	*	4	10	351
25 to 34	17	21	25	26	30	57	21	15	7	12	19	11	18	4	1	2	3	810
35 to 49	15	26	27	23	32	51	32	15	5	15	25	12	17	5	1	1	5	981
50+	8	15	18	10	27	37	38	20	8	13	24	26	10	3	2	3	8	557
Ethnic Origin																	
White	14	21	24	22	31	49	28	16	6	12	21	14	15	4	1	2	5	2,665
BAME	23	23	19	18	29	57	28	15	8	17	24	14	25	3	3	5	2	197
Disabled																	
Yes	16	19	18	17	34	61	33	27	20	25	27	30	19	5	2	1	4	175
No	14	21	24	22	30	49	28	15	6	12	21	13	16	4	1	2	6	2,719
Total	**14**	**21**	**24**	**22**	**31**	**49**	**29**	**15**	**6**	**13**	**21**	**13**	**16**	**4**	**1**	**2**	**6**	**3,027**

7 Qualifications

This section covers the qualifications individuals hold or are studying for. More detailed information on institutions and course subject is provided in Appendix E, 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.

Figure 7.1 shows the highest qualification achieved or studied for by sector. Overall, 68% of the workforce are graduates. By comparison, around 37% of the UK population of working age hold a qualification at Level 4 or higher[18] (a considerably wider constituency than the graduate population).

Overall, 31% hold a postgraduate degree and 37% an undergraduate degree as their highest qualification. Only 16% of the workforce report having no formal qualifications.

A higher percentage of employees than freelancers have a degree (70% compared with 63%).

The proportion of graduates varies greatly between sectors, being highest in book publishing (88%), teaching/lecturing (88%), journals and periodicals (85%), and interactive media (79%). Graduate levels are lowest in cinema exhibition (48%), photo imaging (52%), facilities and terrestrial television (both 58%). Postgraduate qualifications are most commonly held in teaching/lecturing (56%), journals and periodicals (51%), newspaper publishing (42%), and book publishing (37%).

No other qualification is held as a highest qualification by more than 10% of the workforce, though in a small number of sectors, more than 10% report technical qualifications as their highest qualification (specifically within television, radio, facilities, newspaper publishing and photo imaging). 1% report holding a N/SVQ as a highest qualification while the percentage of apprenticeships or modern apprenticeships rounds down to zero.

Figure 7.1 Highest Qualification Held by Sector and Contract Type

	Graduate Total	Postgraduate qualification	Undergraduate qualification/certificate	Foundation Degree	Technical/vocational qualification e.g. HND or HNC	A Level/GNVQ in Media Studies or related subjects	Advanced Higher / Higher / Intermediate 2 in Media Studies or related subjects (Scotland)	Welsh Baccalaureate	GCSE/O' Level (or equivalent) in Media Studies or related subjects	National/Scottish Vocational Qualification (S/NVQ)	Modern Apprenticeship/Apprenticeship	None of these	Base

[18] Labour Force Survey 2010

Sector	%	%	%	%	%	%	%	%	%	%	%	%	n
All Television	63	21	42	2	12	3	1	1	1	3	*	14	741
Terrestrial TV	58	16	41	1	15	4	*	0	2	2	*	17	278
Cable and Satellite	60	23	37	1	13	5	*	3	*	6	0	8	100
Independent Production	68	23	45	2	9	*	1	0	1	1	*	16	320
Other TV	65	28	38	3	9	0	0	0	0	2	0	18	43
Radio	66	30	37	0	10	4	0	0	1	*	0	17	128
All Film	56	16	39	2	4	7	1	0	3	3	*	19	738
Film Production	68	27	41	2	6	2	*	0	1	1	1	17	296
Other Film	72	32	40	2	4	3	2	0	0	0	0	15	47
Cinema Exhibition	48	9	38	2	3	10	1	0	4	5	*	20	395
Animation	68	28	41	4	5	4	0	0	0	0	0	19	63
Interactive Media	79	36	43	2	4	*	*	0	0	0	0	14	173
Computer Games	64	21	42	3	7	4	0	0	2	0	0	14	77
Other Content Creation	74	32	42	1	7	2	0	0	0	2	2	12	83
Facilities	58	24	33	1	12	4	0	0	0	0	0	24	96
Archives and Libraries	72	21	50	0	4	0	0	0	0	9	0	11	26
All Publishing[19]	80	44	36	1	8	1	0	0	*	1	*	10	567
Book Publishing	88	37	51	0	1	1	0	0	1	0	1	9	285
Newspaper Publishing	70	42	28	0	17	*	0	0	0	2	0	11	69
Journals and Periodicals	85	51	34	2	2	1	0	0	0	0	0	10	168
Other Publishing	75	30	44	0	5	0	0	0	0	0	0	21	45
Photo Imaging[20]	52	24	28	1	11	3	0	0	1	4	1	25	159
Other Creative Media	70	18	52	1	7	4	1	0	3	1	0	13	111
Teaching/Lecturing	88	56	32	1	5	2	0	0	0	0	0	5	65
Contract Type													
Employees	70	33	37	1	9	3	*	*	1	2	*	13	1,409
Freelancers	64	26	37	1	8	2	*	0	1	*	1	22	1,566
Total	**68**	**31**	**37**	**1**	**9**	**2**	*	*	**1**	**1**	*	**16**	**3,027**

The percentage of graduates in the workforce as reported by the last four Skillset workforce surveys since 2003 is shown in Figure 7.2. In some cases, comparable data are unavailable from previous years due to changes in the classification system used by the surveys and the broadening scope of the survey. Overall, the proportion of graduates increased slightly from 66% in 2003, to 73% in 2008, back down to 68% in 2010. However, the 2010 survey includes publishing for the first time which is a large sector and contains a much higher than average proportion of graduates. The overall picture therefore masks an apparent significant

[19] Labour Force Survey data, January – December 2010 shows that 51% of the Publishing workforce are graduates. The difference between this figure and that found in this survey may in part be due to the sampling of this survey. The vast majority of respondents from the Publishing sector were from book publishing, newspaper publishing and journals & periodicals. LFS data shows that 70% of the book publishing sub-sector (70%) are graduates, followed by journals & periodicals (63%). The other publishing workforce has a much lower proportion of graduates (36%), a sector omitted from the weighting to this survey due to a low response from the sub-sector.

[20] Labour Force Survey data, January – December 2010 shows that 46% of the Photo Imaging workforce are graduates. The difference between this figure and that found in this survey may in part be due to the sampling of this survey. The vast majority of respondents from the Photo Imaging sector were photographers.

decline in the proportion of graduates in a number of sectors 'traditional' to Skillset's footprint since 2008 – for example, from 68% to 58% in terrestrial television. However, the apparent drop is largest in animation (from 92% to 68%), computer games (from 80% to 64%), and interactive media (from 88% to 79%).[21]

Figure 7.2 Proportion of Graduates by Sector, 2003-2010

	2010	2008	2005	2003
	%	%	%	%
All Television	63	70	n/a	n/a
Terrestrial TV	58	68	65	65
Cable and Satellite	60	72	67	70
Independent Production	68	72	66	58
Other TV	65	n/a	n/a	n/a
Radio	66	71	64	57
All Film	56	n/a	n/a	n/a
*Film Production**	68	58	46	n/a
Other Film	72	n/a	n/a	n/a
Cinema Exhibition	48	51	n/a	n/a
Animation	68	92	78	78
Interactive Media	79	88	80	88
Computer Games	64	80	68	69
Other Content Creation	74	63	n/a	n/a
Facilities	58	n/a	n/a	n/a
Archives and Libraries	72	n/a	n/a	n/a
All Publishing	80	n/a	n/a	n/a
Book Publishing	88	n/a	n/a	n/a
Newspaper Publishing	70	n/a	n/a	n/a
Journals and Periodicals	85	n/a	n/a	n/a
Other Publishing	75	n/a	n/a	n/a
Photo Imaging	52	n/a	n/a	n/a
Other Creative Media	70	67	64	63
Teaching/Lecturing	88	n/a	n/a	n/a
Contract Type				
Employees	70	75	n/a	n/a
Freelancers	64	70	n/a	n/a
Total	**68**	**73**	**69**	**66**

* Figures for Film Production are drawn from the 2008 Skillset/UK Film Council Feature Film Production Workforce Survey and 2005 Skillset/UK Film Council Feature Film Production Workforce Survey

The apparent decline in the proportion of graduates is difficult to explain, especially in light of the commonly held view that nearly all new entrants to the Creative Media Industries need to be graduates, which would influence a general trend to increase. In order to explore this hypothesis, Figure 7.3 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. This does indeed show that the proportion of graduates increases with each cohort

[21] The occupational profile of these sectors have been compared to those from Skillset's Employment Census 2009 (see Appendix 2). Differences in a small number of occupational groups suggest that results for these sectors from both 2008 and 2010 should be treated with some caution.

of entry. The exception to this is a very slight dip between 2000-2009 and 2010 from 76% to 72% but this is not sufficient to account for the overall decline.

Figure 7.3 Proportion of Graduates by Year of Entry

Year of Entry	Graduate total	Postgraduate qualification	Undergraduate qualification	Base
	%	%	%	*n*
1950-1959	n/a	n/a	n/a	8
1960-1969	36	12	24	68
1970-1979	39	13	26	230
1980-1989	61	32	29	451
1990-1999	70	32	38	777
2000-2009	76	35	41	1,312
2010	72	30	42	125
Total	**68**	**31**	**37**	**3,027**

Analysis of Figure 7.4, which shows the highest qualification held or studied for by occupational group, highlights some differences between occupations. These tend to reflect the trends within sectors, so that for example, editorial, journalism and sport occupations, employed mainly within publishing contain high levels of graduates. The proportion of graduates is also correlated with the seniority of roles within an occupational group, so that strategic development, creative development and production all also contain relatively high proportions of graduates.

