2012

Creative Skillset Employment Census of the Creative Media Industries

creative skillset

Developing world class talent

Foreword

Professor Mike Campbell OBE
Chair, Creative Skillset Research and Evaluation Committee

"I am pleased to have the opportunity to introduce you to the eighth Creative Skillset Employment Census of the creative media industries, which I hope you will find an interesting, useful and valuable resource. Taken together with previous censuses, it provides insight into the changing composition of the industries' employment patterns and geography over time. It includes up-to-date and detailed estimates of the size and shape of the creative media industries' workforce as a whole, as well as covering separately: television, film, interactive media, radio, facilities, animation, corporate production, computer games and VFX. It also considers the representation of women, Black, Asian and Minority Ethnic groups (BAME) and people with disabilities, enabling consideration of the changing representation of diverse groups across the industries.

It should be useful not only as a resource and depository of information, but also to businesses, those currently working in the industries, as well as those aspiring to become part of it. It provides a basis too, for companies to benchmark their own workforce against that of the industries as a whole. It can help target skills investments and identify the character of specific needs. It will be helpful to human resources staff, those involved in recruitment and bodies representing the interests of women, BAME groups and those with a disability, both within and beyond the industries.

The Census forms part of a wider, innovative programme of intelligence, research and evaluation on, and for, the industries being undertaken by Creative Skillset. Further details are available on the website www.creativeskillset.org/research"

Acknowledgements

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Table of Contents

Executive Summary

Distribution, methodology and response

A Census form was distributed to every company for which records were available in the creative media sectors covered, for completion on the Census date of **4 July 2012**.

The sectors covered include:

- animation • commercials • computer games
- corporate production • facilities • interactive media
- libraries and archives • radio • television • VFX
- film apart from the freelance crew employed by film production companies[1].

The Census excludes freelancers who were not working on Census Day.

The 2012 Census achieved **832 responses** including major employers and small companies. The proportion of responses completed online increased from **47%** in 2009 to **57%** of the overall response in 2012.

Caution should be exercised reading figures cut by three variables e.g. sector/gender/occupational group. Figures at this level are indicative only.

Key trends 2009-2012

Total employment in the creative media industries has grown by more than 4,000, representing a **2% increase** in employment across the industries. The increase of employment compares to a **1% increase** across the rest of the UK economy and is mostly driven by the growth in terrestrial broadcast, interactive media, facilities, animation, games publishing and games development support.

The sub-sectors which lost jobs include radio, studios and equipment hire, film production, commercial production and pop promos and computer games development.

Representation of women has increased from **53,750** in 2009 to **69,590** in 2012. Women represented **36%** of the total workforce in 2012 compared to **27%** in 2009. This reverses the previous decline over the 2006-09 periods.

Representation of Black, Asian and Minority Ethnic (BAME) people declined from **7.4%** of the total workforce in 2006 to **6.7%** in 2009 and is now just **5.4%** in 2012.

Levels of employment have increased in Wales, Scotland and Northern Ireland, the South East and the South West of England.

How the Census fits within Creative Skillset's Research and Evaluation Strategy

The vision underpinning Creative Skillset's Research and Evaluation Strategy is to **support the growth and wealth creation** of the Creative Industries, by providing outstanding labour market intelligence that enables UK employers to understand the size and shape of the sectors, skills needs within them, as well as plan for, invest in, and measure the impact of skills and talent interventions.

The Employment Census of Creative Media Industries sits within a **larger programme of research activities**, such as employer and workforce panels, forecasting tools and supply side mapping (see **www.creativeskillset.org/research**). Primary research such as the Census provides invaluable information to employers and other stakeholders across the Creative Media Industries. The results and analysis presented also benefits from drawing on a range of other sources and insights.

[1]The Census does not include publishing, photo imaging, advertising and freelancers working in film production.

Representation of women

The overall representation of women has increased since 2009.

Television, interactive media, animation, commercials and pop promos, corporate production and computer games have seen the biggest increase. Other sub-sectors where representation has increased are film distribution, studios and equipment hire, post production and independent radio production.

As in previous years, representation of women is highest in certain occupations: in particular make-up and hairdressing (**81%**) and costume and wardrobe (**73%**). Women also make up over half (**56%**) of the legal workforce, distribution, sales and marketing (**55%**), business management (**52%**) and broadcast management (**51%**) but less than half in every other occupational group.

There is considerable variation across the country, largely reflecting the concentration of sub-sectors and occupations in each area. For example, London, the North West and Scotland, which all accommodate substantial segments of the television and radio broadcasting sectors, contain the highest proportions of women. Representation is lowest in South East and South West of England which contain concentrations of interactive and facilities companies as well as the West Midlands with its concentration of computer games companies.

Representation of disabled people

Overall, the proportion of the workforce described by their employers as disabled has remained the same since 2006, at **1.0%**. This is significantly lower than the proportion reporting themselves as disabled in Creative Skillset's 2010 Creative Media Workforce Survey, in which **5.6%** of the workforce reported they have a disability.

Black, Asian and Minority Ethnic Representation

Representation of people from a BAME background differs considerably between sectors, being highest in commercials production, independent radio, cable and satellite and terrestrial broadcast and lowest in special physical effects, VFX, corporate production and studios and equipment hire.

There are some major variations in BAME representation by occupational group. The highest proportion being employed in legal, content development, technical development and libraries and archives and lowest in servicing, manufacture, transport, audio/sound/music, lighting, animators and engineering and transmission.

There is considerable variation in representation across the UK. London and the East Midlands have the highest representation of BAME workers, and North East England and Wales the lowest.

Current employment and freelancing

Total employment in the industries as covered in the Census, is estimated at **192,200** - an increase from **188,150** in 2009.

24% of the workforce is freelance, which is the same as 2009. Freelancing is most prevalent in those areas most closely involved in the production process.

Introduction

Background

This report presents the findings of the eighth Creative Skillset Employment Census of the creative media industries.

Since 2000, improvements have been made in the design, distribution and methodology, with new sectors targeted, separate forms developed for some sectors to ease completion and employers able to complete the form online. As a result, **832 major employers and small companies participated in the 2012 Census.**

The aim of the Census is to provide **reliable estimates** on the size and shape of employment in the creative media industries. By doing so, Creative Skillset can identify changes in the workforce, monitor representation of diverse groups and target investment in skills development on behalf of the industries in order to ensure their needs are met.

To achieve this, companies were asked to indicate their number of employees and freelancers in specific occupational groups and job roles on **Wednesday 4 July 2012**. For each employee and freelancer they were asked to indicate how many were women, from a Black, Asian or Minority Ethnic (BAME) background and disabled. A copy of the main Census form is appended to this report. In 2009, Creative Skillset redeveloped a full occupational map of the industries it represents, in order to accurately classify industry sectors and occupations. While some changes have been made to both the sector and occupational classification systems used, there remains a high level of correspondence and similarity between previous and current systems enabling trend analysis in most cases.

Scope

The creative media industries in this report refers to film, television, radio, animation, facilities, interactive media, computer games, VFX, commercials production and corporate production.

It does not include:

- **Film production freelancers.** While the Census covers permanent roles employed within film production companies (classified as film production), freelance crew are covered within a separate cycle of research conducted jointly with the BFI. The snapshot methodology of recording employment on one day does not provide a reliable estimate of the total workforce involved in filmmaking as production levels fluctuate over time. The Census methodology is less problematic for other film sectors such as film distribution and cinema exhibition which are less freelance dominated and more stable in employment terms.
- **Performers**, who work across most of the sectors, nearly all work on a peripatetic basis which, in common with film production crews, does not lend itself to inclusion within the Census. They are therefore included within other elements of Creative Skillset's research programme.
- **Photo imaging and publishing** is relatively well-served by the Office for National Statistics' Labour Force Survey. The data is reliable and accurate with the exception that some freelancers will be excluded. The extent of this exclusion has been measured within Creative Skillset's Workforce Survey.

Method

Census forms were distributed to companies throughout the UK for completion on 4 July or shortly after. A central database of around 20,000 companies was set up using a number of available sources including trade association membership lists, screen agency records and other databases. In addition, the Census was **publicised in trade journals and national press** in order to reach companies outside the membership of industry organisations.

Each company was given three weeks to complete and return the questionnaire. Companies that had not responded by Friday 27 July were **contacted by letter, email and/or telephone** (depending on sector and availability of contact information). During the **telephone follow-up** stage the aim was to urge companies to complete the full form online and, for companies of up to ten people, to complete the form while on the phone. To increase response rates and account for the August holiday season the **Census deadline was extended to 30 September 2012**.

Response

Precise response rates are difficult to calculate due to the lack of reliable and up-to-date information on the number of companies in some sectors. **Table 1** (see p.8) shows the number of responses per sector. **The proportion of responses completed online has increased from 47% in 2009 to 57% in 2012.**

The final employment estimates for the industries were calculated by applying a weighting methodology based on using data on the population of employers in each sector to gross up the responses per sector. Sector parity and other parameters were taken into consideration, to allow for as reliable estimates as possible. Secondary/desk research was also conducted to triangulate and health check the validity of the weighting factors applied.[2]

[2] Where responses were too low to support reliable estimates, the relevant sub-sectors have been removed. This included eight responses from TV community, distribution, interactive and broadcast technology; three responses from facilities outside broadcast, systems integration, processing labs and transmission and four responses from cinema exhibition that did not match the sub-sector. This gave a total of 15 deleted responses that are not shown in **Table 1**. No responses were received for interactive media mobile content.

Response (continued)

Response per sub/sector Table 1

		PAPER	ONLINE	TOTAL
TELEVISION	Terrestrial	0	5	5
	Cable and Satellite	4	5	9
	Independent Production	51	94	145
RADIO	Broadcast	11	37	48
	Independent Production	8	7	15
	Community/Voluntary	35	6	41
FACILITIES	Post Production	22	25	47
	Studios and Equipment Hire	24	12	36
	Special Physical Effects	7	4	11
	Manufacture of AV equipment	4	0	4
	Other services for Film and TV	38	16	54
FILM	Production	22	35	57
	Distribution	3	5	8
	Cinema Exhibition	10	22	32
	ANIMATION	16	15	31
	VFX	2	8	10
	COMMERCIALS PRODUCTION AND POP PROMOS	6	3	9
	CORPORATE PRODUCTION	21	32	53
INTERACTIVE MEDIA	Online Content	22	43	65
	Systems Design/Software	4	4	8
	Social Media/Web 2.0	16	9	25
	Other Interactive Media	5	4	9
COMPUTER GAMES	Games Development	0	27	27
	Games Publishing	1	3	4
	Games Support	0	3	3
	ARCHIVES AND LIBRARIES	3	9	12
	OTHER	25	39	64
	TOTAL	360	472	832

Analysis and presentation of the Census results

This report has been designed to provide sector-led insights. It provides an overview of the creative media industries as a whole and then continues with information on the size and shape of each industry in turn.

The size and shape
of the creative media industries

The size of the workforce

Table 2 shows overall employment by sector in 2009 and 2012, and the percentage change over the three year period. The total employment between the two surveys has increased by **2%** from 188,150 to 192,200.

However, there has been considerable variation in the pattern of jobs growth and decline over the period. The sub-sectors experiencing decline include radio, VFX, online content, film production and computer games development. Post production, special physical effects, games publishing and games development support have increased since 2009.

Employment in the industries – 2009-2012 Table 2

		2009	2012	CHANGE %
TELEVISION	Terrestrial Broadcast	15,750	16,650	+6%
TELEVISION	Cable and Satellite	12,700	12,300	-3%
TELEVISION	Independent Production	21,700	21,650	0%
RADIO	Broadcast	19,900	13,500	-32%
RADIO	Independent Production	1,000	600	-40%
RADIO	Community/Voluntary	n/a	3,100	
FACILITIES	Post Production	7,450	8,900	+19%
FACILITIES	Studios and Equipment Hire	5,900	5,300	-10%
FACILITIES	Outside Broadcast	600	n/a	
FACILITIES	Special Physical Effects	700	800	+14%
FACILITIES	Manufacture of AV equipment	2,900	3,000	+3%
FACILITIES	Processing labs	300	n/a	
FACILITIES	Other services for Film and TV	18,600	18,950	+2%
FILM	Production (excluding freelancers)	1,300	1,150	-12%
FILM	Distribution	1,200	1,200	0%
FILM	Cinema Exhibition	17,650	17,700	0%
	ANIMATION	4,300	4,600	+7%
	VFX	6,900	5,300	-23%
	COMMERCIALS PRODUCTION AND POP PROMOS	4,100	3,800	-7%
	CORPORATE PRODUCTION	3,950	4,100	+4%
INTERACTIVE MEDIA	Online Content	27,550	23,300	-15%
INTERACTIVE MEDIA	Systems Design/Software	n/a	6,850	
INTERACTIVE MEDIA	Social Media/Web 2.0	n/a	8,750	
INTERACTIVE MEDIA	Mobile Content	800	n/a	
INTERACTIVE MEDIA	Offline Media	2,750	n/a	
INTERACTIVE MEDIA	Other Interactive Media	3,100	4,150	+33%
COMPUTER GAMES	Games Development	5,500	3,700	-33%
COMPUTER GAMES	Games Publishing	1,350	1,550	+14%
COMPUTER GAMES	Games Support	150	250	+66%
	ARCHIVES AND LIBRARIES	350	350	0%
	OTHER	n/a	750	
	TOTAL	188,150	192,200	+2%
	UK economy (excluding Media)*	24,164,202	24,405,285	+0.99%

*Source: Office for National Statistics' Labour Force Survey, Oct-Dec 2009 and Oct-Dec 2012
NB: Figures are rounded up or down to the nearest 50

Occupations: Employees and freelancers

Response per sub/sector Table 3

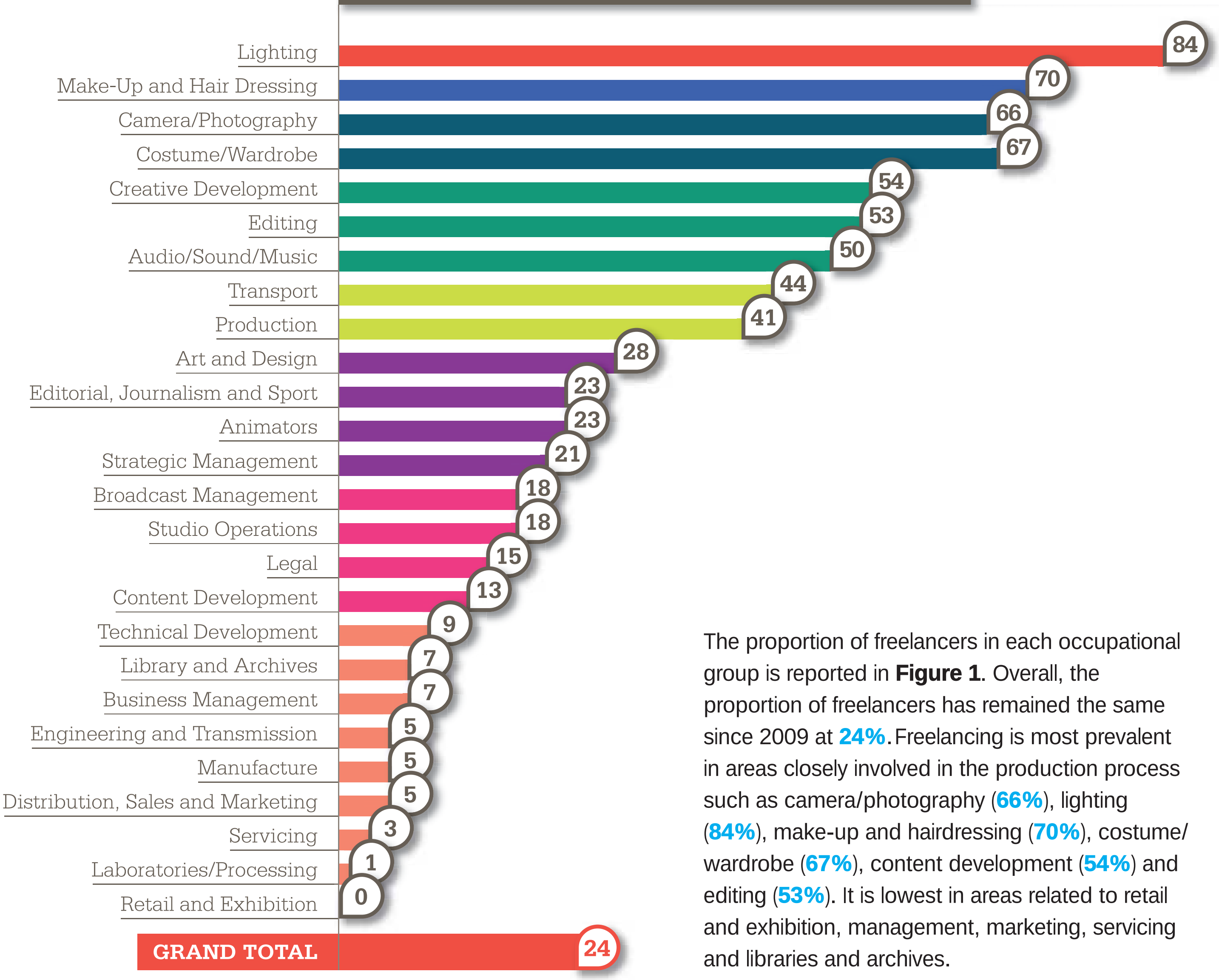
	EMPLOYEES	FREELANCE	TOTAL WORKFORCE
Strategic Management	13,950	3,600	17,550
Creative Development	1,900	2,300	4,250
Production	14,800	10,100	24,900
Legal	1,400	250	1,650
Broadcast Management	3,150	700	3,850
Engineering and Transmission	3,500	200	3,700
Editorial, Journalism and Sport	9,150	2,800	11,900
Content Development	2,150	300	2,500
Art and Design	14,250	5,500	19,750
Animators	4,750	1,400	6,200
Costume/Wardrobe	200	400	650
Make-up and Hairdressing	300	700	1,050
Camera/Photography	1,800	3,550	5,350
Lighting	600	3,200	3,800
Audio/Sound/Music	2,000	2,050	4,050
Transport	550	450	950
Studio Operations	600	150	750
Technical Development	6,550	650	7,200
Editing	3,450	3,850	7,300
Laboratories/Processing	150	0	150
Manufacture	1,900	100	2,000
Servicing	1,400	50	1,450
Libraries and Archives	1,150	100	1,200
Distribution, Sales and Marketing	4,950	300	5,250
Business Management	26,600	2,000	28,600
Retail and Exhibition	17,750	0	17,750
TOTAL	145,550	46,650	192,200

NB: Figures are rounded up or down to the nearest 50.

Table 3 shows total employment broken down by employees and freelancers within each occupational group. The single largest occupational group is business management, encompassing a wide range of generic business support areas such as finance, HR, press and PR, which employs **28,600** people. The next largest groups are involved in content creation – production (**24,900**) and art and design (**19,750**), both have risen marginally since the 2009 Census.

Strategic management, which is **17,550** - up from **12,000** in 2009 and retail and exhibition, which saw a slight increase from **17,700** in 2009 to **17,750**, are the next biggest groups, both employing a combination of generic and industry-specific skills.

Proportion of workforce who are freelance in each occupational group (%) Fig.1



The proportion of freelancers in each occupational group is reported in **Figure 1**. Overall, the proportion of freelancers has remained the same since 2009 at **24%**. Freelancing is most prevalent in areas closely involved in the production process such as camera/photography (**66%**), lighting (**84%**), make-up and hairdressing (**70%**), costume/wardrobe (**67%**), content development (**54%**) and editing (**53%**). It is lowest in areas related to retail and exhibition, management, marketing, servicing and libraries and archives.

Occupations
(continued)

Proportion of the workforce who are freelance in each sector (%) Fig.2

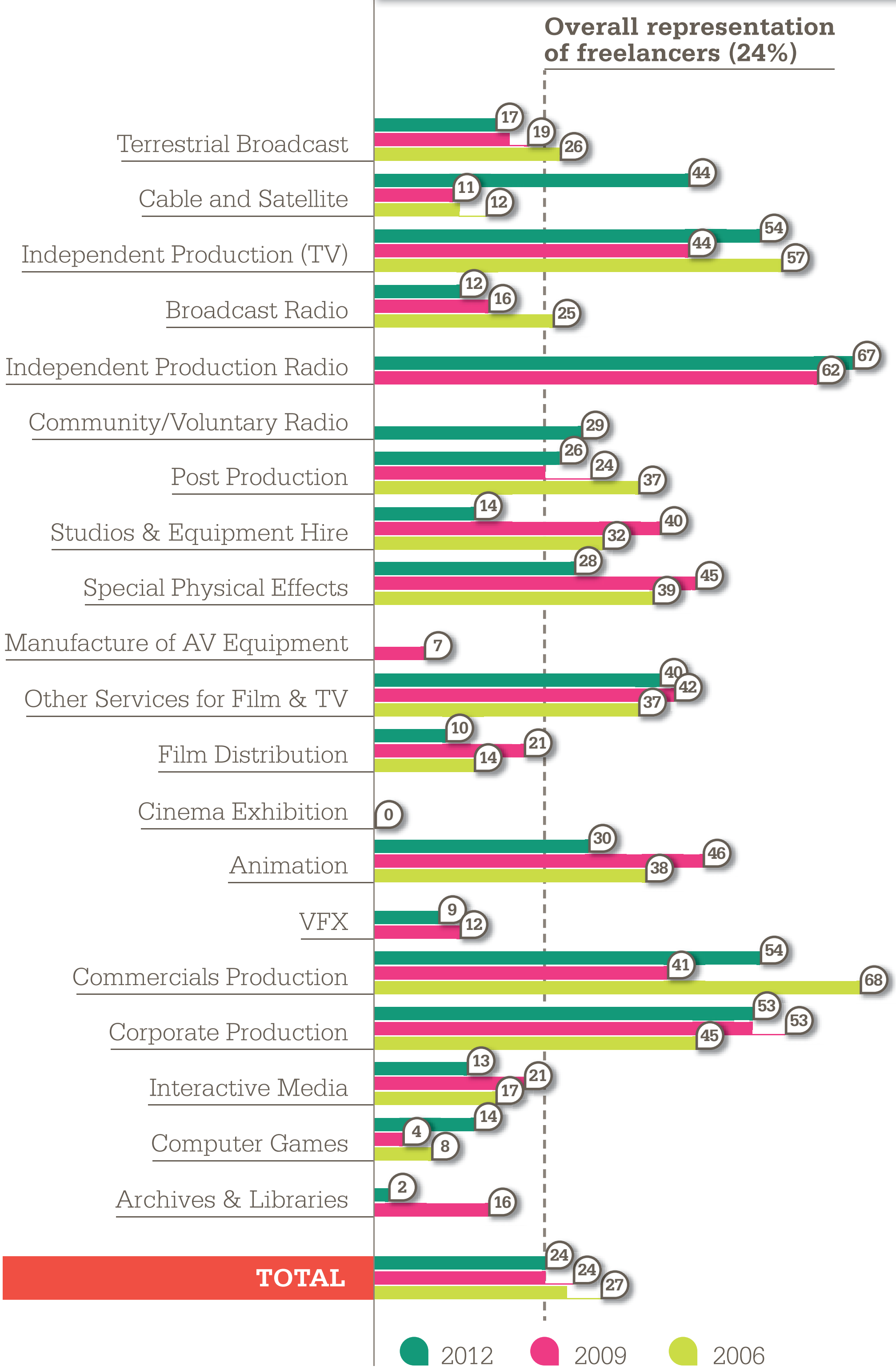


Figure 2 shows the variation in freelance usage by sector, and how this has changed since 2006. Freelancing is highest in sectors involved in production or content creation. In 2009 the number of freelancers was **45,700** compared to **46,650** in 2012. The figures should, however, be treated with caution as, although Census Day is chosen with care following industry consultation, it shows only the proportion of freelancers who are at work on the day. Thus, if the levels of production are relatively low, the freelancer proportion may look low, and possibly disguise the underlying situation.

NB: Film production is excluded as only employees in the sector were counted.

Work base: The location of the workforce

The geographical distribution of the workforce is illustrated in **Figure 3a**. London continues to be the work base for over four in ten of the workforce, followed by large concentrations of the industries in the South East, the South West and the nations. The workforce in the remaining English regions has mostly decreased since 2009. **Figure 3b** compares 2012 with 2009.

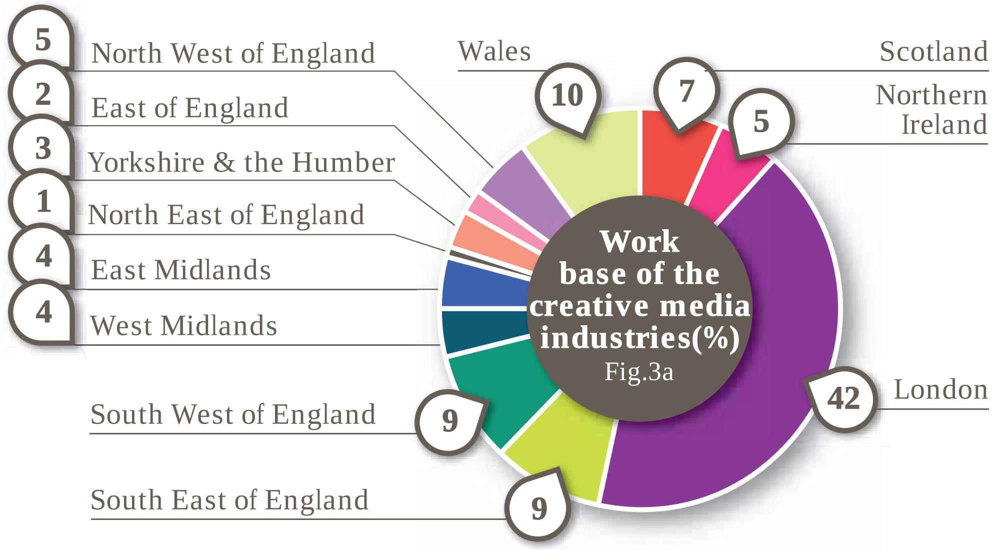
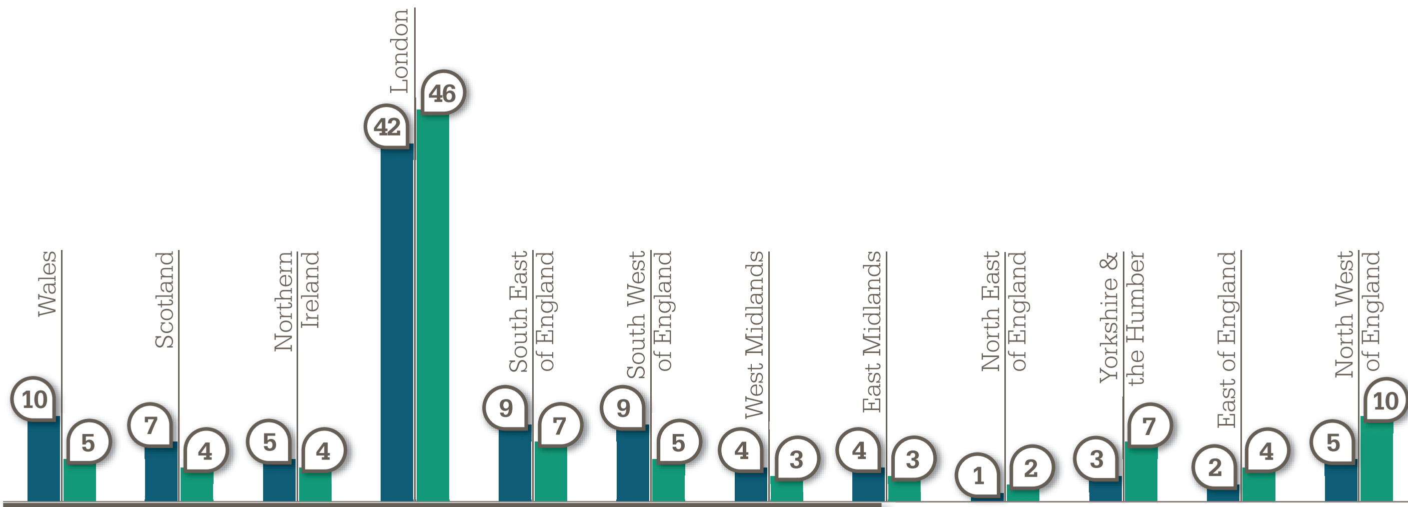