Figure 7.4 Highest Qualification by Occupational Group

	Graduate Total	Postgraduate qualification	Undergraduate qualification	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	Adv Higher/Higher/Int 2 in Media or related subject (Scotland)	Welsh Baccalaureate	GCSE/O'level in media or related subject	None of these	Base
Occupational Group	%	%	%	%	%	%	%	%	%	%	%	%	*n*
Strategic Management	77	34	43	*	6	2	*	0	*	1	0	9	261
Creative Development	73	52	21	0	3	0	0	0	0	0	0	24	98
Production	75	32	44	2	7	1	*	0	*	0	0	13	389
Legal	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	7

Broadcast Management	46	19	27	0	2	12	0	0	3	12	0	25	21
Engineering and Transmission	55	1	54	0	20	11	0	0	0	*	*	13	63
Editorial, Journalism and Sport	80	45	36	1	9	1	0	0	*	0	0	9	430
Content Development	84	33	51	4	3	0	0	0	0	0	0	10	54
Art and Design	60	29	31	1	17	1	0	0	1	*	*	20	170
Animators	77	25	52	0	7	6	0	0	0	0	0	8	41
Costume and Wardrobe	64	22	42	11	4	9	0	0	0	0	0	13	33
Make Up and Hairdressing	40	*	40	8	23	0	0	0	0	*	0	26	25
Camera/Photography	50	20	30	0	10	4	*	0	2	5	*	27	288
Lighting	24	0	24	*	32	0	3	0	*	0	9	27	25
Audio/Music/Sound	55	27	28	6	19	*	*	0	0	*	0	19	68
Transport	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	8
Studio Operations	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	17
Technical Development	74	16	58	6	2	0	0	0	*	0	0	13	44
Editing	69	39	30	0	4	1	0	0	*	4	0	22	173
Laboratories/Processing	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	8
Manufacture	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	1
Servicing	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	3
Libraries and Archives	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	18
Distribution, Sales and Marketing	63	24	39	4	1	7	0	1	0	3	0	19	69
Business Management	69	36	33	*	2	3	0	*	1	2	*	21	277
Retail and Exhibition	44	6	38	3	9	10	1	0	4	5	0	18	284
Other	82	42	40	0	11	0	1	0	0	0	0	6	52
Total	**68**	**31**	**37**	**1**	**9**	**2**	*****	*****	**1**	**1**	*****	**16**	**3,027**

Figure 7.5 presents the breakdown of qualifications held by key demographic variables. As found in previous surveys, a much higher proportion of women than men are graduates (77% compared with 59%), as are BAMEs than white respondents (72% compared with 68%), and disabled people than those without disabilities (69% compared with 55%).

Figure 7.5 Highest Qualification by Gender, Dependent Children, Age, Ethnic Origin and Disability

	Graduate Total	Postgraduate qualification	Undergraduate qualification/certificate	Foundation Degree	Technical/vocational qualification e.g. HND or HNC	A Level/GNVQ in Media Studies or related subjects	Advanced Higher / Higher / Intermediate 2 in Media Studies or related subjects (Scotland)	Welsh Baccalaureate	GCSE/O' Level (or equivalent) in Media Studies or related subjects	National/Scottish Vocational Qualification (S/NVQ)	Modern Apprenticeship/Apprenticeship	None of these	Base
	%	%	%	%	%	%	%	%	%	%	%	%	n
Gender													
Male	59	24	34	1	11	3	*	0	1	2	*	21	1,471
Female	77	37	40	1	7	2	*	*	1	1	0	11	1,502
Dependent Children													
Yes	62	32	30	1	11	2	*	*	1	3	*	16	672
No	70	30	40	1	8	3	*	*	1	1	*	15	2,217
Age													
16 to 24	73	13	60	2	2	4	*	0	1	2	0	14	351
25 to 34	80	35	45	1	4	3	*	0	1	1	0	9	810
35 to 49	69	34	35	1	9	2	*	*	1	2	*	14	981
50+	49	22	27	1	18	2	*	0	1	*	1	26	557
Ethnic Origin													
White	68	30	37	1	9	3	*	*	1	2	*	16	2,665
BAME	72	39	33	*	8	1	*	0	1	1	1	15	197
Disabled													
Yes	55	31	24	1	14	1	0	0	1	5	0	21	175
No	69	31	38	1	8	3	*	*	1	1	*	15	2,719
Total	**68**	**31**	**37**	**1**	**9**	**2**	*****	*****	**1**	**1**	*****	**16**	**3,027**

The survey asked respondents whether they found each type of qualification to be of value in getting in to the industry. This is reported in Figure 7.6 by sector and contract type. Overall, the qualification held as useful by the greatest proportion of people is an undergraduate degree (30%), followed by a postgraduate degree (16%). No other type of qualification is regarded as useful getting into the industry by more than one in ten respondents, though more than 10% cite technical qualifications as being of value in some sectors. 37% said there were no qualifications which had been of value in helping them get into the industry.

Employees are more likely than freelancers to find both levels of degree useful for getting into the industry, while the picture across sectors largely reflects the concentration of graduates across sectors.

Figure 7.6 Proportion of the Workforce Citing Qualifications and Courses Undertaken Prior to Entering the Industry, as of Value in Getting in to the Industry, by Sector and Contract Type

	Postgraduate qualification	Undergraduate qualification	Foundation Degree	A technical or vocational qualification	A'level/GNVQ in media or related subject	GCSE/O'level in media or related subject	Welsh Baccalaureate	Adv Higher/Higher/Int 2 in Media or related subject (Scotland)	National/Scottish Vocational Qualification	Modern Apprenticeship/ Apprenticeship	Other	None of these	No qualifications, courses or learning	Base
Sector	%	%	%	%	%	%	%	%	%	%	%	%	%	*n*
All Television	9	31	2	14	2	2	*	*	1	1	1	21	36	741
Terrestrial TV	9	30	1	18	3	3	0	0	2	3	1	20	32	278
Cable and Satellite	14	26	0	15	2	2	1	0	*	0	*	17	31	100
Independent Production	7	34	3	10	1	2	0	1	0	1	1	23	41	320
Other TV	12	28	0	10	0	0	0	0	2	0	0	14	44	43
Radio	18	25	0	12	5	4	0	0	1	0	0	20	40	128
All Film	5	14	1	5	3	1	0	*	1	1	*	15	63	738
Film Production	10	24	2	7	2	*	0	1	1	3	*	19	46	296
Other Film	17	28	2	2	0	0	0	0	0	2	4	30	39	47
Cinema Exhibition	2	8	1	3	5	2	0	*	1	0	*	13	74	395
Animation	15	39	3	12	8	2	0	2	0	0	1	18	26	63
Interactive Media	21	36	2	5	1	0	0	*	*	0	0	23	33	173
Computer Games	18	33	1	2	5	*	0	0	*	0	0	18	42	77
Other Content Creation	8	24	2	7	7	7	0	0	0	2	0	25	52	83
Facilities	11	28	0	10	2	0	0	1	1	0	*	16	44	96
Archives and Libraries	9	28	0	15	0	0	0	0	4	0	0	21	34	26
All Publishing	27	40	1	9	*	*	0	*	1	*	0	23	22	567
Book Publishing	20	55	1	7	0	1	0	0	1	1	0	25	22	285
Newspaper Publishing	27	27	*	14	*	*	0	0	2	0	0	24	23	69
Journals and Periodicals	32	44	1	6	*	*	0	*	0	*	0	20	22	168
Other Publishing	12	47	2	15	2	0	0	0	0	0	0	22	39	45
Photo Imaging	6	14	1	7	6	3	0	2	2	2	0	18	54	159
Other Creative Media	4	39	3	15	4	1	0	0	1	0	1	20	29	111
Teaching/Lecturing	22	47	0	10	5	4	0	0	0	0	0	27	22	65
Contract Type														
Employees	18	33	1	9	2	2	*	*	1	*	*	21	33	1,409
Freelancers	11	23	2	9	3	1	*	1	1	1	1	18	47	1,566
Total	**16**	**30**	**1**	**9**	**2**	**1**	*	*	**1**	**1**	*	**20**	**37**	**3,027**

Finally in this section the survey asked respondents which qualifications or courses they had found of value in helping them to progress within the industry. Here, technical qualifications are rated as useful by the greatest proportion (20%), with 8% citing undergraduate degrees and 9% postgraduate degrees. No other type of qualification is seen as useful for progressing by more than 1% of the workforce. Over half (52%) stated that no qualifications, courses or learning undertaken had been valuable in terms of assisting progression.