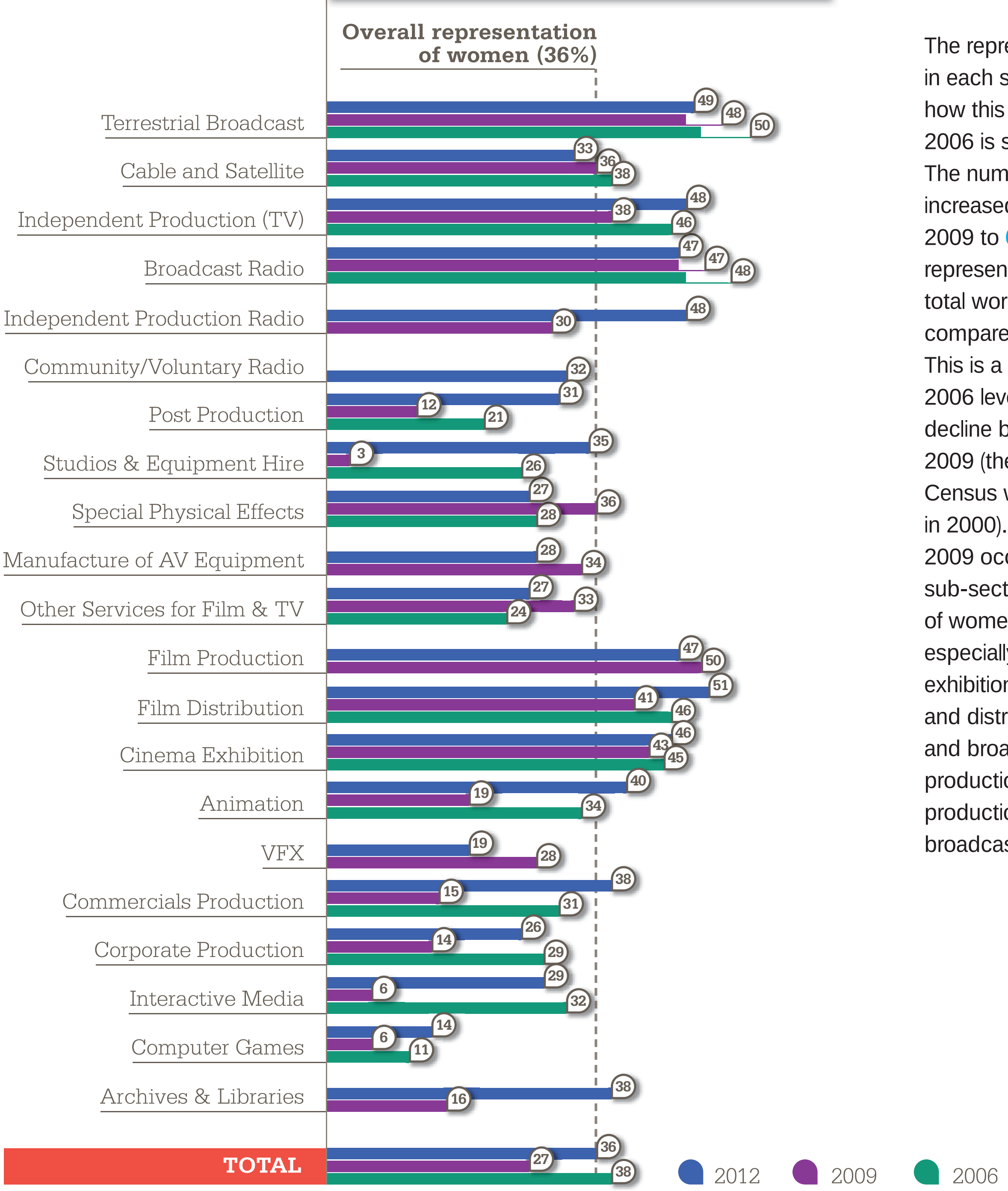
Fig.3a



Work base of the creative media industries (%) Fig.3b

Women in the creative media industries

Representation of women in each sector (%) Fig.4



The representation of women in each sub-sector and how this has changed since 2006 is shown in **Figure 4**. The number of women has increased from **53,750** in 2009 to **69,590** in 2012, representing **36%** of the total workforce in 2012 compared to **27%** in 2009. This is a return towards the 2006 level after an acute decline between 2006 and 2009 (the first since the Census was first introduced in 2000). This increase since 2009 occurred across most sub-sectors. The proportion of women employed is especially high in cinema exhibition, film production and distribution, independent and broadcast radio production, independent TV production and terrestrial broadcasting.

Representation of women in the industry in each occupational group (%) Fig.5

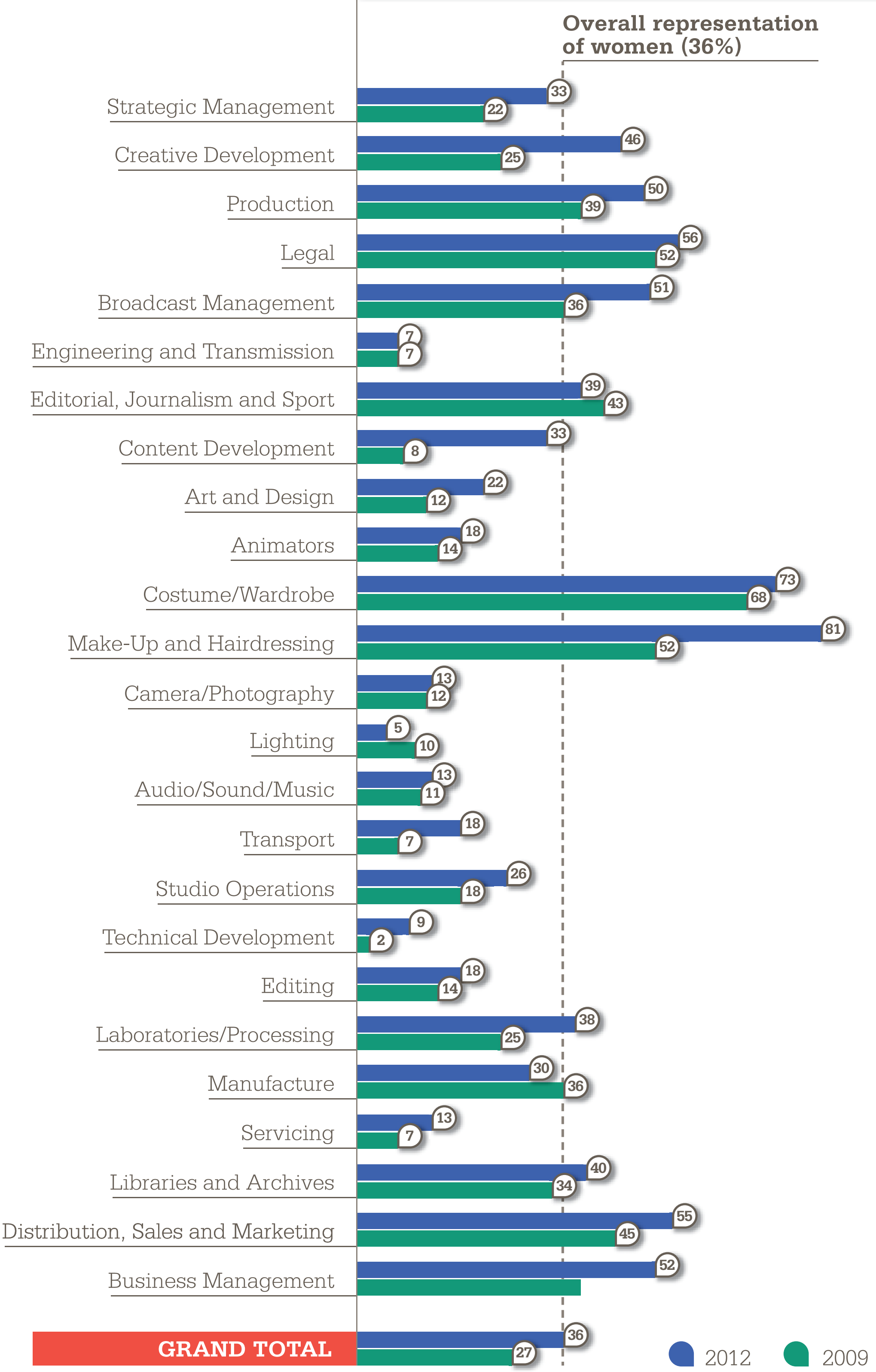
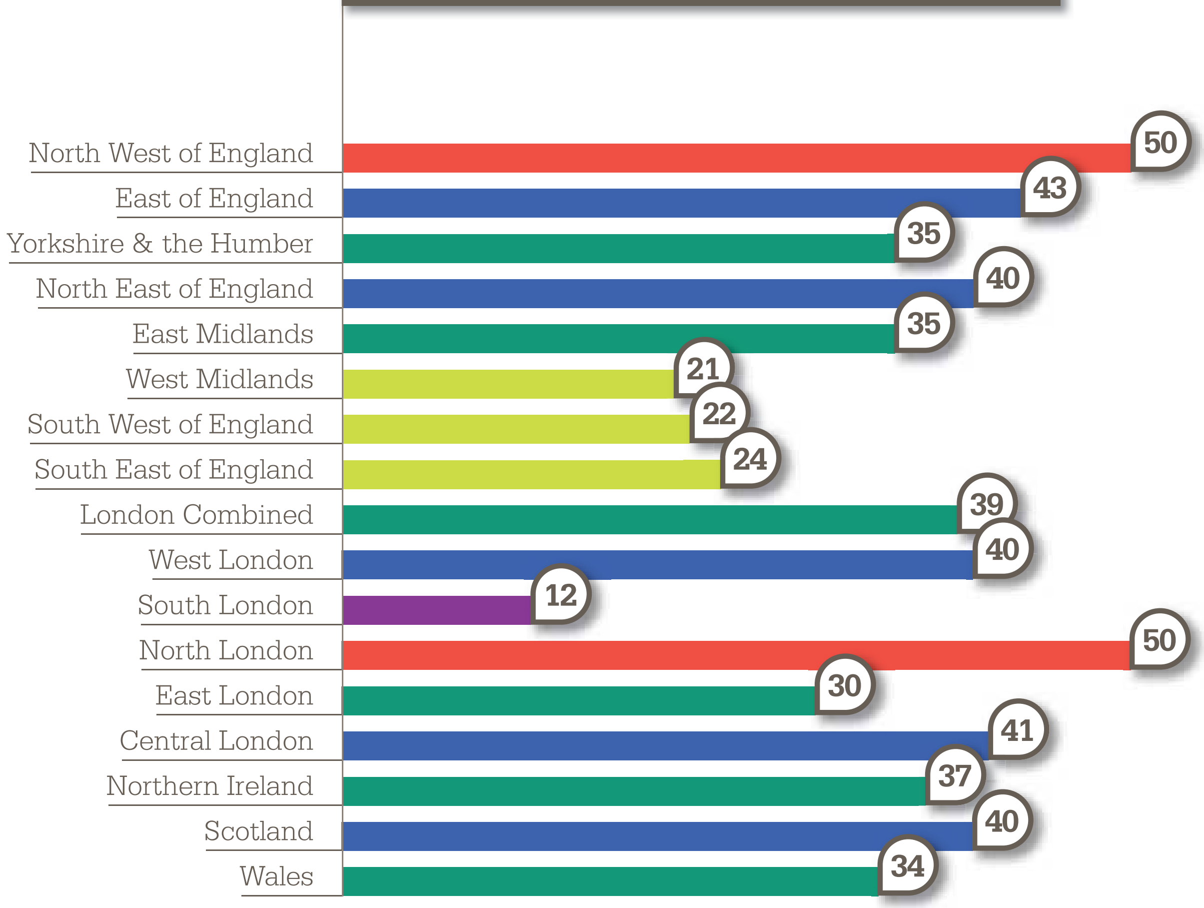


Figure 5 shows the proportion of women in each occupational group*. A comparison with 2009 results shows an overall increase in the representation of women as well as an increase in the proportion of women in certain occupational groups. Representation is highest in make-up and hairdressing (**81%**) and costume and wardrobe (**73%**). Women also make up over half of the legal workforce (**56%**), business management (**52%**), distribution, sales and marketing (**55%**) and broadcast management (**51%**).

*Excludes cinema exhibition

Women in the creative media industries (continued)

Representation of women in the industry nationally and regionally (%) Fig.6



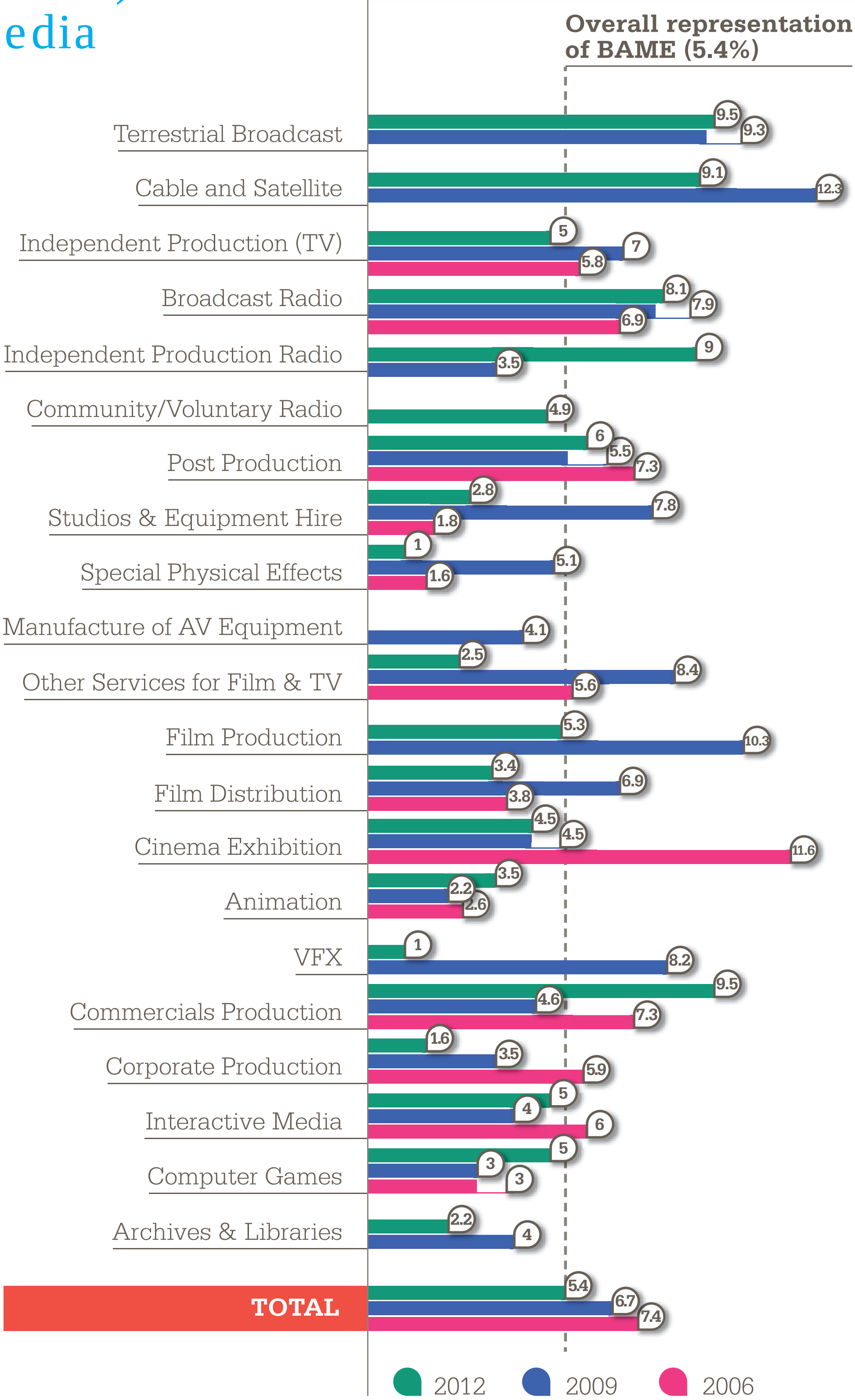
The representation of women in the workforce across the nations and regions of the UK is shown in **Figure 6**. There is considerable variation, largely reflecting the concentration of sectors in each area and their levels of employment of women. For example, London and the North West which accommodate substantial segments of the television and radio broadcasting sectors, contain the highest proportions of women. Representation of women is lowest in the South East and South West of England which contain high concentrations of interactive media and facilities companies as well as the West Midlands with its concentration of computer games companies.

Black, Asian and Minority Ethnic groups (BAME) in the creative media industries.

BAME representation has seen a decline from 12,250 in 2009 to **10,300** in 2012. BAME people represented **7.4%** of the total workforce in 2006, compared to **6.7%** in 2009 and **5.4%** in 2012 (**Figure 7**).

The representation of BAME varies by sector, being over **8%** in 2012 in broadcast radio, independent radio production, terrestrial broadcast, cable and satellite and commercials production.

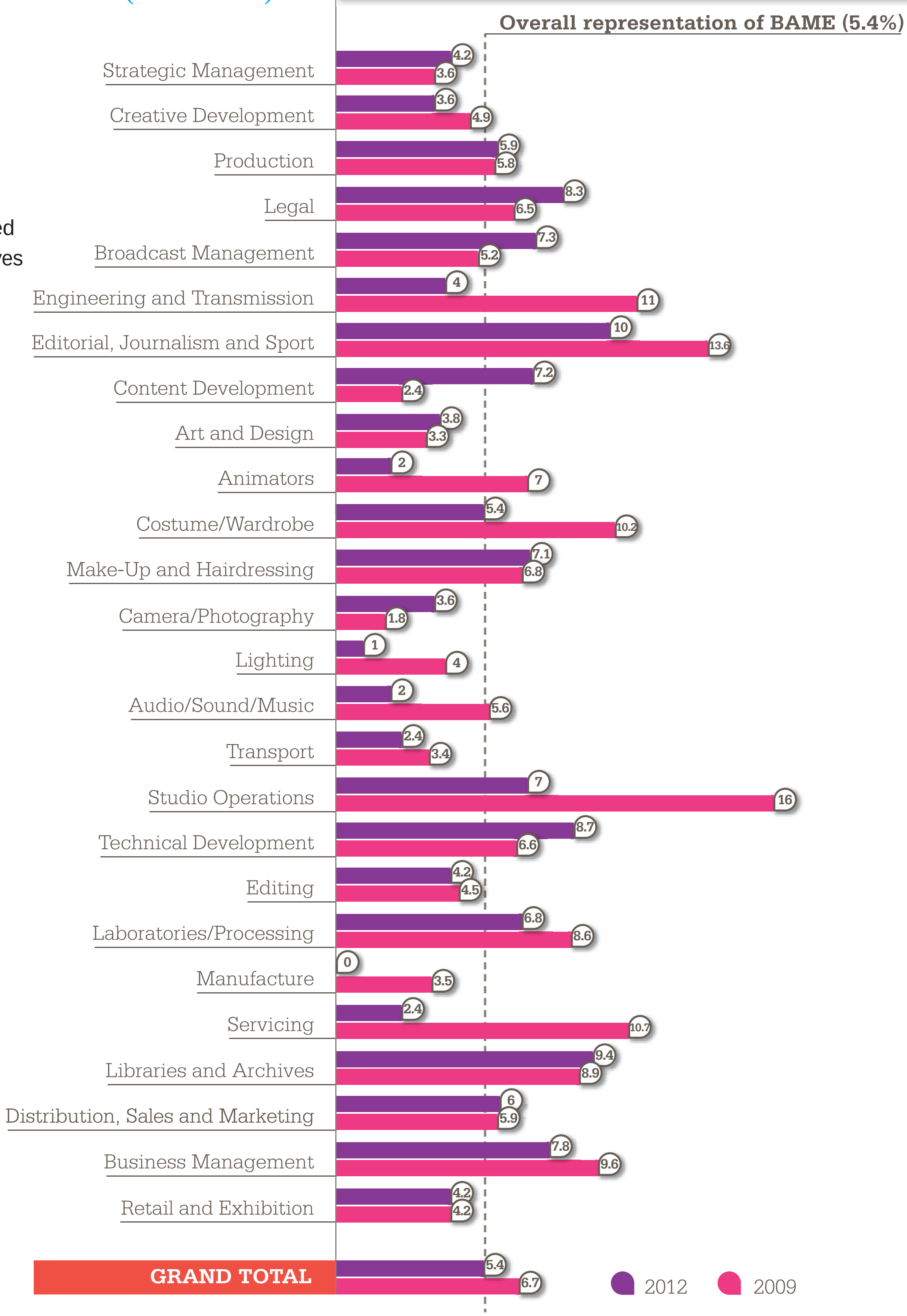
BAME representation in each sector (%) Fig.7



BAME in the creative media industries (continued)

BAME representation varies by occupational group*, as shown in **Figure 8**. The highest proportion (**over 8%**) of BAME people are employed in legal, libraries and archives and editorial, journalism and sport.

BAME representation in the industries in each occupational group (%) Fig.8

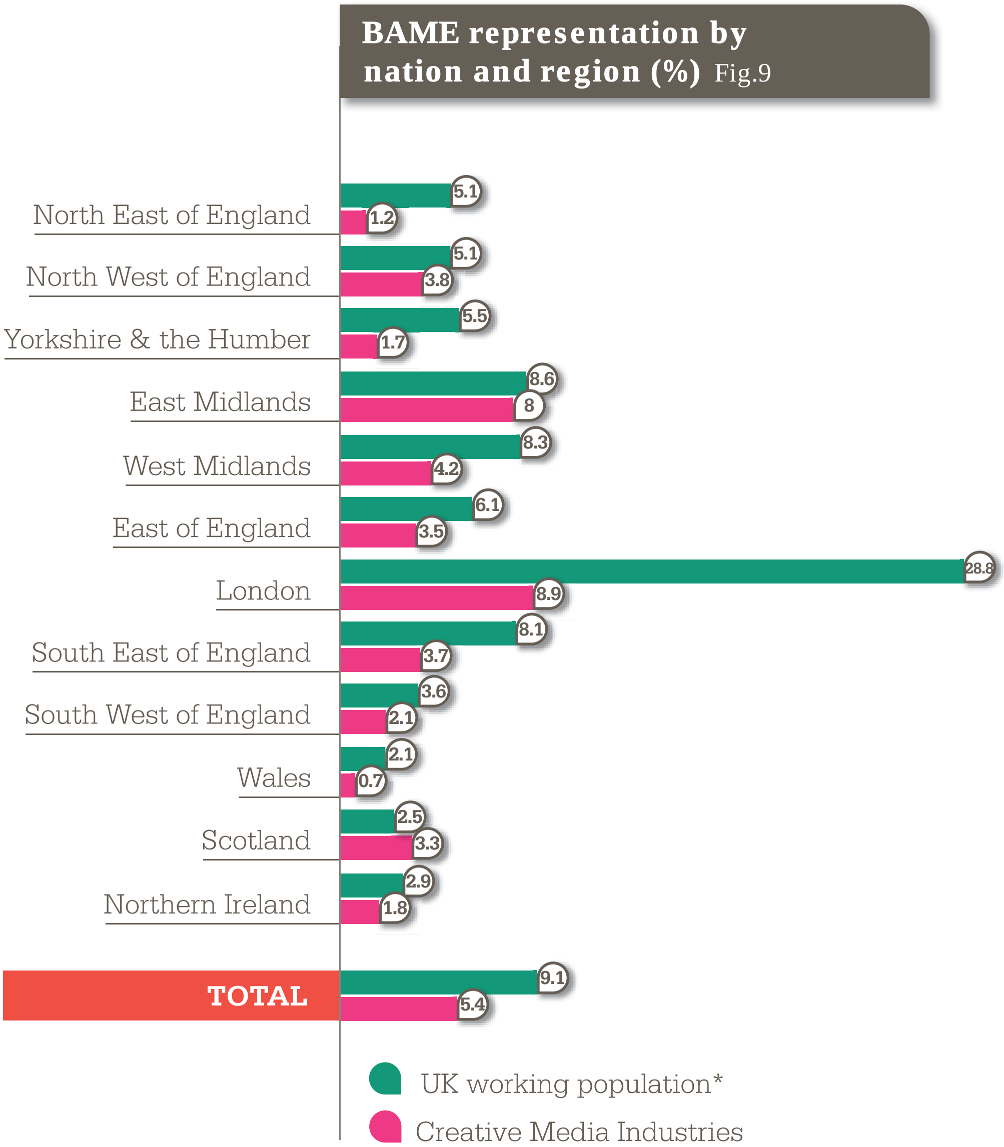


*Excludes cinema exhibition

Figure 9 shows the proportion of BAME people in each nation and region of the UK.* There is considerable variation, to some extent reflecting the composition of the local labour market in each area as well as the sub-sectors and occupations represented. At **8.9%**, London has the highest representation, however, given the high representation in the wider London economy (**28.8%**), it is in fact the least representative region. Scotland is the only nation or region in which representation of BAME people is higher in the creative media industries than the wider economy.

*Source: Office for National Statistics' Labour Force Survey, Oct-Dec 2012

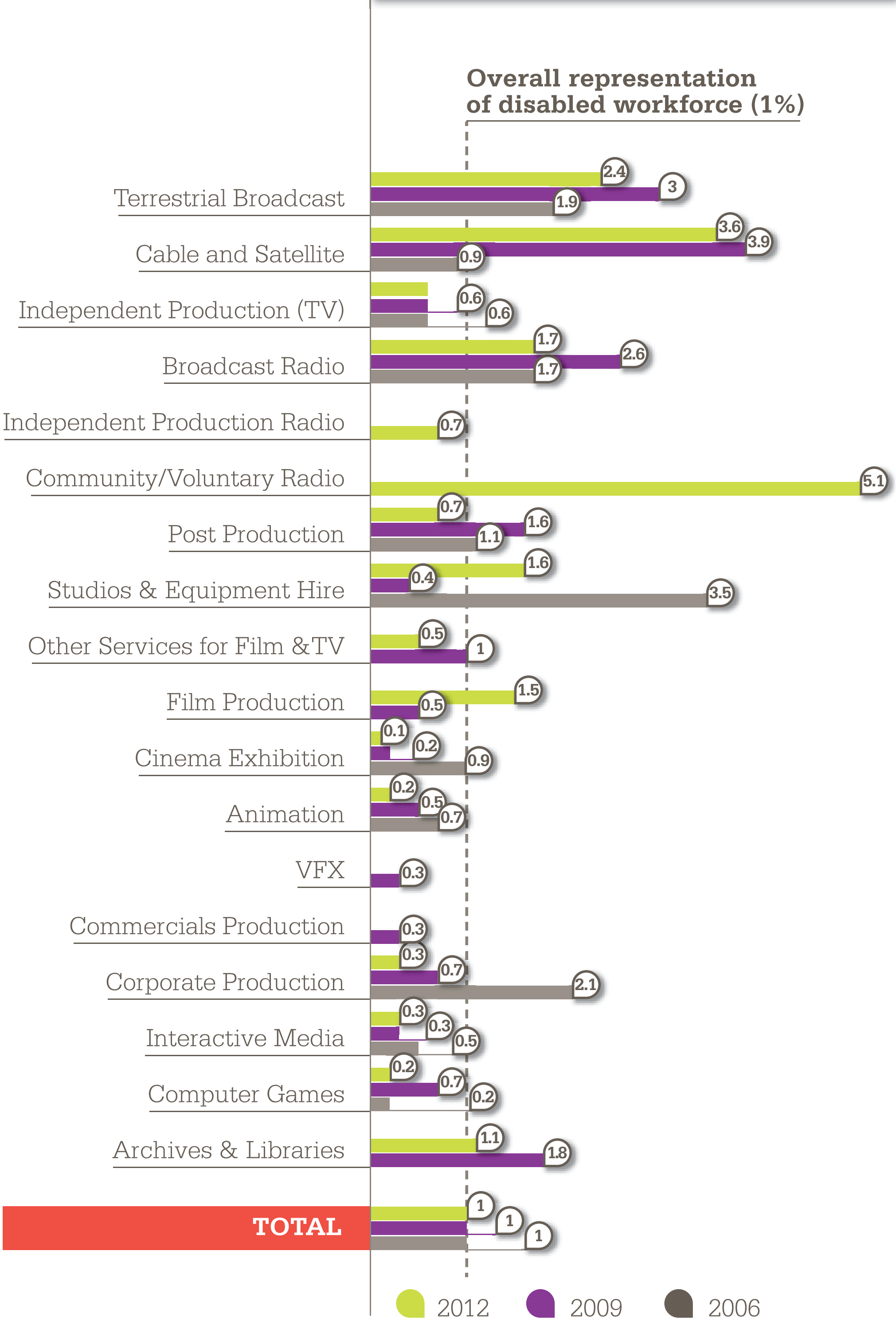
*Excludes cinema exhibition



Disability in the creative media industries

The Census asked companies to indicate how many disabled people were working in their company on Census Day. Overall, **1%** of the workforce is reported to be disabled, as shown in **Figure 10** – the same proportion as in 2006 and 2009. The proportion is highest in the community/ voluntary radio and cable and satellite sub-sectors.[3]

Representation of disabled people in each sector (%) Fig.10



[3] This is lower than those who report themselves to be disabled as defined by the Disability Discrimination Act in self-reporting surveys. For example, in Creative Skillset's 2010 Creative Media Workforce Survey, 5.6% of respondents identified themselves as disabled.