Figure 7.7 Proportion of the Workforce Finding Qualifications and Courses Undertaken Whilst Working in the Industry of Value in Progressing in the Industry, by Sector and Contract Type

	Postgraduate qualification	Undergraduate qualification	Foundation Degree	A technical or vocational qualification	A'level/GNVQ in media or related subject	GCSE/O'level in media or related subject	Welsh Baccalaureate	Adv Higher/Higher/Int 2 in Media or related subject (Scotland)	National/Scottish Vocational Qualification	Modern Apprenticeship/ Apprenticeship	Other	None of these	No qualifications, courses or learning	Base
Sector	%	%	%	%	%	%	%	%	%	%	%	%	%	*n*
All Television	5	10	1	22	1	*	0	*	1	0	1	20	51	741
Terrestrial TV	2	7	1	30	3	1	0	0	*	0	1	20	49	278
Cable and Satellite	8	14	0	22	0	0	0	0	3	0	*	27	44	100
Independent Production	5	9	2	17	*	*	0	*	1	0	2	16	58	320
Other TV	5	7	0	26	0	0	0	0	0	0	2	28	44	43
Radio	14	7	0	18	1	1	0	0	0	2	0	18	52	128
All Film	2	5	*	13	*	*	0	*	2	1	*	10	72	738
Film Production	5	9	0	24	1	*	0	*	2	2	1	17	51	296
Other Film	10	9	0	24	0	0	0	0	0	2	2	21	41	47
Cinema Exhibition	*	2	*	6	0	0	0	0	2	*	0	6	85	395
Animation	5	9	1	11	0	0	0	0	0	1	0	18	62	63
Interactive Media	12	10	1	12	*	*	0	0	0	0	0	22	52	173
Computer Games	7	1	0	6	0	0	0	0	0	0	0	27	63	77
Other Content Creation	9	12	7	20	2	0	0	0	0	1	0	18	45	83
Facilities	14	10	0	19	1	0	0	1	*	0	0	16	50	96
Archives and Libraries	4	10	0	10	8	0	0	0	0	0	0	34	49	26
All Publishing	11	10	*	25	*	*	0	0	*	*	0	22	45	567
Book Publishing	7	13	1	21	1	1	0	0	*	0	0	23	46	285
Newspaper Publishing	15	7	0	29	0	0	0	0	*	0	0	23	42	69
Journals and Periodicals	9	10	0	23	0	0	0	0	1	*	0	19	49	168
Other Publishing	8	13	2	26	0	0	0	0	2	0	0	20	49	45
Photo Imaging	4	4	1	17	1	1	0	1	2	1	0	15	60	159

Other Creative Media	6	16	1	18	1	1	0	0	1	0	0	22	51	111
Teaching/Lecturing	21	20	0	29	0	0	0	0	0	0	0	28	20	65
Contract Type														
Employees	10	8	1	19	*	*	0	0	1	*	0	20	51	1,409
Freelancers	6	8	1	21	1	1	0	1	1	1	1	15	55	1,566
Total	**9**	**8**	**1**	**20**	**1**	*	**0**	*	**1**	*	*	**19**	**52**	**3,027**

8 Career Development

This section covers topics related to respondents' career development:

- Resources used to keep up to date
- Prior knowledge of and satisfaction with Skillset

Resources Used to Keep up to Date

Respondents were asked which organisations, websites or other resources they used to keep up to date with the industry. The top ten across the board are listed in Figure 8.1 below, and for each sector in Appendix F. Given the breadth and range of sectors within Skillset's footprint, the sector breakdowns provided in Appendix F perhaps provide a more meaningful insight into the usage of such resources. Across the board, the most commonly used resources are those relevant to the largest sectors, such as 'Broadcast' magazine (targeted at the television and radio workforce), 'Media Guardian' (targeted at most segments of creative media), and 'Bookseller' (targeted at the publishing workforce).

Figure 8.1 'Top Ten' Resources Used by Respondents to Keep up to Date

		%
1	Broadcast	9
2	Media Guardian	9
3	Bookseller	6
4	Social networking websites	5
5	Ariel Magazine (BBC staff magazine)	3
6	BECTU	3
7	UK Press Gazette	2
8	Skillset	2
9	National/Regional Screen Agencies	2
10	Screen International	2

Base: 3,027

Prior Knowledge of Skillset

A variety of questions were asked about prior knowledge of Skillset and usage of associated products and services. These questions are used to inform internal planning and a brief overview of results only is included in this report. Further data can be provided on request.

Overall, 42% of the workforce have either used Skillset products or services or have heard of them. Knowledge of Skillset is far higher among freelancers than employees (77% compared with 36%), and within sectors which have been part of Skillset's footprint for longest such as film production (87%), other film (79%), and independent production for television (78%).

The most common channels through which people have heard of Skillset are through a friend or a colleague (23%), referral by another organisation (20%), a news article (11%) and previous Skillset research (10%).

Of those who had had previous contact with Skillset, 49% rated that contact as very satisfactory, and 42% fairly satisfactory. The vast majority who had used any Skillset product or service said it had had a positive impact.

Appendices

Important Note

The appendices provide information on areas requiring too detailed analysis for inclusion in the main body of the report. In most cases, comparative information is shown for each sector. Other analysis comparing different groups in the industry may be available on request by contacting the research team at Skillset. **Please note that within appendices C-F, data are only presented on sectors where there is a response base of at least 20**. In appendices which show the 'top five' items cited within a question, there are some instances where fewer than five items are cited.

Appendix A Questionnaire

skillset
The Sector Skills Council for Creative Media

Play your part in shaping future skills

Complete the Creative Media Workforce Survey 2010

Skillset, the Sector Skills Council for Creative Media, want to find out more about the skills needs of the Creative Media Industries.

This is your chance to play your part in shaping how we support the training you and your industry need to survive and thrive in these challenging times. Your time in helping shape future skills is invaluable and greatly appreciated.

Please take a few minutes to complete this form and return it to us in the enclosed FREEPOST envelope. You do not need to use a stamp.

Please be absolutely reassured that all information provided is completely anonymous and used only for the purposes of compiling aggregate statistics.

Please send back your completed survey by **Friday 13th August**.

If you require any further information, please email **research@skillset.org.**

A Your Employment

We want to start by asking you some questions that will enable us to understand your skills needs in the context within which you work.

Q1

Please identify the Creative Media sectors you are currently working in and/or that you have worked in over the last year:

- From the 1st column, please select the ONE MAIN sector in which you are currently employed or working. IF YOU ARE NOT EMPLOYED OR WORKING IN ANY OF THESE SECTORS PLEASE SELECT THE "NONE OF THESE SECTORS" OPTION AT THE BOTTOM OF THE PAGE
- From the 2nd column please select any other sectors in which you have been employed or working in the last 12 months. IF YOU HAVE NOT BEEN EMPLOYED OR WORKING IN ANY OTHER SECTORS IN THE LAST 12 MONTHS PLEASE SELECT THE "NONE OF THESE SECTORS" AT THE BOTTOM OF THE PAGE
- If you are not currently employed or working in the Creative Media Industries, please select your most recent area of work from the 3rd column.

1 Currently working
2 Have been working in the last 12 months but no longer
3 Most recent work

Television	**1**	**2**	**3**
TV Broadcasting – terrestrial channel	☐	☐	☐
TV Broadcasting – Digital/satellite/cable channel	☐	☐	☐
TV Production – in-house	☐	☐	☐
TV Production - Independent	☐	☐	☐
Television Distribution	☐	☐	☐
Video on demand, DVD, Interactive Television	☐	☐	☐
Other Television (Please specify)	☐	☐	☐

Radio	**1**	**2**	**3**
Commercial Radio	☐	☐	☐
BBC Radio	☐	☐	☐
Independent Radio Production	☐	☐	☐
Community/Voluntary Radio	☐	☐	☐
Other Radio (Please specify)	☐	☐	☐

Animation	☐	☐	☐

Interactive Media	**1**	**2**	**3**
Online Content	☐	☐	☐
Offline Multimedia	☐	☐	☐
Internet Protocol Television (IPTV)	☐	☐	☐
Mobile Content	☐	☐	☐
Systems Design/Software	☐	☐	☐
Social Networks/Web 2.0	☐	☐	☐
Broadcaster/Distributor	☐	☐	☐
Digital Advertising	☐	☐	☐
Other Interactive Media (Please specify)	☐	☐	☐

Computer Games	**1**	**2**	**3**
Games Development	☐	☐	☐
Games Publishing	☐	☐	☐
Games Development Support (middleware, tools and technology)	☐	☐	☐
Other Computer Games (Please specify)	☐	☐	☐

Content Creation	**1**	**2**	**3**
Commercials Production	☐	☐	☐
Corporate Production	☐	☐	☐
Pop Promos	☐	☐	☐
Other Content Creation (Please specify)	☐	☐	☐

Facilities	**1**	**2**	**3**
Post Production	☐	☐	☐
Special Physical Effects	☐	☐	☐
VFX	☐	☐	☐
Studios & Equipment Hire	☐	☐	☐
Outside Broadcast	☐	☐	☐
Transmission	☐	☐	☐
Film Processing Laboratories	☐	☐	☐
Manufacture of Audio Visual Equipment	☐	☐	☐
Other Facilities (Please specify)	☐	☐	☐

Film	**1**	**2**	**3**
Production	☐	☐	☐
Distribution (International)	☐	☐	☐
Distribution (UK)	☐	☐	☐
Cinema Exhibition	☐	☐	☐
Other Film (Please specify)	☐	☐	☐

Publishing	**1**	**2**	**3**
Book publishing	☐	☐	☐
Newspaper publishing	☐	☐	☐
Journals & periodicals	☐	☐	☐
News Agencies	☐	☐	☐
Publishing of Directories & Mailing Lists	☐	☐	☐
Other Publishing (Please specify)	☐	☐	☐

Photo Imaging	**1**	**2**	**3**
Photographic activity	☐	☐	☐
Manufacturers/Support services	☐	☐	☐
Retail and labs	☐	☐	☐
Picture libraries and agencies	☐	☐	☐
Other Photo Imaging (Please specify)	☐	☐	☐

Archives and Libraries	☐	☐	☐
Teaching/lecturing in media or film	☐	☐	☐
Other Creative Media Industry (Please specify)	☐	☐	☐

None of these sectors	☐	☐	☐

If you are not currently working in the Creative Media Industries, please answer Question 2. Otherwise, please go to Question 3.