Diversity in the creative media industries Fig.11

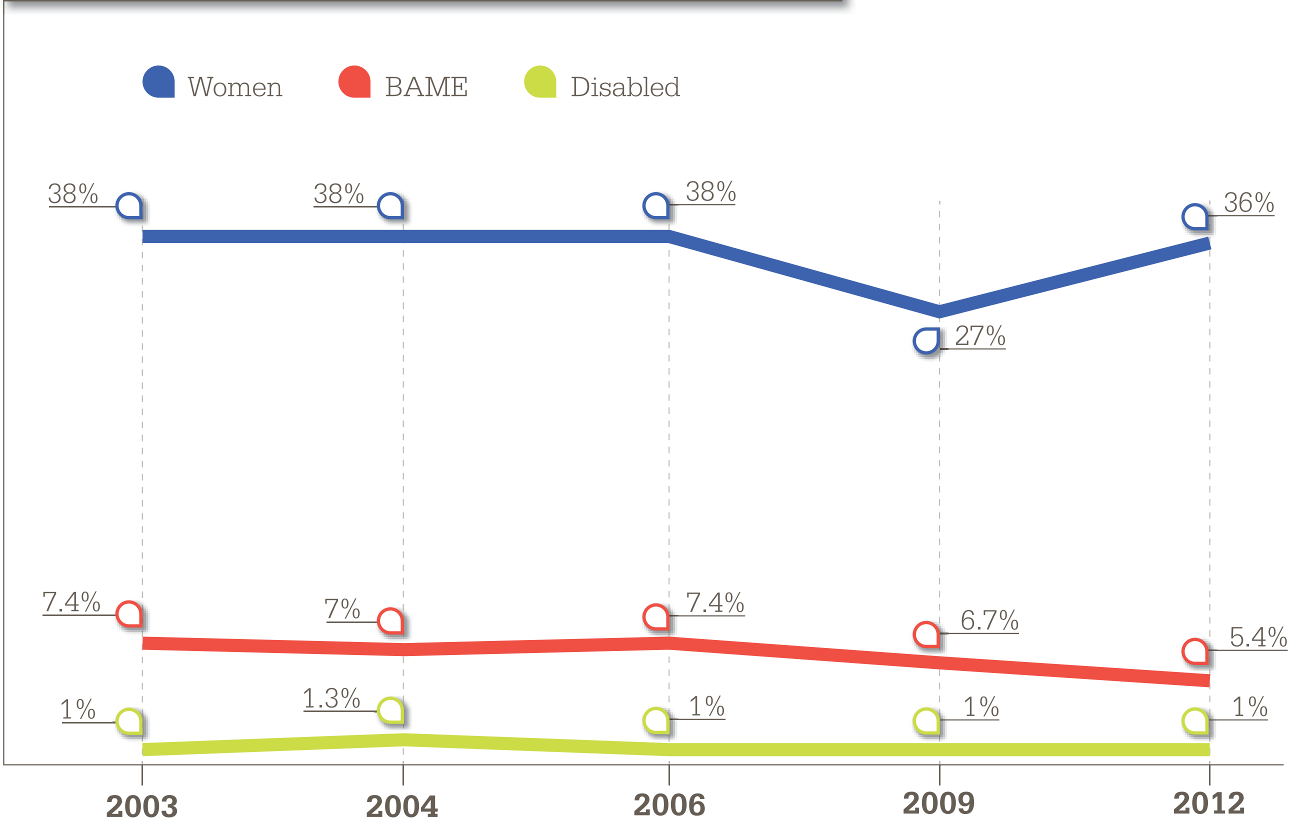


Figure 11 summarises the reported diversity of the workforce within the creative media industries since 2003.

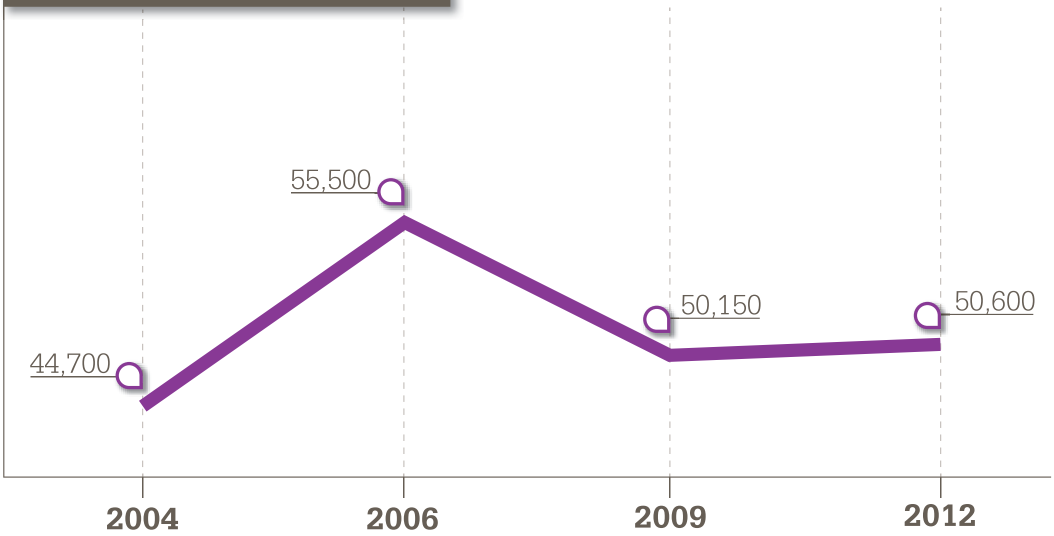
We now turn from this overview of the workforce of the creative media industries to a more detailed account of each of the industries. In each case we cover, as far as the data will allow, the size of the workforce and recent trends in it; the extent and trends in freelancers; the location of the workforce and changes within it; the representation of women by occupation and geography; the representation of BAME groups by role and geography and similarly for people with a disability. Please note that where diversity measures and/or regions or nations are not included, it is due to no record or very low frequencies.

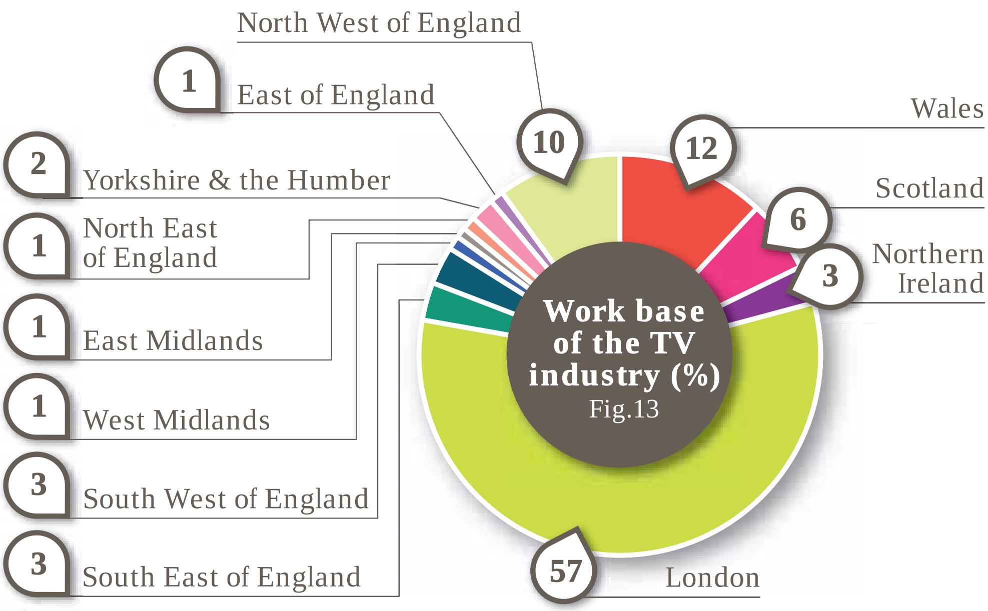
Television

Workforce size

Figure 12 shows the size of the workforce in television since 2004. The total workforce has increased by **13%** since 2004, although it suffered a major decline from 2006 to 2009 during the recession. Since then, the combined TV workforce, which includes terrestrial, independent production and cable and satellite, has shown an overall **1%** increase. This is mostly down to terrestrial broadcast.

TV total workforce Fig.12

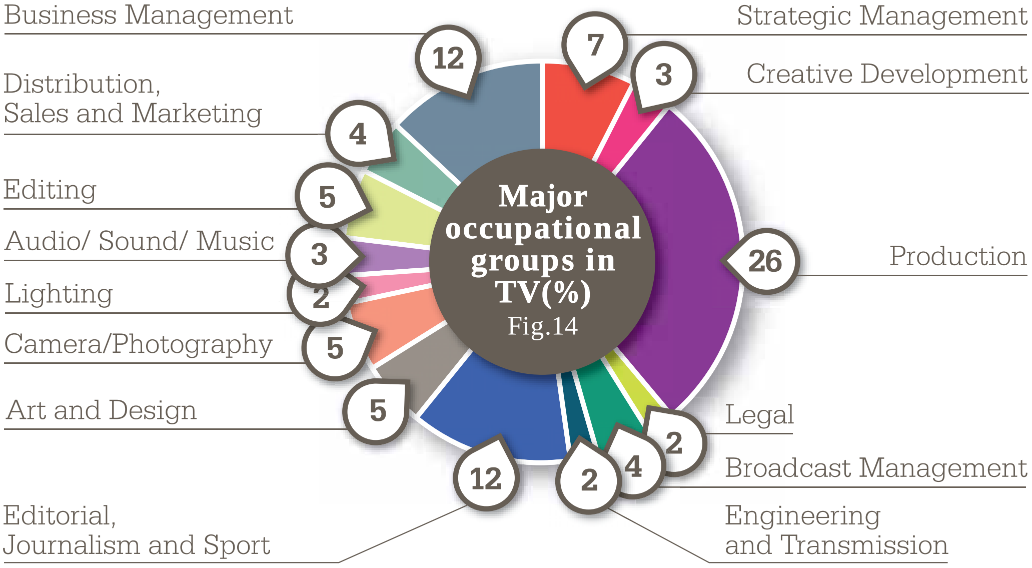




The majority of the TV workforce is based in London (**57%**), followed by Wales (**12%**), North West of England (10%) and Scotland (**6%**) (**Figure 13**). Within London, **66%** is concentrated in West London, **30%** in Central London, **3%** in East London and **1%** in South London.

Occupational groups

Figure 14 sets out the pattern of employment across the different occupational groups in television. The majority of the workforce works in production (**26%**), business management (**12%**), editorial, journalism and sport (**12%**), strategic management (**7%**), art and design (**5%**), editing (**5%**), camera/photography (**5%**), broadcast management (**4%**) and distribution sales and marketing (**4%**).



Freelance workforce

	2004	2006	2009	2012
TV Freelancers	14,800	19,000	13,900	20,000
% of Total Workforce	31%	34%	28%	39%

Freelance workforce Table 4

Almost four in ten of those working in TV are freelancers, increasing from 28% in 2009. This compares to 24% in the creative media industries as a whole.

Occupational groups like legal, broadcast management, engineering and transmission, editorial journalism and sport, studio operations, technical development, libraries, distribution sales and marketing as well as business management do not rely greatly on freelancers. In contrast, costume/wardrobe (**74%**), lighting (**73%**), make-up and hairdressing (**72%**), camera/photography (**71%**), audio/sound/music (**66%**), creative development (**66%**), transport (**62%**), editing (**56%**) and production (**56%**) are freelance-orientated occupational groups in TV.