Q2

Are you currently seeking work in any of these Creative Media Industries? *Please tick all that apply.*

Television

- TV Broadcasting – terrestrial channel ☐
- TV Broadcasting – Digital/satellite/cable channel ☐
- TV Production – in-house ☐
- TV Production - Independent ☐
- Television Distribution ☐
- Video on demand, DVD, Interactive Television ☐
- Other Television (Please specify) ☐

Radio

- Commercial Radio ☐
- BBC Radio ☐
- Independent Radio Production ☐
- Community/Voluntary Radio ☐
- Other Radio (Please specify) ☐

Animation ☐

Interactive Media

- Online Content ☐
- Offline Multimedia ☐
- Internet Protocol Television (IPTV) ☐
- Mobile Content ☐
- Systems Design/Software ☐
- Social Networks/Web 2.0 ☐
- Broadcaster/Distributor ☐
- Digital Advertising ☐
- Other Interactive Media (Please specify) ☐

Computer Games

- Games Development ☐
- Games Publishing ☐
- Games Development Support (middleware, tools and technology) ☐
- Other Computer Games (Please specify ☐

Content Creation

- Commercials Production ☐
- Corporate Production ☐
- Pop Promos ☐
- Other Other Content Creation (Please specify) ☐

Facilities

- Post Production ☐
- Special Physical Effects ☐
- VFX ☐
- Studios & Equipment Hire ☐
- Outside Broadcast ☐
- Transmission ☐
- Film Processing Laboratories ☐
- Manufacture of Audio Visual Equipment ☐
- Other Facilities (Please specify) ☐

Film

- Production ☐
- Distribution (International) ☐
- Distribution (UK) ☐
- Cinema Exhibition ☐
- Other Film (Please specify) ☐

Publishing

- Book publishing ☐
- Newspaper publishing ☐
- Journals & periodicals ☐
- News Agencies ☐
- Publishing of Directories & Mailing Lists ☐
- Other Publishing (Please specify) ☐

Photo Imaging

- Photographic activity ☐
- Manufacturers/Support services ☐
- Retail and labs ☐
- Picture libraries and agencies ☐
- Other Photo Imaging (Please specify) ☐

Archives and Libraries ☐

Teaching/lecturing in media or film ☐

Other Creative Media Industry (Please specify) ☐

Not seeking work in any of these sectors ☐

Q3

Thinking about your current or most recent job in the Creative Media Industries, which of the following best describes your work status? *Please tick one option only.*

- Employed on a permanent or long term contract (365 days or longer) ☐
- Freelance (a contract of 364 days or shorter) ☐
- Sole trader / self employed ☐
- Running your own company with employees ☐
- Working on a voluntary or unpaid basis ☐
- Other (Please specify) ☐

Q4

What job title best describes your current or most recent role in the Creative Media Industries? *Please write your answer in the space below.*

Q5

How would you describe the grade of your current or most recent job in the Creative Media Industries? E.g. Executive Director, Manager, Assistant. We appreciate this might be difficult, but please do your best to give any additional information. *Please write your answer in the space below.*

Q6
In which region or nation do you mainly work?
Please tick one option only. (If you work in more than one region/nation then please choose the one that you are currently or were most recently working in.)

- Wales ☐
- Scotland ☐
- Northern Ireland ☐
- London ☐
- South East ☐
- South West ☐
- West Midlands ☐
- East Midlands ☐
- North East ☐
- Yorkshire and the Humber ☐
- East of England ☐
- North West ☐
- Outside the UK but within the European Union ☐
- Outside the European Union ☐

Q7
What proportion of your working time over the past 12 months has been spent in the following locations?
Please write your answer in the spaces below, approximating if necessary, and ensuring your answers add up to 100. Please enter 0 where you haven't worked in a particular location.

In the UK ☐
Outside the UK but within the European Union ☐
Outside the European Union ☐

Please answer Question 8 if you have worked in film production in the past 12 months. Otherwise, please go to Question 11.

Q8
In your work in the Film Production sector, are you responsible for hiring crew?

Yes ☐ No ☐

If you are responsible for hiring crew ('yes' at Question 8):

Q9
Are there any skills that are in short supply when recruiting trainees to your department?

Yes ☐ No ☐ Don't Know ☐

If you feel that there are skills that are in short supply when recruiting crew ('yes' at Question 9):

Q10
What skills are in short supply?
Please write your answer in the space below.

Freelance working

Please answer Question 11 if you are currently working as a freelancer (contract of 364 days or shorter), sole trader or on a self-employed basis, or were doing so in your most recent job. Otherwise, please go to Question 17.

Q11
Approximately how many days have you worked over the past 12 months? *Please write your answer in the space below.*

Q12
And in comparison to the previous 12 months, has the number of days you have worked over the past year..?
Please tick one option only.

- Increased ☐
- Decreased ☐
- Remained about the same ☐
- Only been working for one year or less ☐

Q13
What were your main reasons for becoming freelance?
Please tick all that apply.

- Made redundant/expected to be from previous job as a result of recent recession ☐
- Made redundant/expected to be from previous job prior to recent recession ☐
- Promotion depended on becoming freelance ☐
- Better earning power ☐
- Greater freedom ☐
- To care for dependants/start a family ☐
- Other domestic/personal reasons ☐
- Only work available ☐
- Better quality work/valuable experience ☐
- More convenient location ☐
- Always worked as a freelancer ☐
- Other (Please specify) ☐

Q14
In your current or most recent job do / did you have a written contract?

Yes ☐ No ☐ Don't Know ☐

If you have or had a written contract ('yes' at Question 14):

Q15
How long is/was this contract?
Please state either the number of days or months of this contract, estimating the likely length of the contract if fixed timescales are not known.

Days or Months

Q16
In this contract are/were you entitled to any of the following?

Holiday credits or leave Yes ☐ No ☐
Sick leave Yes ☐ No ☐
Maternity or paternity leave Yes ☐ No ☐

Q17
During your current or most recent employment how many hours do/did you work in an average day?
Please write in the number of hours in the space below.

Q18
And how many days do/ did you work during an average week? *Please write in the number of days in the space below.*

Q19
How did you hear about your current or most recent job in the Creative Media Industries? *Please tick all that apply.*

- A project devised/commissioned by you ☐
- Directly from an employer ☐
- Made contact with a company ☐
- Advertisement ☐
- Online networking resource ☐
- Someone you had worked with before ☐
- Trade Union ☐
- Friend or relative ☐
- Word of mouth ☐
- From a Recruitment Agency/Agent ☐
- Internal promotion/move ☐
- Other (Please specify) ☐

Q20
Is your current/most recent job your first in the Creative Media Industries?

Yes *(Go to Q21)* ☐ No *(Go to Q22)* ☐

If you answered 'Yes' at Question 20:

Q21
And in which year did you start this job?

If you answered 'No' at Question 20:

Q22
In what year did you start your first job or placement in the Creative Media Industries?

If you answered 'No' at Question 20:

Q23
And how did you hear about this first job in the Creative Media Industries? *Please tick all that apply.*

- Advertisement ☐
- Online networking resource ☐
- Directly from an employer ☐
- Made contact with a company ☐
- Through a Trade Union ☐
- From a friend/relative ☐
- General word of mouth ☐
- From careers service/adviser ☐
- From a training/education organisation ☐
- From a Recruitment Agency/Agent ☐
- A project devised by you ☐
- Other (Please specify) ☐

Q24
Did you undertake any work experience in the Creative Media Industries prior to getting your first job in the sector (excluding any undertaken as part of an educational programme)?

Yes ☐ No ☐

If you undertook work experience prior to getting your first job in the sector ('Yes' at Question 24):

Q25
How many days did this work experience last?
Please write in the number of days in the space below.

If you undertook work experience prior to getting your first job in the sector ('Yes' at Question 24):

Q26
Was this work experience paid?

Yes ☐ No ☐

Q27
Have you ever undertaken any unpaid work in the Creative Media Industries (other than an occasional charitable contribution)?

Yes ☐ No ☐

Q28

In the next 12 months do you plan on making any of the following changes? *Please tick all that apply.*

Do you plan to…?

- Move to a different permanent job but still within the same Creative Media Industry ☐
- Move to a different permanent job within a different Creative Media Industry ☐
- Move to a different permanent job outside the Creative Media Industries ☐
- Become freelance ☐
- Broaden the scope of your freelance work ☐
- Change the direction of your freelance work ☐
- Do you expect to be made redundant ☐
- Will you temporarily leave your current role (e.g. for maternity leave, career break) ☐
- Are there any other career changes you plan to make in the next 12 months? (Please specify) ☐

If you are planning to move to a different Creative Media Industry:

Q29

Which Creative Media Industry do you plan to move to?
Please tick one option only.

- Television ☐
- Radio ☐
- Animation ☐
- Interactive Media ☐
- Computer Games ☐
- Other content creation (e.g. Commercials production, Corporate production, Pop Promos) ☐
- Facilities ☐
- Film ☐
- Publishing ☐
- Photo Imaging ☐
- Archives and Libraries ☐
- Teaching/lecturing in media or film ☐
- Other (Please specify) ☐
- Don't know ☐

If you are planning to leave the Creative Media Industries:

Q30

Why are you leaving the Creative Media Industries?
Please tick all that apply.

- Lack of promotion or career development opportunities ☐
- Low pay rate ☐
- Too much competition for jobs/contracts ☐
- Decline in opportunities in the sector as a result of the recession ☐
- Made redundant ☐
- Unhappy with working conditions ☐
- in current role / lack of flexibility ☐
- Stressful working environment/long hours in current job role ☐
- Do not like culture of current organisation ☐
- Working in the Creative Media Industries was only ever to be temporary – not intended career path ☐
- To pursue an opportunity to move to a more senior role ☐
- To pursue an opportunity to move to a role with more responsibility ☐
- To pursue an opportunity that better fits with your skills and/or interests ☐
- Because the opportunity came up ☐
- Other (Please specify) ☐
- No particular reason ☐
- Don't know ☐

If you are planning to leave the Creative Media Industries:

Q31

What sector or area of work do you plan to move to?
Please write your answer in the space below.

B Learning and Skills Development

Now we would like to find out more about your skills needs.

Q32

Have you received or undertaken any learning or skills development in the past 12 months (learning or skills development includes formal training, structured self-tuition, on the job training and mentoring)?

Yes ☐ No ☐

If you have undertaken any learning or skills development in the past 12 months, please answer the following questions. Otherwise, please go to Question 38.

Q33

Approximately how many days did you spend doing this learning and development in total?

Please write in the number of days in the space below.

Q34

What was this learning or skills development?

Please give up to three main subjects, being as specific as possible e.g.

Commercial acumen
Technical skills e.g. computer programming
Developing content for multiple platforms e.g. online and TV

Subject 1

Subject 2

Subject 3

Please refer back to these subjects for Q35, Q36 & Q37.

Q35

Please enter the method of delivery for each subject.

Please tick all that apply.

Subject	1	2	3
In the classroom	☐	☐	☐
Using technology (e.g. online courses, DVD)	☐	☐	☐
Using a combination of classroom and technology	☐	☐	☐
On the job (e.g. mentoring)	☐	☐	☐
Online support reference material (e.g. chat rooms, online books, journals etc.)	☐	☐	☐
Books and other printed materials	☐	☐	☐
Other (Please specify)	☐	☐	☐

Q36

Who provided this learning and development?

Please record all those who provided learning or skills development regardless of the extent of their contribution.

Subject	1	2	3
A public education body (including Universities, Higher and Further Education Colleges and Regional Screen Agencies)	☐	☐	☐
Your employer	☐	☐	☐
Another employer	☐	☐	☐
A private training provider	☐	☐	☐
A trade association or membership organisation	☐	☐	☐
Yourself	☐	☐	☐
Friend/Colleague	☐	☐	☐
Other (please specify)	☐	☐	☐

Q37

How were the fees for this learning or skills development paid? *Please tick all that apply.*

Subject	1	2	3
You paid for it yourself	☐	☐	☐
Your family paid	☐	☐	☐
Your employer paid	☐	☐	☐
You received a grant from a body/trust	☐	☐	☐
Skillset funding	☐	☐	☐
There were no fees	☐	☐	☐
Don't know	☐	☐	☐
Other (Please specify)	☐	☐	☐

Q38

Do you have any learning or skills development needs at the moment?

Yes ☐ No ☐

If you have current learning or skills development needs ("Yes" at Question 38) please answer Q39. If not, please go to Question 44.

Q39

What are these learning or skills development needs?
Please give up to three main subjects, being as specific as possible e.g.

Commercial acumen
Technical skills e.g. computer programming
Developing content for multiple platforms e.g. online and TV

Subject 1

Subject 2

Subject 3

Please refer back to these subjects for Q40.

Q40

Do you think the demand for your skills in these areas is likely to increase in the next 1-2 years?

Subject	1	2	3
Yes	☐	☐	☐
No	☐	☐	☐
Don't know	☐	☐	☐

Q41

Why do you feel that you need learning or skills development in these areas? *Please tick all that apply.*

- Increased demand for content on multiple platforms (e.g. combination of computer and TV) ☐
- Increased use of digital technology (e.g. Asset Management, DRM, HD, 3D) ☐
- Demand of increased commercial pressures (e.g. developing business models, making money from content, commercial acumen, entrepreneurialship) ☐
- Managing and leading your team ☐
- Increased competition within the job market ☐
- Increased risk of redundancies ☐
- Increased demand for quality content ☐
- Require qualification/accreditation ☐
- To further develop existing skills base to acquire new work ☐
- Recently became freelance ☐
- Other (Please specify) ☐
- Don't know ☐

Q42

Have you tried to obtain learning or skills development (including associated materials) in any of the subject areas you have mentioned in this survey?

Yes ☐ No ☐

If you have tried to obtain learning or skills development ("Yes" at Q42):

Q43

Have you experienced any of the following barriers or obstacles to obtaining learning or skills development in any of the areas discussed? *Please tick all that apply.*

- No barriers or obstacles experienced ☐
- Lack of suitable opportunities in the UK ☐
- Lack of suitable opportunities in the region or nation that I live/work ☐
- Possible loss of earnings too high a risk ☐
- Fees are too high ☐
- Opportunities available are in inconvenient places ☐
- Opportunities available are at inconvenient times ☐
- Domestic/personal arrangements ☐
- Fear of losing work through committing time in advance ☐
- Lack of available information ☐
- Lack of availability of materials online ☐
- Difficult to assess the quality of courses ☐
- Employer not willing to pay ☐
- Employer not willing to give time off for learning and skills development ☐
- Other (Please specify) ☐

Q44

Where do you normally look for information on learning and skills development? *Please tick all that apply.*

- Skillset ☐
- My company intranet ☐
- My company training/HR department ☐
- My manager ☐
- Colleagues ☐
- Internet searches ☐
- Trade associations or membership organisations ☐
- Trade press ☐
- National or local press ☐
- Public educational institutions ☐
- Training providers ☐
- Trade Unions ☐
- E-mail circulars ☐
- Regional Screen Agency ☐
- Other (Please specify) ☐
- I never look for information on learning and skills development ☐
- Don't know ☐

C Career Development

The next set of questions will help us to understand the things that have helped people in the Creative Media Industries to develop their career. This will help us to focus investment in the future.

Q45

Which, if any, of the following qualifications do you hold or are you studying for? *Please tick all that apply.*

- Modern Apprenticeship/Apprenticeship ☐
- National/Scottish Vocational Qualification (N/SVQ) ☐ NVQ/SVQ Level: ______
- Advanced Higher / Higher / Intermediate 2 in Media Studies or related subjects (Scotland) ☐
- Welsh Baccalaureate ☐
- GCSE/O Level (or equivalent) in Media Studies or related subjects ☐
- A' level/GNVQ in Media Studies or related subjects ☐
- A technical or vocational qualification e.g. HND or HNC ☐
- A Foundation degree ☐
- An undergraduate degree, certificate or diploma ☐
- A postgraduate qualification ☐
- None of the above ☐
- Don't know ☐

If you hold or are currently studying for any of the following qualifications, please enter the subject and institution of study as requested below

	Subject if Media Studies or Related subject	Subject if not related to Media Studies	Institution
Modern Apprenticeship/ Apprenticeship			
National/Scottish Vocational Qualification (N/SVQ)			
A technical or vocational qualification e.g. HND or HNC			
A Foundation degree			
An undergraduate degree, certificate or diploma			
A postgraduate qualification			

Q46

Considering all qualifications, courses and learning/skills development undertaken <u>prior</u> to working in the Creative Media Industries, which helped you the most in getting in to the industry? *Please give details of up to three. Please write your answer(s) in the spaces below.*

1

2

3

No qualifications, courses or learning/skills development undertaken helped ☐

Q47

Considering all qualifications, courses and learning/skills development undertaken <u>whilst</u> working in the Creative Media Industries, which have helped you the most in progressing within the industry? *Please give details of up to three. Please write your answer(s) in the spaces below.*

1

2

3

No qualifications, courses or learning/skills development undertaken helped ☐

Q48

Which organisations, websites or other resources are the most useful for keeping up to date with your industry (e.g. trade press, daily email updates, guilds/unions/trade associations)? *Please write your answers in the space below.*

Q49

Before today, how familiar were you with Skillset as an organisation? *Please tick one option only.*

- I had used Skillset products and services ☐
- I was familiar with Skillset as an organisation but had not used any of their products or services ☐
- I had heard the name but didn't know exactly what they did ☐
- I hadn't heard of them ☐
- Don't know ☐

If you have heard of Skillset:

Q50

How or where did you hear about Skillset?
Please tick all that apply.

- Previous Skillset research ☐
- Skillset advertisement ☐
- Attended Skillset funded training ☐
- A Skillset scheme or initiative ☐
- Event ☐
- Friend or colleague ☐
- News article ☐
- Referred by another organisation ☐
- Internet search ☐
- Other (please specify) ☐
- Not sure/can't remember ☐

Please answer the following questions if you have used Skillset products or services. Otherwise, please go to Question 57.

Q51

Thinking about the contact you have had with Skillset, how satisfied have you been with this contact?
Please tick one option only.

- Very satisfied ☐
- Fairly satisfied ☐
- Fairly dissatisfied ☐
- Very dissatisfied ☐
- Don't know/no direct contact ☐

If dissatisfied, why were you dissatisfied with your contact with Skillset?

Q52

Which of the following Skillset approved, accredited or supported learning and development products or services have you ever used to support your own development?

- Screen Academies ☐
- Media Academies ☐
- Accredited courses ☐
- CPD courses through screen or media academies ☐
- Apprenticeships ☐
- Foundation Degree Internships ☐
- None of these ☐

Did these products or services have a positive impact on the skills you use in your work?

Yes ☐ No ☐ Don't know ☐

Q53

Which of the following Skillset funded learning and development services have you ever used to support your own development?

- Cymru freelance fund ☐
- TV Freelance Fund ☐
- Film Skills Fund ☐
- Bursaries (multi platform / Screen / Scotland) ☐
- New Entrants Training (Film + Wales) ☐
- Leadership and Management CPD ☐
- Other CPD ☐
- None of these ☐

Did these products or services have a positive impact on the skills you use in your work?

Yes ☐ No ☐ Don't know ☐

Q54

Which of the following other Skillset resources have you ever used to support your own development?

- Skillset developed qualifications ☐
- NOS ☐
- Work experience / internship guidelines ☐
- Course database ☐
- Skills passport ☐
- Networking events for freelancers ☐
- Industry research: Information / publication(s) ☐
- None of these ☐

Did these products or services have a positive impact on the skills you use in your work?

Yes ☐ No ☐ Don't know ☐

Q55

Which of the following Skillset careers products or services have you ever used to support your own development?

- Online careers advice and guidance ☐
- Job profiles ☐
- Storyboards ☐
- None of these ☐

Did these products or services have a positive impact on the skills you use in your work?

Yes ☐ No ☐ Don't know ☐

Q56

Have you used any other Skillset related products or services that have not already been mentioned?
Please give details below.