Freelance workforce (continued)

Proportion of TV freelancers per nation/region (%) Fig.15

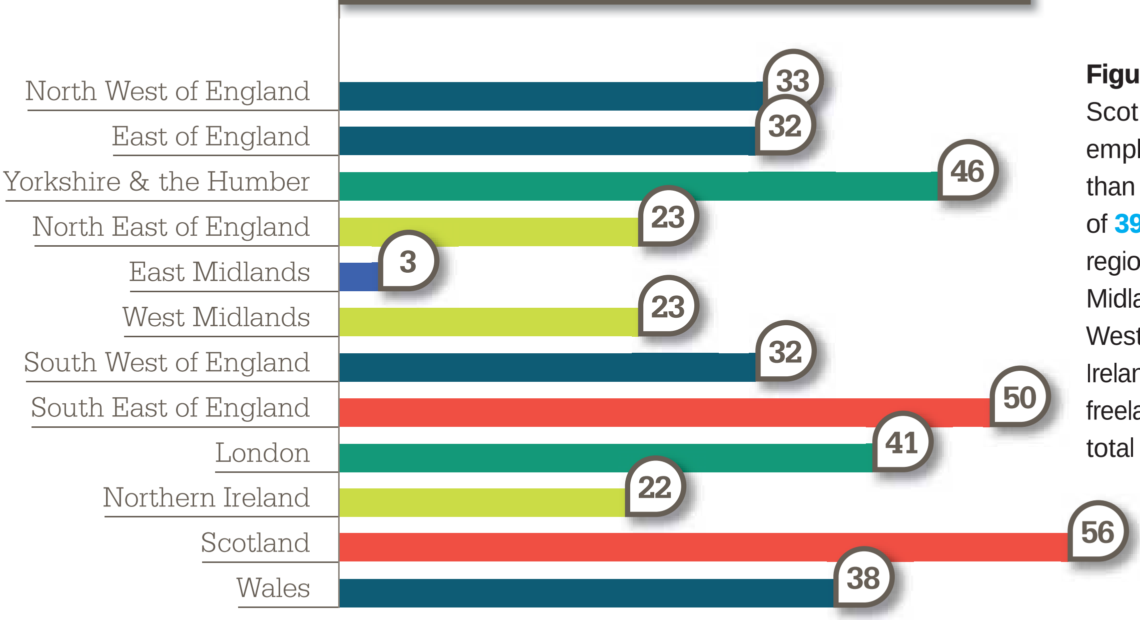
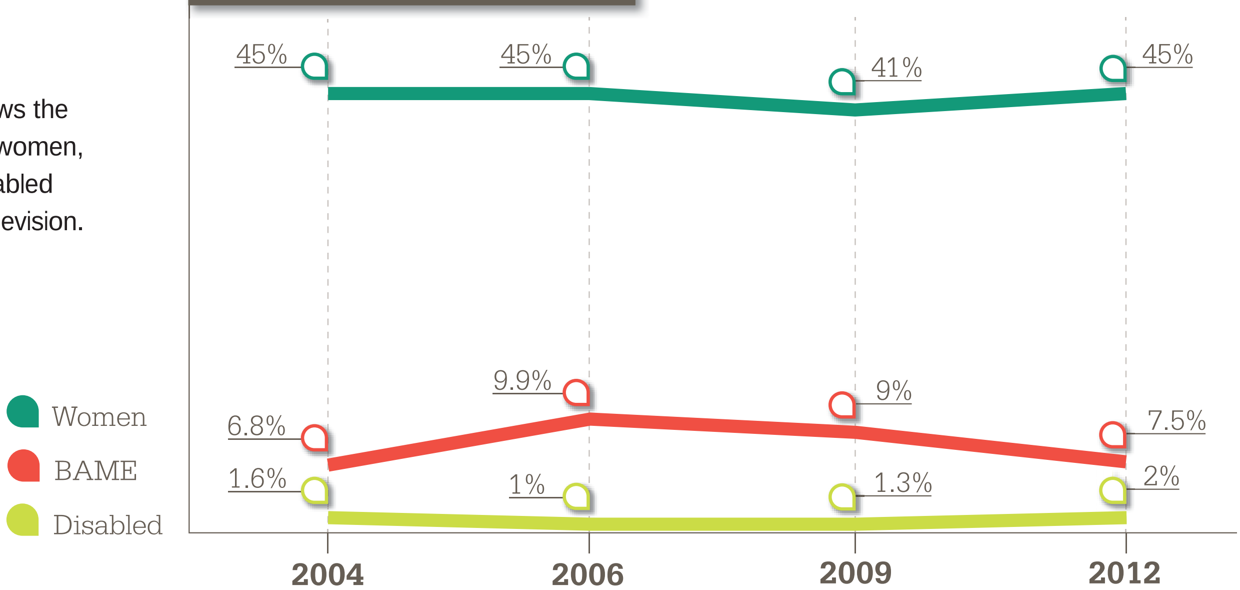


Figure 15 shows that Scotland and the South East employ more freelancers than the overall average of **39%** in TV. In contrast, regions like the East Midlands, the North East and West Midlands and Northern Ireland, employ fewer freelancers as part of their total workforce.

Diversity

Diversity in TV Fig.16

Figure 16 shows the percentage of women, BAME and disabled workforce in television.



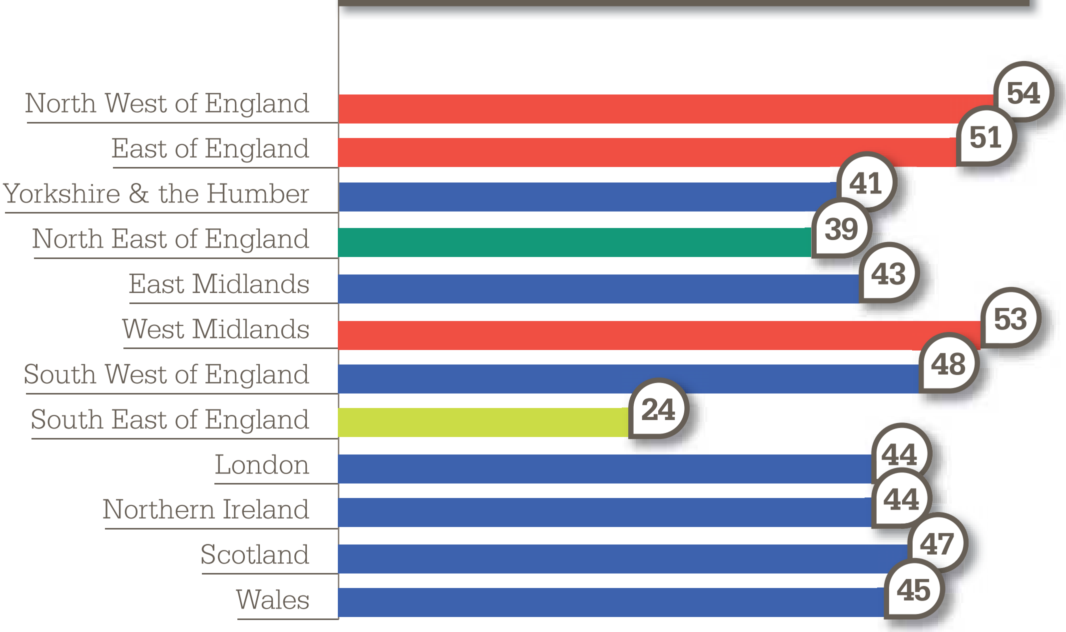
	2004	2006	2009	2012
Women in TV	21,700	25,200	20,350	22,650
% of total workforce	45%	45%	41%	45%

Women workforce Table 5

Women in TV make up 45% of the total workforce compared to 36% within the creative media industries. This has remained the same since 2004 apart from a dip in 2009.

Women in TV are represented at about the **45%** average in all occupational groups except for studio operations (**26%**), transport (**21%**), audio/sound/music (**20%**), editing (**19%**), technical development (**16%**), lighting (**16%**), camera/photography (**15%**), engineering and transmission (**13%**), animators (**3%**), and servicing (**3%**). Women represent **66%** of legal roles, **48%** of strategic management roles and creative development (each), **61%** of broadcast management and **56%** of production.

Geographical representation of women in TV (%) Fig.17



As shown in **Figure 17** women are represented above the creative media industries average throughout all nations and regions except for the South East of England where the proportion of women is less than the overall TV average. The highest representation of women is in the West Midlands and the North West.

Diversity (continued)

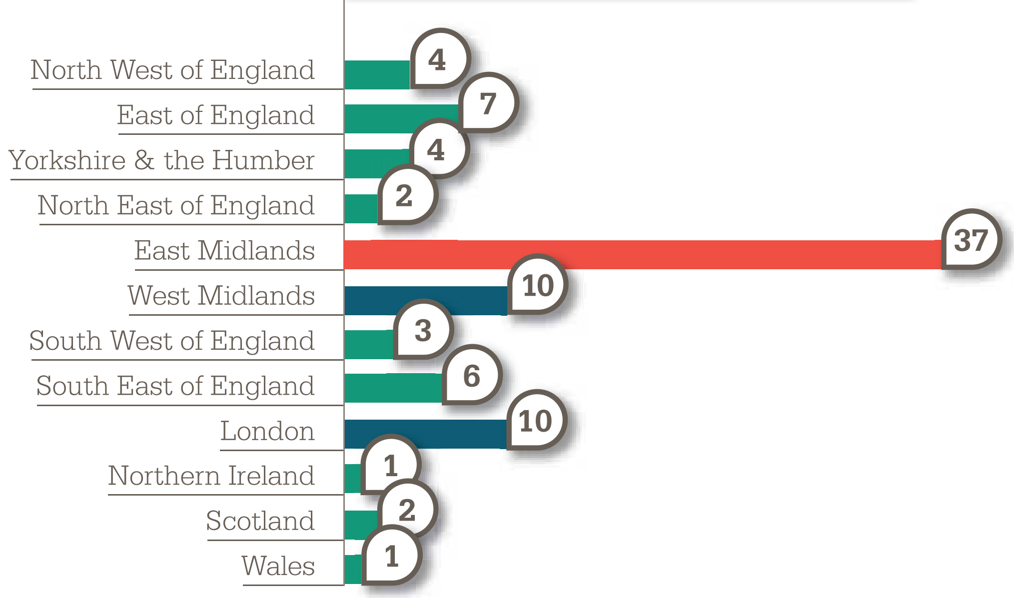
	2004	2006	2009	2012
BAME in TV	3,300	5,500	4,500	3,800
% of total workforce	6.8%	9.9%	9%	7.5%

BAME workforce Table 6

Workforce from a Black, Asian or Ethnic Minority background represent 7.5% of the total workforce in television in 2012 compared to 5.4% across the creative media industries.

BAME workers are represented at a **7.5%** average in all occupational groups except for strategic management (**5%**), make-up and hairdressing (**5%**), audio/sound/music (**5%**), editing (**5%**), creative development (**4%**), camera/photography (**3%**), servicing (**3%**), lighting (**2%**). BAME people represent **13%** of business development, **12%** of legal, **12%** of libraries, **11%** of distribution, sales and marketing, **10%** of engineering and transmission and **10%** of editorial, journalism and sport.

BAME geographical representation in TV (%) Fig.18



BAME representation is fairly evenly spread throughout all regions except for Wales, Northern Ireland and Scotland on the low end. A much higher than average representation of BAME people exists in the East Midlands and London (**Figure 18**).

	2004	2006	2009	2012
Disability	800	600	650	1,000
% of total workforce	1.6%	1%	1.3%	2%

Disability workforce Table 7

Two percent of the workforce in television was identified as disabled. This is the highest since 2004 and compares to 1% for the creative media industries as a whole.

Representation of the disabled workforce in TV is around the **2%** average in almost all occupational groups except for make-up and hairdressing (**12%**), libraries and archives (**6%**) and engineering and transmission (**4%**).

Geographically, the disabled workforce ranges from **1%** to **2%** throughout all nations and regions.

Film

Workforce size

While the Census covers permanent roles employed within film production companies, freelance crew are covered within a separate cycle of research. The nature of film production[4] means that the snapshot methodology of recording employment on one day does not provide a truly reliable estimate of the total workforce involved in filmmaking as production levels fluctuate over time. The Census methodology is less problematic for other film sectors such as film distribution and cinema exhibition which are less freelance dominated and more stable in employment terms.

The breakdown per sub-sector is shown in the table below.

	2004	2006	2009	2012
Film production	–	–	1,300	1,150
Cinema exhibition	16,500	16,600	17,700	17,700
Film distribution	500	1,300	1,200	1,200
TOTAL	17,000	17,900	20,200	20,000

Breakdown of the workforce Table 8

NB: Totals may vary due to rounding to the nearest 50.

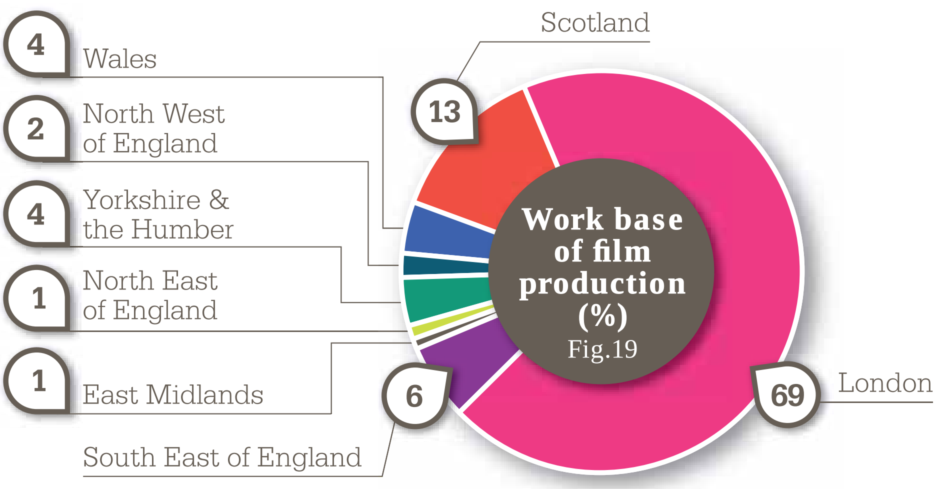
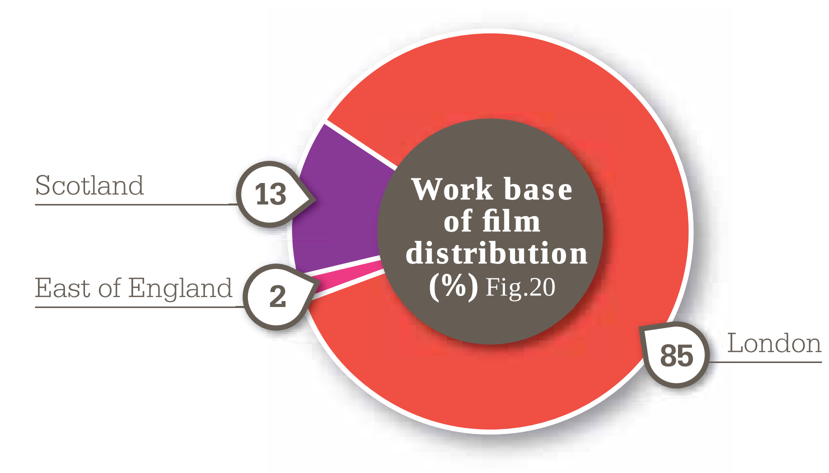


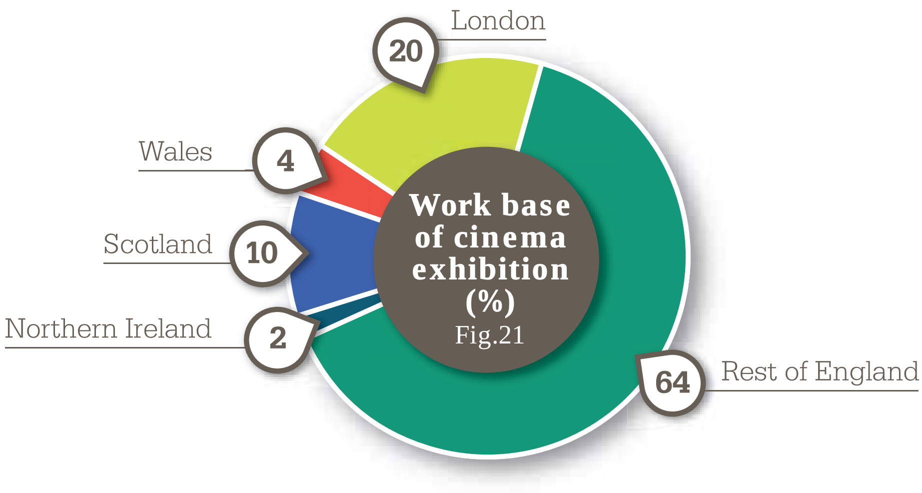
Fig.19

[4] Film production does not include film production freelancers which accounted for 89% of employment in the sector in 2010.