Yes (Please specify) ☐

No ☐
Don't know ☐

Did these products or services have a positive impact on the skills you use in your work?

Yes ☐ No ☐ Don't know ☐

Q57

Please record below if there is anything you feel that Skillset could do for you in your career in the Creative Media Industries. *Please type your answer in the space below.*

Nothing to add ☐

D Background Information

This final section allows us to monitor the diversity of the workforce. Responses are confidential, but there is the option to answer 'prefer not to say' throughout.

Q58

Are you…?

Male ☐ Female ☐ Prefer not to say ☐

Q59

What is your relationship status?
Please tick one option only.

- Single ☐
- Divorced/separated ☐
- Widowed ☐
- Married, in a registered same-sex civil partnership or in a long term relationship ☐
- Prefer not to say ☐

Q60

How many dependent children (under the age of 16) do you have living with you?

- None ☐
- One ☐
- Two ☐
- More than two ☐
- Prefer not to say ☐

Q61

What was your age last birthday?

AGE:

Prefer not to say ☐

Q62

Are you currently suffering from any long term illness, health problem or disability which limits your daily activities or the work you can do? *Disability, as defined by the Disability Discrimination Act, covers many people who may not usually have considered themselves disabled. It covers physical or mental impairments with long term, substantial effects on ability to perform day-to-day activities.*

Yes ☐ No ☐ Prefer not to say ☐

If you have a long-term illness, health problem or disability ("Yes" at Q62):

Q63

Which of the following describe your long term illness, health problem or disability? *Please tick all that apply.*

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

Q64

Which of the following best describes your ethnic background? Your answers will help us learn how diversity policies are working. *Please tick one option only.*

- WHITE English/ Welsh/ Scottish/ Northern Irish/British ☐
- WHITE Irish ☐
- WHITE Other background (Please specify) ☐
- MIXED White and Black Caribbean ☐
- MIXED White and Black African ☐
- MIXED White and Asian ☐
- MIXED Other mixed background (Please specify) ☐
- BLACK OR BLACK BRITISH Caribbean ☐
- BLACK OR BLACK BRITISH African ☐
- BLACK OR BLACK BRITISH Other background (Please specify) ☐
- ASIAN OR ASIAN BRITISH Indian ☐
- ASIAN OR ASIAN BRITISH Pakistani ☐
- ASIAN OR ASIAN BRITISH Bangladeshi ☐
- ASIAN Chinese ☐
- ASIAN OR ASIAN BRITISH Other background (Please specify) ☐
- ARAB ☐
- OTHER ETHNIC BACKGROUND (Please specify) ☐
- Prefer not to say ☐

Q65

What is your country of birth?

- England ☐
- Wales ☐
- Scotland ☐
- Northern Ireland ☐
- Republic of Ireland ☐
- Elsewhere (Please write in the country) ☐

The following two questions will enable Skillset to assess current levels of demand for skills outside the UK. Please answer if you were born outside of the UK.

Q66

When did you most recently arrive to live in the UK?
Please do not count short visits away from the UK.

Please enter the month and year below.

MONTH: YEAR:

Q67

Did you come to the UK to specifically look for or take up a role in the Creative Media Industries?

Yes ☐ No ☐ Don't Know ☐

Q68

Skillset would like an estimate of your gross annual income (before tax) in order to assess income levels across the industry. What is your gross annual income from all work in the industry for the last financial year for which you have information? *Please tick one option only.*

- Less than £6,000 ☐
- £6,000 - £11,999 ☐
- £12,000 - £19,999 ☐
- £20,000 - £29,999 ☐
- £30,000 - £49,999 ☐
- £50,000 - £74,999 ☐
- £75,000 or more ☐
- Don't know ☐
- Prefer not to say ☐

Q69

In which nation or region do you live?
Please tick one option only.

- Wales ☐
- Scotland ☐
- Northern Ireland ☐
- London ☐
- South East ☐
- South West ☐
- West Midlands ☐
- East Midlands ☐
- North East ☐
- Yorkshire and the Humber ☐
- East of England ☐
- North West ☐
- Outside the UK ☐
- Don't know ☐

If you live or work in Wales:

Q70

Do you speak Welsh?

Yes ☐ No ☐ Don't Know ☐

Q71

Is there anything else you would like to add about the issues covered in this questionnaire? *Please write your answer in the space below.*

No ☐

Thank you for taking the time to help us with this important research. If you would like to receive a copy of the report for this research study, please enter your email details below. The report will be published this autumn.

I would not be interested in receiving the research report ☐

Appendix B Occupational comparison of sample to Skillset Employment Census 2009

	COMPUTER GAMES			ANIMATION			INTERACTIVE MEDIA		
	Census	CMWS 2010	Diff	Census	CMWS 2010	Diff	Census	CMWS 2010	Diff
1. Strategic Management	6%	6%	0%	10%	14%	4%	9%	10%	1%
2. Creative Development	2%	4%	2%	7%	2%	-5%	5%	6%	1%
3. Production	19%	8%	-11%	10%	22%	12%	12%	16%	4%
4. Legal	1%	0%	-1%	1%	0%	-1%	0%	1%	1%
5. Broadcast Management	0%	0%	0%	0%	0%	0%	0%	1%	1%
6. Engineering and Transmission	0%	1%	1%	0%	0%	0%	0%	1%	1%
7. Editorial, Journalism and Sport	0%	0%	0%	0%	2%	2%	3%	17%	14%
8. Content Development	3%	1%	-2%	1%	0%	-1%	4%	22%	18%
9. Art and Design	24%	27%	3%	21%	17%	-4%	28%	5%	-23%
10. Animators	6%	9%	3%	35%	40%	5%	1%	1%	0%
11. Costume/Wardrobe	0%	0%	0%	0%	0%	0%	0%	0%	0%
12. Make-Up and Hair Dressing	0%	0%	0%	0%	0%	0%	0%	0%	0%
13. Camera/Photography	0%	0%	0%	1%	0%	-1%	1%	1%	0%
14. Lighting	0%	0%	0%	1%	0%	-1%	0%	0%	0%
15. Audio/Sound/Music	2%	3%	1%	2%	0%	-2%	1%	0%	-1%
16. Transport	0%	0%	0%	0%	0%	0%	0%	0%	0%
17. Studio Operations	0%	1%	1%	0%	0%	0%	0%	0%	0%
18. Technical Development	13%	26%	13%	1%	0%	-1%	13%	10%	-3%
19. Editing	0%	0%	0%	1%	0%	-1%	1%	2%	1%
20. Laboratories/Processing	0%	0%	0%	0%	0%	0%	0%	0%	0%
21. Manufacture	0%	0%	0%	0%	0%	0%	0%	0%	0%
22. Servicing	0%	0%	0%	0%	0%	0%	0%	0%	0%
23. Libraries and Archives	0%	0%	0%	0%	0%	0%	0%	0%	0%
24. Distribution, Sales and Marketing	2%	1%	-1%	1%	0%	-1%	3%	2%	-1%
25. Business Management	22%	12%	-10%	8%	3%	-5%	16%	6%	-10%
26. Retail and Exhibition	0%	0%	0%	0%	0%	0%	0%	0%	0%
27. Other	0%	0%	0%	0%	0%	0%	0%	0%	0%

Appendix C Top Five Topics of Training Received in Each Sector in the Twelve Months Leading up to the Survey

Ranking	All TV	%	*Terrestrial TV*	%	*Cable and Satellite TV*	%	*Independent Production for TV*	%	*Other TV*	%
1	Computer Skills - Specific Software Package(s)	19	Computer Skills - Specific Software Package(s)	15	Computer Skills - Specific Software Package(s)	31	Health & Safety	18	Computer Skills - Specific Software Package(s)	17
2	Health & Safety	16	Health & Safety	17	Management and Leadership Skills	15	Computer Skills - Specific Software Package(s)	15	Technical or Craft Skills - General	17
3	Management and Leadership Skills	9	Equipment Skills - Specific Tool(s)	11	Health & Safety	11	Business Development & Commercial Awareness	8	Editing	12
4	Rules, Regulations & Legal	9	Technical or Craft Skills - General	11	Library/Archives/ Research/Indexing	11	Rules, Regulations & Legal	8	Business Development & Commercial Awareness	12
5	Equipment Skills - Specific Tool(s)	9	Editing	11	Diversity Awareness	10	Copyright & Intellectual Property	8	Management and Leadership Skills	9
Base (n)		**340**		**128**		**44**		**144**		**24**

Ranking	Radio	%	All Film	%	*Film Production*	%	*Other Film*	%	*Cinema Exhibition*	%
1	Rules, Regulations & Legal	17	Health & Safety	16	Computer Skills - Specific Software Package(s)	18	Sales & Marketing Skills	31	Health & Safety	24
2	Computer Skills - Specific Software Package(s)	15	Management and Leadership Skills	9	Production	14	Writing & Copy Editing	14	Tills	13

3	Health & Safety	14	Tills	9	Script Writing	11	Script Writing	12	Retail	10
4	Management and Leadership Skills	14	Computer Skills - Specific Software Package(s)	8	Camera	9	Film	10	Projection	9
5	Online and Social Media Publishing or Content Distribution	9	Production	6	Producing	8	Production	9	Customer Service	8
Base (n)		**82**		**350**		**128**		**24**		**198**