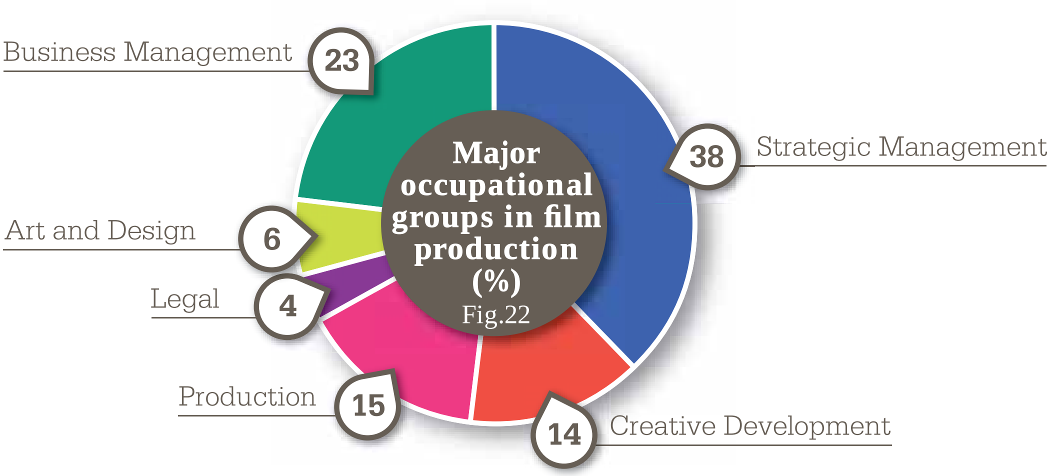
The majority of the workforce in film production and distribution is based in London and Scotland (**Figures 19** and **Figure 20**). For London specifically, **80%** of the workforce in film production is based in Central London, as is **68%** of film distribution.



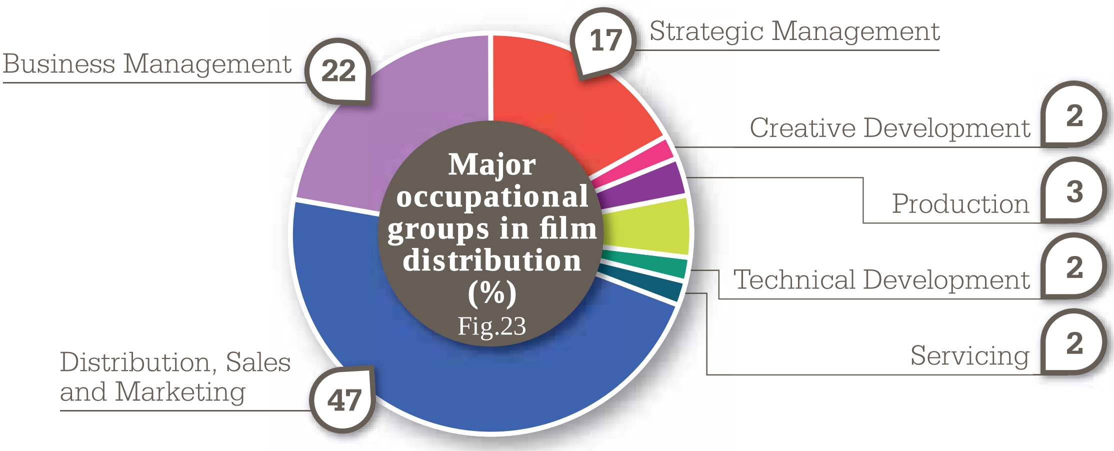
The geographical representation of the workforce in cinema exhibition is in line with the creative media industries overall with **84%** in England, **4%** in Wales, **10%** in Scotland and **2%** in Northern Ireland (**Figure 21**).



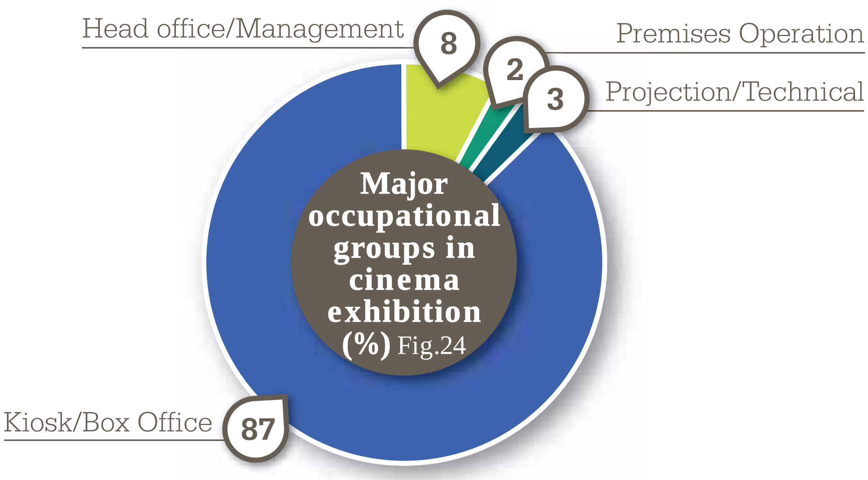
Occupational groups



Figures 22 and **23** demonstrate the different occupational groups in film production and distribution. Strategic management, distribution, sales and marketing, business management, creative development and production are the major occupational roles in these sub-sectors. Please note that freelancers are not included in film production.



The major occupational roles in cinema exhibition is box office (**87%**), head office/ management (**8%**), premises operation (**2%**), projection/ technical (**3%**) (**Figure 24**).

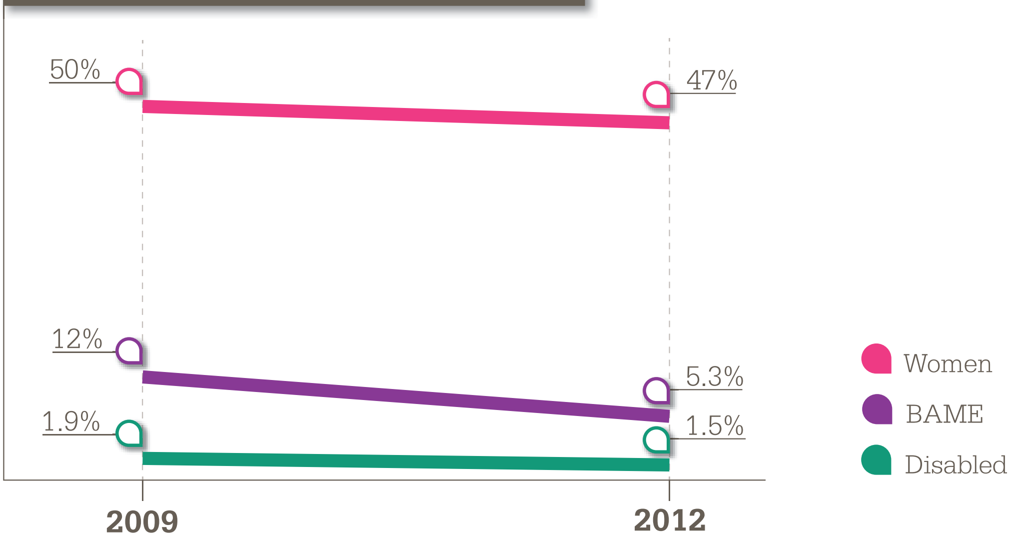


Freelance workforce

Freelancers represent **10%** of film distribution. They are employed in legal, servicing, business management and distribution, sales and marketing. As previously explained, the Census does not include freelancers in film production given that the snapshot methodology of recording employment on one day does not provide a reliable estimate of the total workforce involved in filmmaking as production levels fluctuate over time. No freelancers were recorded in cinema exhibition.

Diversity

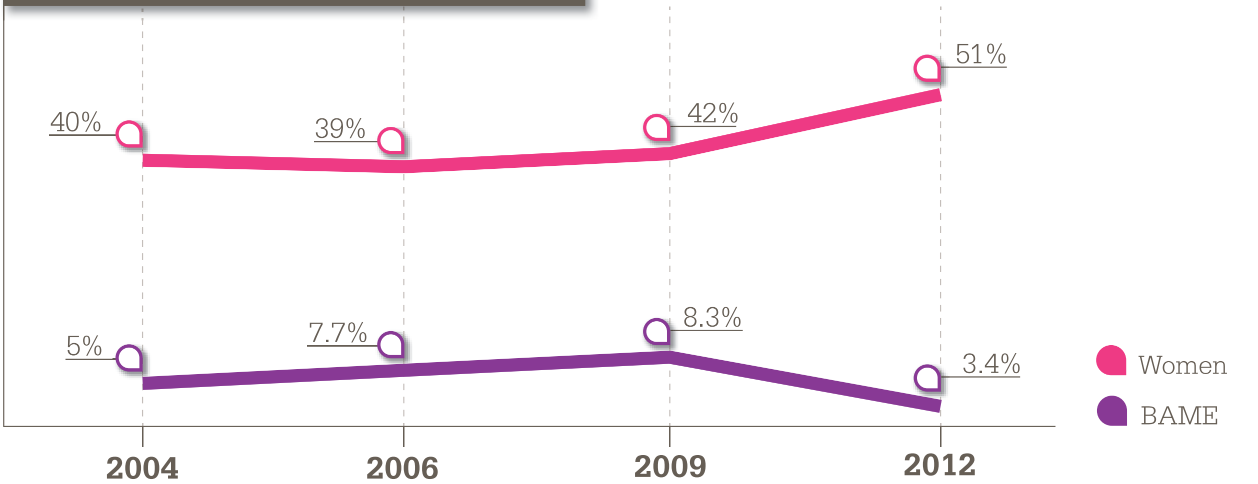
Diversity in film production Fig.25



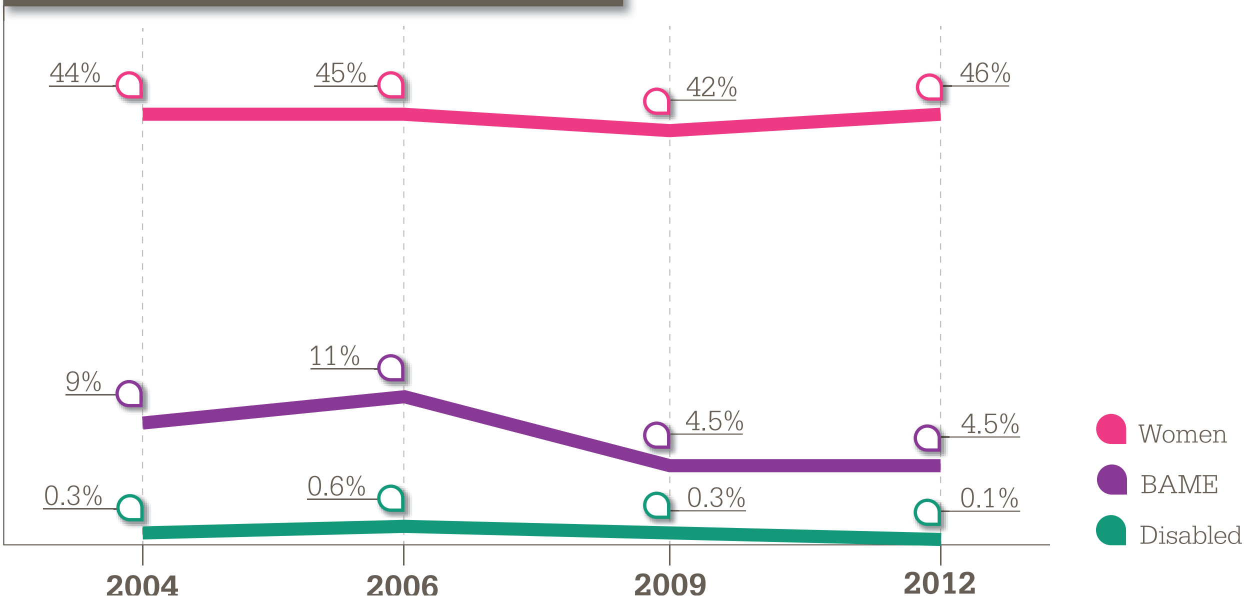
Figures 25 to **27** show the proportion of women, BAME and disabled workforce in film production, distribution and cinema exhibition respectively.

Diversity (continued)

Diversity in film distribution Fig.26



Diversity in cinema exhibition Fig.27



Overall, women in film make up **46%** of the total workforce compared to **36%** of the creative media industries.

Women in film production represented **64%** of business management workforce, **47%** of production, **46%** of creative development, **41%** of strategic management and **27%** of art and design. Women in distribution are represented in business management (**69%**), distribution sales and management (**56%**), legal (**33%**) and strategic management (**20%**). Women in cinema exhibition are under the industry average in projection/technical (**12%**), IT (**17%**), CEO (**4%**), and head office/management and premises operation (35% each) roles. Their representation in box office (**48%**), finance and accounts (**46%**), health and safety (**50%**) and corporate PR and marketing (**53%**) is around the sub-sector average of **46%**. They have a higher representation in cleaning (**63%**), HR (**73%**) and administration (**80%**).