Ranking	Animation	%	Interactive Media	%	Computer Games	%	Other Content Creation	%	Facilities	%
1	Technical or Craft Skills - General	20	Computer Skills - Specific Software Package(s)	23	Management and Leadership Skills	36	Computer Skills - Specific Software Package(s)	22	Computer Skills - Specific Software Package(s)	21
2	Art, Design & Creative	18	Management and Leadership Skills	15	Art, Design & Creative	28	Management and Leadership Skills	19	Technical or Craft Skills - Specific Form(s)	20
3	Writing & Copy Editing	18	Software Development Skills - Specific Language(s)	14	Software Development Skills - General	24	Business Development & Commercial Awareness	12	Technical or Craft Skills - General	15
4	Animation	17	Online and Social Media Publishing or Content Distribution	14	Computer Skills - Specific Software Package(s)	14	Equipment Skills - Specific Tool(s)	12	Health & Safety	10
5	Computer Skills - Specific Software Package(s)	11	Technical or Craft Skills – Specific	10	Copyright & Intellectual Property	11	Camera	10	Management and Leadership Skills	9
Base (n)		**25**		**107**		**56**		**44**		**44**

Ranking	Archives and Libraries	%	All Publishing	%	*Book Publishing*	%	*Newspaper Publishing*	%	*Journals and Periodicals*	%
1	Management and Leadership Skills	30	Computer Skills - Specific Software Package(s)	17	Computer Skills - Specific Software Package(s)	21	Rules, Regulations & Legal	26	Writing & Copy Editing	23
2	Library/Archives/Research /Indexing	19	Writing & Copy Editing	16	Management and Leadership Skills	21	Technical or Craft Skills - General	14	Management and Leadership Skills	20
3	Project Management Skills - General	19	Management and Leadership Skills	15	Business Development & Commercial Awareness	16	Computer Skills - Specific Software Package(s)	13	Computer Skills - Specific Software Package(s)	16
4	Health & Safety	11	Technical or Craft Skills - General	11	Writing & Copy Editing	15	Design and Development of Digital Content for Individual Platforms	10	Online and Social Media Publishing or Content Distribution	13
5	Business Development & Commercial Awareness	9	Rules, Regulations & Legal	10	Technical or Craft Skills - General	12	Writing & Copy Editing	8	Business Development & Commercial Awareness	10
Base (n)		**20**		**308**		**145**		**36**		**102**

Ranking	*Other Publishing*	%	Photo Imaging	%	Other Creative Media	%
1	Computer Skills - Specific Software Package(s)	26	Photography	27	Technical or Craft Skills - Specific Form(s)	17
2	Technical or Craft Skills - General	20	Computer Skills - Specific Software Package(s)	26	Online and Social Media Publishing or Content Distribution	12

3	Writing & Copy Editing	16	Business Development & Commercial Awareness	12	Computer Skills - Specific Software Package(s)	12
4	Career Development	12	Technical or Craft Skills - Specific Form(s)	12	Writing & Copy Editing	12
5	Online and Social Media Publishing or Content Distribution	9	Management and Leadership Skills	11	Sales & Marketing Skills	8
Base (n)		**25**		**84**		**62**

Appendix D Top Five Areas in which Learning and Skills Development Needed in Each Sector

Ranking	All TV	%	*Terrestrial TV*	%	*Cable and Satellite TV*	%	*Independent Production for TV*	%	*Other TV*	%
1	Computer skills – specific software	21	Computer Skills - Specific Software Package(s)	23	Business Development & Commercial awareness	20	Computer Skills - Specific Software Package(s)	20	Computer Skills - Specific Software Package(s)	26
2	Management & Leadership	12	Camera	15	Computer Skills - Specific Software Package(s)	19	Management and Leadership Skills	13	Design and Creation or Repurposing of Content Across Platforms	13
3	Business Development & Commercial Awareness	11	Design and Creation or Repurposing of Content Across Platforms	12	Management & Leadership	15	Design and Creation or Repurposing of Content Across Platforms	12	Technical or Craft Skills - Specific Form(s)	13
4	Design and Creation or Repurposing of	10	Online and Social Media Publishing or Content Distribution	9	Software Development Skills - General	7	Business Development & Commercial Awareness	10	Post-Production	13
5	Technical or craft skills - specific	8	Directing	9	Diversity Awareness	7	Directing	10	Sound/Camera	12
Base (n)		**379**		**126**		**50**		**180**		**23**

Ranking	Radio	%	All Film	%	*Film Production*	%	*Other Film*	%	*Cinema Exhibition*	%
1	Computer Skills - Specific Software Package(s)	21	Computer Skills - Specific Software Package(s)	19	Computer Skills - Specific Software Package(s)	23	Business Development & Commercial Awareness	15	Management and Leadership Skills	23
2	Technical or Craft Skills - Specific Form(s)	14	Business Development & Commercial Awareness	12	Business Development & Commercial Awareness	14	Sales & Marketing Skills	14	Accounting & Finance	10

3	Journalism / Presenting	13	Management and Leadership Skills	11	Accounting & Finance	11	Writing & Copy Editing	14	Sales & Marketing Skills	9
4	Management and Leadership Skills	11	Accounting & Finance	10	Technical or Craft Skills - Specific Form(s)	9	Editing	11	Academic Studies - not sector specific	9
5	Video Editing	10	Technical or Craft Skills - Specific Form(s)	8	Writing & Copy Editing	8	Technical or Craft Skills - General	10	Computer Skills - Specific Software Package(s)	8
Base (n)		**67**		**248**		**161**		**29**		**58**

Ranking	Animation	%	Interactive Media	%	Computer Games	%	Other Content Creation	%	Facilities	%
1	Computer Skills - Specific Software Package(s)	32	Business Development & Commercial Awareness	16	Management and Leadership Skills	64	Computer Skills - Specific Software Package(s)	32	Computer Skills - Specific Software Package(s)	26
2	Technical or Craft Skills - General	23	Software Development Skills - Specific Language(s)	13	Computer Skills - Specific Software Package(s)	29	Technical or Craft Skills - Specific Form(s)	18	Technical or Craft Skills - General	24
3	Project Management Skills - General	14	Technical or Craft Skills - Specific	13	Career Development	13	Management and Leadership Skills	15	Technical or Craft Skills - Specific Form(s)	15
4	Animation	12	Computer Skills - Specific Software Package(s)	12	Keeping Up-to-Date With Industry Changes	13	Equipment Skills - Specific Tool(s)	14	Online and Social Media Publishing or Content Distribution	7
5	Writing & Copy Editing	11	Management and Leadership Skills	11	Sales & Marketing Skills	11	Business Development & Commercial Awareness	12	Health & Safety	5
Base (n)		**38**		**106**		**25**		**61**		**49**

Ranking	Archives and Libraries	%	All Publishing	%	*Book Publishing*	%	*Newspaper Publishing*	%	*Journals and Periodicals*	%
1	n/a	-	Writing & Copy Editing	17	Computer Skills - Specific Software Package(s)	22	Writing & Copy Editing	21	Business Development & Commercial Awareness	22
2	n/a	-	Computer Skills - Specific Software Package(s)	15	Writing & Copy Editing	15	Design and Development of Web Sites or Web Applications	17	Management and Leadership Skills	18
3	n/a	-	Design and Development of Web Sites or Web Applications	12	Offline Digital Publishing or Content Distribution	11	Rules, Regulations & Legal	16	Technical or Craft Skills - General	12
4	n/a	-	Management and Leadership Skills	11	Management and Leadership Skills	11	Computer Skills - Specific Software Package(s)	15	Writing & Copy Editing	11
5	n/a	-	Business Development & Commercial	9	Online and Social Media Publishing or Content Distribution	7	Journalism / Presenting	11	Online and Social Media Publishing or Content Distribution	10
Base (n)		**14**		**305**		**146**		**42**	**85**	

Ranking	*Other Publishing*	%	Photo Imaging	%	Other Creative Media	%
1	Writing & Copy Editing	32	Computer Skills - Specific Software Package(s)	31	Computer Skills - Specific Software Package(s)	23
2	Computer Skills - Specific Software Package(s)	23	Business Development & Commercial awareness	22	Online and Social Media Publishing or Content Distribution	11

3	Design and Development of Web Sites or Web Applications	16	Sales & Marketing Skills	20	Industry Experience and Awareness	8
4	Online and Social Media Publishing or Content Distribution	16	Photography	17	Sales & Marketing Skills	8
5	Management and Leadership Skills	15	Technical or Craft Skills - Specific	10	Management and Leadership Skills	7
Base (n)		**32**		**97**		**61**

Appendix E (i) Top Five Subjects Studied in Each Sector – Undergraduate Non-media Courses

Ranking	All TV	%	*Terrestrial TV*	%	*Cable and Satellite TV*	%	*Independent Production for TV*	%	*Other TV*	%
1	Languages, Literature & Culture of the British Isles	13	Science	14	Science	17	Crafts, Creative Arts and Design	16	n/a	-
2	Science	12	Crafts, Creative Arts and Design	13	Languages, Literature & Culture of the British Isles	13	Languages, Literature & Culture of the British Isles	14	n/a	-
3	Crafts, Creative Arts and Design	12	Languages, Literature & Culture of the British Isles	11	Theology and Religious Studies	12	History	14	n/a	-
4	History	10	History	9	Engineering	11	Performing Arts	10	n/a	-
5	Law and Legal Services	7	Engineering	6	Law and Legal Services	9	Science	8	n/a	-
Base (n)		**222**		**83**		**24**		**103**		**12**

Ranking	Radio	%	All Film	%	*Film Production*	%	*Other Film*	%	*Cinema Exhibition*	%
1	Languages, Literature & Culture of the British Isles	19	Languages, Literature & Culture of the British Isles	17	Languages, Literature & Culture of the British Isles	22	n/a	-	Languages, Literature & Culture of the British Isles	14
2	History	14	Crafts, Creative Arts and Design	9	Crafts, Creative Arts and Design	11	n/a	-	ICT Practitioners	11
3	Science	12	Science	9	Science	8	n/a	-	Science	9
4	Performing Arts	7	Other Languages Literature & Culture	7	Other Languages, Literature & Culture	7	n/a	-	Crafts, Creative Arts and Design	8
5	Engineering	6	ICT Practitioners	7	Philosophy	7	n/a	-	Other Languages, Literature & Culture	7
Base (n)		**51**		**201**		**89**		**17**		**95**

Ranking	Animation	%	Interactive Media	%	Computer Games	%	Other Content Creation	%	Facilities	%
1	n/a	-	Science	14	ICT Practitioners	42	n/a	-	n/a	-
2	n/a	-	Languages, Literature & Culture of the British Isles	12	Science	14	n/a	-	n/a	-
3	n/a	-	Crafts, Creative Arts and Design	10	Crafts, Creative Arts and Design	9	n/a	-	n/a	-
4	n/a	-	Engineering	10	History	8	n/a	-	n/a	-
5	n/a	-	History	9	Architecture	7	n/a	-	n/a	-
Base (n)		**16**		**89**		**31**		**17**		**16**

Ranking	Archives and Libraries	%	All Publishing	%	*Book Publishing*	%	*Newspaper Publishing*	%	*Journals and Periodicals*	%
1	n/a	-	Languages, Literature & Culture of the British Isles	36	Languages, Literature & Culture of the British Isles	42	Languages, Literature & Culture of the British Isles	46	Science	36
2	n/a	-	Science	18	Other Languages, Literature & Culture	14	Politics	10	Languages, Literature & Culture of the British Isles	25
3	n/a	-	Other Languages, Literature & Culture	9	History	12	History	5	Other Languages, Literature & Culture	9
4	n/a	-	History	8	Science	8	Philosophy	5	History	7
5	n/a	-	Politics	6	Publishing and Information Services	7	Science	5	Politics	6
Base (n)		**12**		**369**		**207**		**31**		**100**

Ranking	*Other Publishing*	%	Photo Imaging	%	Other Creative Media	%
1	Science	17	Crafts, Creative Arts and Design	31	Crafts, Creative Arts and Design	23
2	Other Languages, Literature & Culture	17	Science	16	Performing Arts	15
3	Languages, Literature & Culture of the British Isles	16	History	10	Languages, Literature & Culture of the British Isles	15
4	Crafts, Creative Arts and Design	13	ICT Practitioners	7	Science	13
5	History	9	Languages, Literature & Culture of the British Isles	6	Philosophy	10
Base (n)		**31**		**36**		**33**

Appendix E (ii) Top Five Subjects Studied in Each Sector – Post Graduate Non-Media Courses

Ranking	All TV	%	*Terrestrial TV*	%	*Cable and Satellite TV*	%	*Independent Production for TV*	%	*Other TV*	%
1	Administration	9	Mathematics and Statistics	8	n/a	-	Architecture	16	n/a	-
2	Publishing and Information Services	7	Performing Arts	8	n/a	-	Medicine and Dentistry	8	n/a	-
3	Architecture	7	Accounting and Finance	6	n/a	-	Science	8	n/a	-
4	Law and Legal Services	6	Teaching and Lecturing	6	n/a	-	Administration	8	n/a	-
5	Science	4	Law and Legal Services	6	n/a	-	Law and Legal Services	8	n/a	-
Base (n)		**68**		**28**		**10**		**25**		**5**

Ranking	Radio	%	All Film	%	*Film Production*	%	*Other Film*	%	*Cinema Exhibition*	%
1	Law and Legal Services	14	Teaching and Lecturing	9	Crafts, Creative Arts and Design	9	n/a	-	n/a	-
2	Business Management	9	Crafts, Creative Arts and Design	6	Media and Communication	6	n/a	-	n/a	-
3	Teaching and Lecturing	8	Languages, Literature & Culture of the British Isles	6	Languages, Literature & Culture of the British Isles	6	n/a	-	n/a	-
4	Urban, Rural & Regional Planning	5	Marketing and Sales	4	Law and Legal Services	5	n/a	-	n/a	-
5	Linguistics	4	Law and Legal Services	4	Linguistics	3	n/a	-	n/a	-
Base (n)		**21**		**46**		**30**		**4**		**12**

Ranking	Animation	%	Interactive Media	%	Computer Games	%	Other Content Creation	%	Facilities	%
1	n/a	-	Business Management	10	n/a	-	n/a	-	n/a	-
2	n/a	-	ICT Practitioners	10	n/a	-	n/a	-	n/a	-
3	n/a	-	Science	9	n/a	-	n/a	-	n/a	-
4	n/a	-	Politics	8	n/a	-	n/a	-	n/a	-
5	n/a	-	Languages, Literature & Culture of the British Isles	6	n/a	-	n/a	-	n/a	-
Base (n)		9		36		10		4		4

Ranking	Archives and Libraries	%	All Publishing	%	*Book Publishing*	%	*Newspaper Publishing*	%	*Journals and Periodicals*	%
1	n/a	-	Science	15	Languages, Literature & Culture of the British Isles	11	n/a	-	Science	34
2	n/a	-	Teaching and Lecturing	7	Teaching and Lecturing	10	n/a	-	Politics	11
3	n/a	-	History	5	Publishing and Information Services	10	n/a	-	History	6
4	n/a	-	Politics	4	History	9	n/a	-	Teaching and Lecturing	5
5	n/a	-	Languages, Literature & Culture of the British Isles	4	Other Languages, Literature & Culture	8	n/a	-	Travel and Tourism	4
Base		3		158		81		16		48

Ranking	*Other Publishing*	%	Photo Imaging	%	Other Creative Media	%
1	n/a	-	n/a	-	n/a	-
2	n/a	-	n/a	-	n/a	-
3	n/a	-	n/a	-	n/a	-
4	n/a	-	n/a	-	n/a	-
5	n/a	-	n/a	-	n/a	-
Base (n)		13		15		9

Appendix F Top Five Resources Used to Keep Up to Date in Each Sector

Ranking	All TV	%	*Terrestrial TV*	%	*Cable and Satellite TV*	%	*Independent Production for TV*	%	*Other TV*	%
1	Broadcast	27	Broadcast	21	Internet/websites	33	Broadcast	32	Broadcast	30
2	Internet/websites	25	Internet/websites	17	Broadcast	26	Internet/websites	26	Internet/websites	16
3	Other journals/trade press	12	Ariel (in-house BBC Magazine)/BBC Web & Internal	13	Other journals/trade press	16	BECTU	11	Other journals/trade press	13
4	BECTU	9	Other journals/trade press	13	The Media Guardian	12	Other journals/trade press	8	BECTU	13
5	Trade Association (various)	8	BECTU	8	Trade Association (various)	9	Trade Association (various)	7	Skillset	9
Base (n)		**741**		**278**		**100**		**320**		**43**

Ranking	Radio	%	All Film	%	*Film Production*	%	*Other Film*	%	*Cinema Exhibition*	%
1	Internet/websites	33	Internet/websites	32	Internet/websites	23	Screen International	32	Internet/websites	38
2	The Media Guardian	20	Other journals/trade press	13	Trade Guild (various)	19	Internet/websites	22	Other journals/trade press	12
3	Ariel (in-house BBC Magazine)/BBC Web & Internal	14	IMDB	10	Screen International	17	Regional/National Screen Agencies	13	IMDB	11
4	Trade Union (various)	8	Screen International	8	Other journals/trade press	14	Contacts/Word of Mouth/Networking/ Internal Comms	11	Contacts/Word of Mouth/Networking/ Internal Comms	7
5	Other journals/trade press	8	Trade Guild (various)	7	Regional/National Screen Agencies	12	Skillset/Trade Guild (various)	10	Professional/Membership orgs/societies (various)	2
Base (n)		**128**		**738**		**296**		**47**		**395**

Ranking	Animation	%	Interactive Media	%	Computer Games	%	Other Content Creation	%	Facilities	%
1	Internet/websites	50	Internet/websites	49	Internet/websites	52	Internet/websites	41	Broadcast	27
2	Broadcast	19	The Media Guardian	15	Develop Magazine	16	Broadcast	18	Internet/websites	21
3	Twitter/Facebook/ Linked-in	10	Twitter/Facebook/ Linked-in	14	Other journals/trade press	15	Other journals/trade press	16	Other journals/trade press	13
4	Other journals/trade press	9	Other journals/trade press	11	Gamesindustry.biz	15	Shooting People/Talent Circle/Mandy	15	Trade Association (various)	10
5	Regional/National Screen Agencies	8	Broadcast	7	MCV Magazine	13	The Media Guardian	13	Trade Guild (various)	9
Base (n)		**63**		**173**		**77**		**83**		**96**

Ranking	Archives and Libraries	%	All Publishing	%	*Book Publishing*	%	*Newspaper Publishing*	%	*Journals and Periodicals*	%
1	Trade Association (various)	35	Internet/websites	39	Bookseller	49	Internet/websites	51	Internet/websites	35
2	Internet/websites	28	Trade Union (various)	19	Internet/websites	27	Trade Union (various)	34	Trade Association (various)	18
3	Other journals/trade press	15	Bookseller	17	Other journals/trade press	19	The Media Guardian	23	Trade Union (various)	14
4	The Media Guardian	6	The Media Guardian	14	SfEP	13	Other journals/trade press	14	The Media Guardian	11
5	Professional/Membership orgs/societies (various)	5	Other journals/trade press	14	Trade Association (various)	12	UK Press Gazette	7	Bookseller	10
Base (n)		**26**		**567**		**285**		**69**		**168**

Ranking	*Other Publishing*	%	Photo Imaging	%	Other Creative Media	%
1	Internet/websites	34	Internet/websites	43	Internet/websites	25
2	SfEP	28	Trade Association (various)	28	Other journals/trade press	16
3	Bookseller	19	Other journals/trade press	27	Trade Association (various)	12
4	Trade Association (various)	14	Trade Union (various)	10	BECTU	11
5	Trade Unions (various)	11	Professional/Membership orgs/societies (various)	5	Broadcast	7
Base (n)		**45**		**159**		**111**