The nations/regions with the highest representation of women in film production are London (**49%**) and Scotland (**34%**). In terms of film distribution, the areas with the highest representation are London (**56%**) and Scotland (**25%**).

Employees and freelancers from a Black, Asian or Ethnic Minority background represent **4.4%** of the total workforce in 2012 compared to **5.4%** of the creative media industries.

BAME workers in film production represent **11%** of the business management workforce and **10%** of the legal workforce. Strategic management, creative development and production are all **3%**. BAME people in film distribution represent **8%** of business management and **4%** of distribution, sales and marketing. In cinema exhibition they represent **17%** of IT, **7%** of cleaning, **6%** of finance and accounts, **5%** of box office and admin (each), **3%** of premises operation, corporate PR and marketing and CEO (each) and **2%** of projection/technical and head office management (each).

Geographically, BAME workers in film production are represented at **6%** in London, while for film distribution representation in London is **4%**.

Less than one per cent (**0.3%**) of the workforce in film was identified as disabled, compared to **1%** of the creative media industries as a whole. In film production, this was higher (**2%**). Only **0.1%** of the workforce in cinema exhibition is disabled. There were no reported disabled people in film distribution.

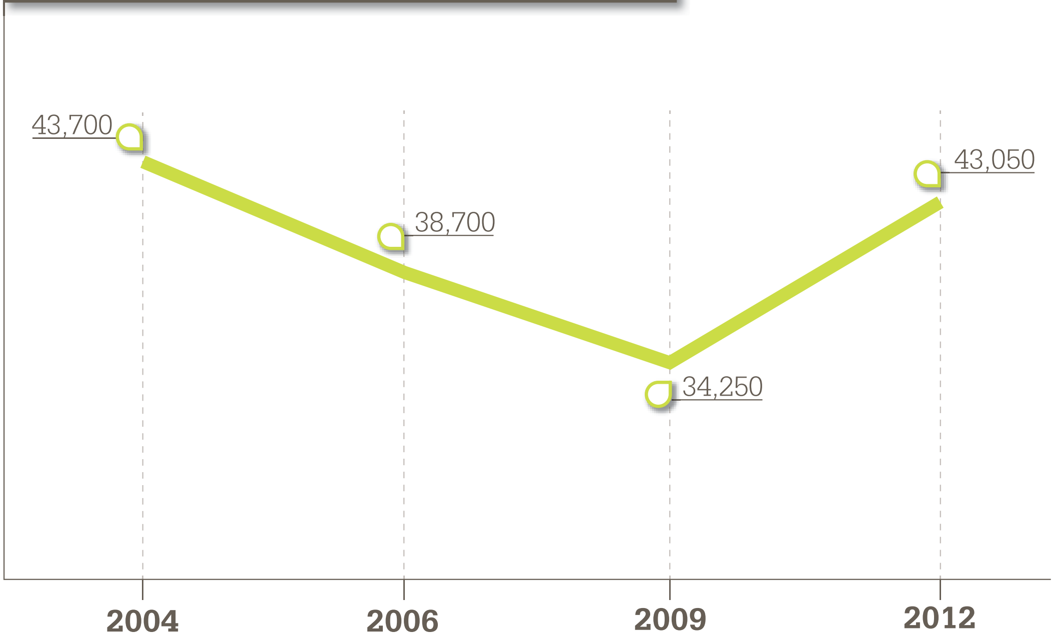
The disabled workforce in film production is within strategic management and production (**3% each**). For cinema exhibition, **2%** work within cleaning and **1%** within corporate PR and marketing.

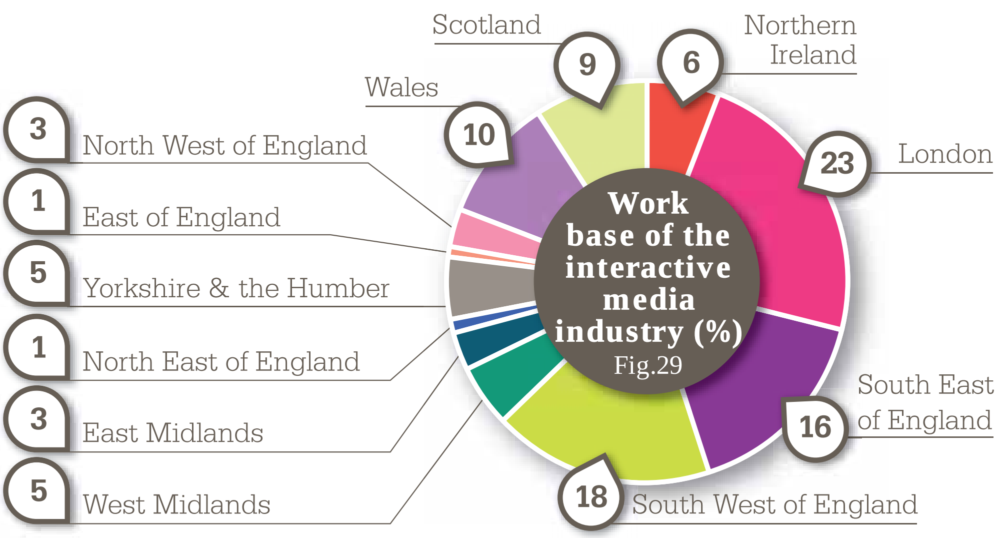
Interactive media

Workforce size

Figure 28 shows the size of the workforce in interactive media since 2004. The total workforce has increased by **25%** since 2009 although there has been a slight decrease of **2%** since 2004. The increase seems to reflect the decrease in radio and the fact that since 2009 the radio sector may be turning digital.

Interactive media total workforce Fig.28

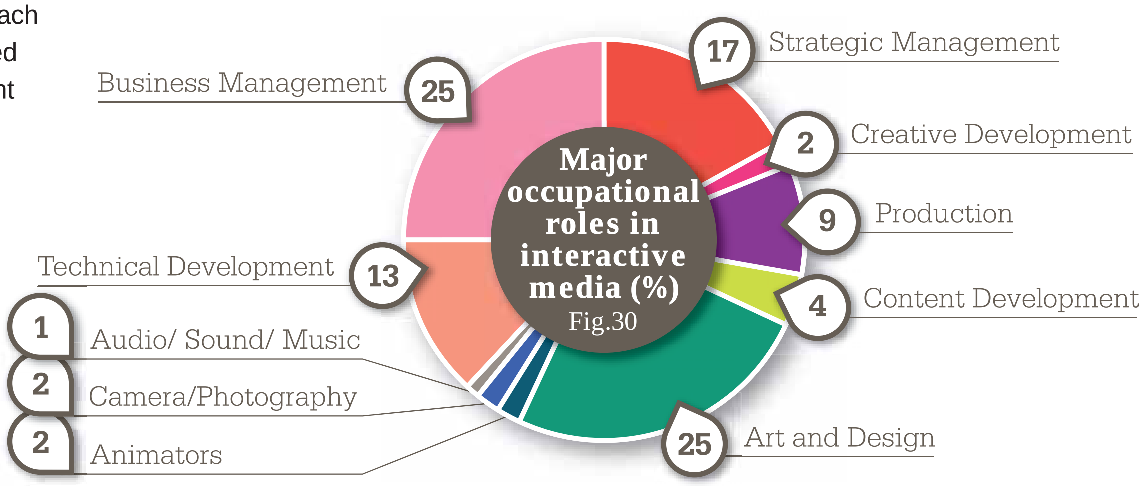




The majority of the workforce is based in London (**23%**), followed by the South West (**18%**), South East (**16%**), Wales (**10%**) and Scotland (**9%**) (**Figure 29**). For London specifically, **57%** is based in Central London, **21%** in East London, **19%** in West London and **3%** in North London.

Occupational groups

Figure 30 demonstrates the different occupational groups within interactive media. Business management and art and design comprise **25%** each of the workforce, followed by technical development (**13%**), strategic management (**17%**) and production (**9%**).



Freelance workforce

	2004	2006	2009	2012
Interactive media freelancers	7,400	6,700	7,250	5,550
% of total workforce	17%	17%	21%	13%

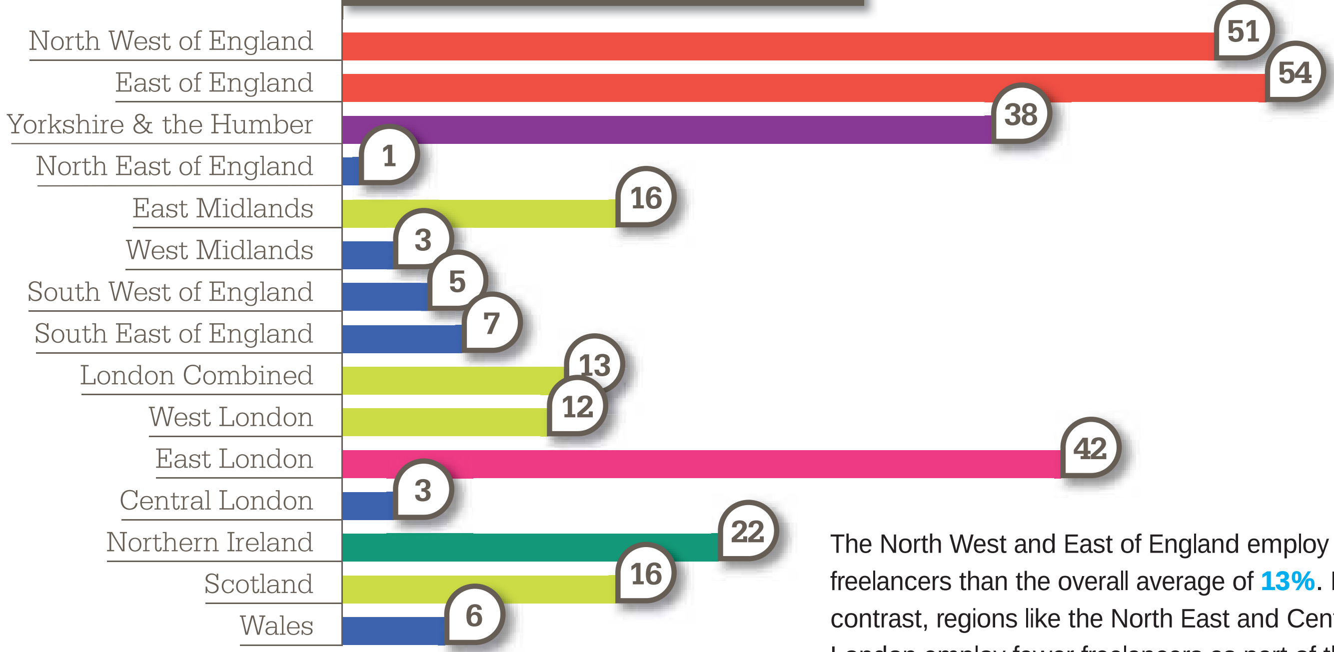
Freelance workforce Table 9

The proportion of freelancers is at its lowest since 2004. It is 13% of the total workforce compared to 24% of the creative media industries overall.

Production (**3%**), content development (**5%**), and business management (**3%**) are not shown to rely greatly on freelancers. In contrast, creative development (**39%**), animators (**33%**) and camera/photography (**71%**) are freelance-orientated occupational groups. Strategic management, art and design and technical development are around the overall sector average.

Freelance workforce (continued)

Freelancer geographical distribution (%) Fig.31

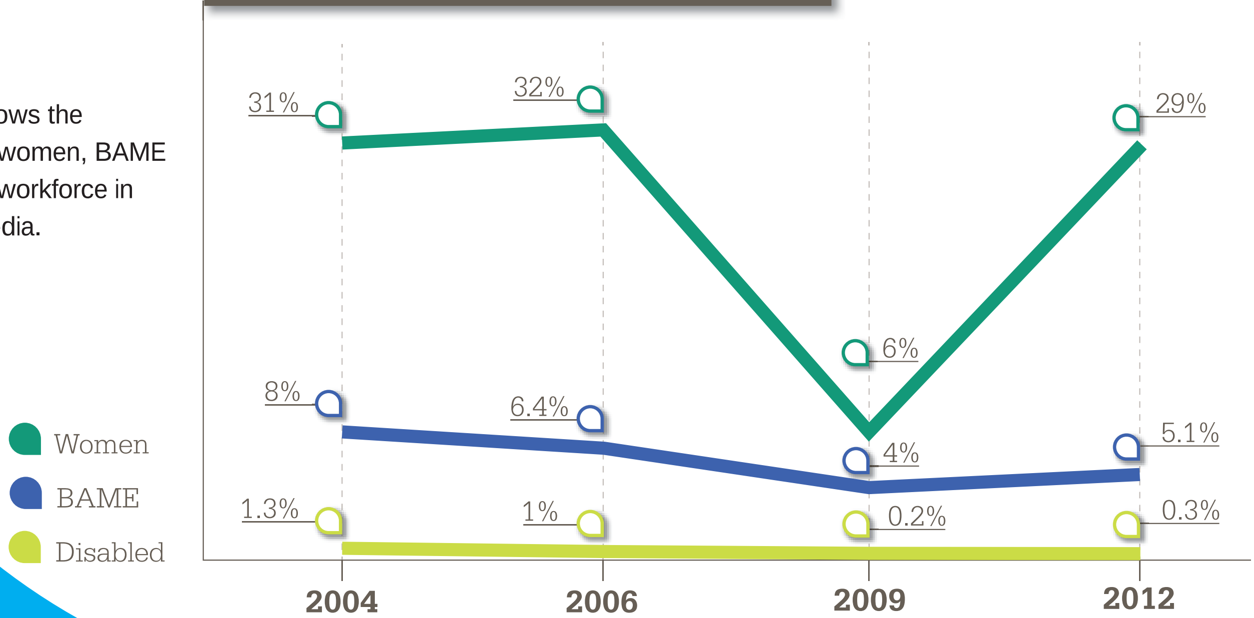


The North West and East of England employ more freelancers than the overall average of **13%**. In contrast, regions like the North East and Central London employ fewer freelancers as part of the total workforce per region/nation (**Figure 31**).

Diversity

Figure 32 shows the proportion of women, BAME and disabled workforce in interactive media.

Diversity in interactive media Fig.32



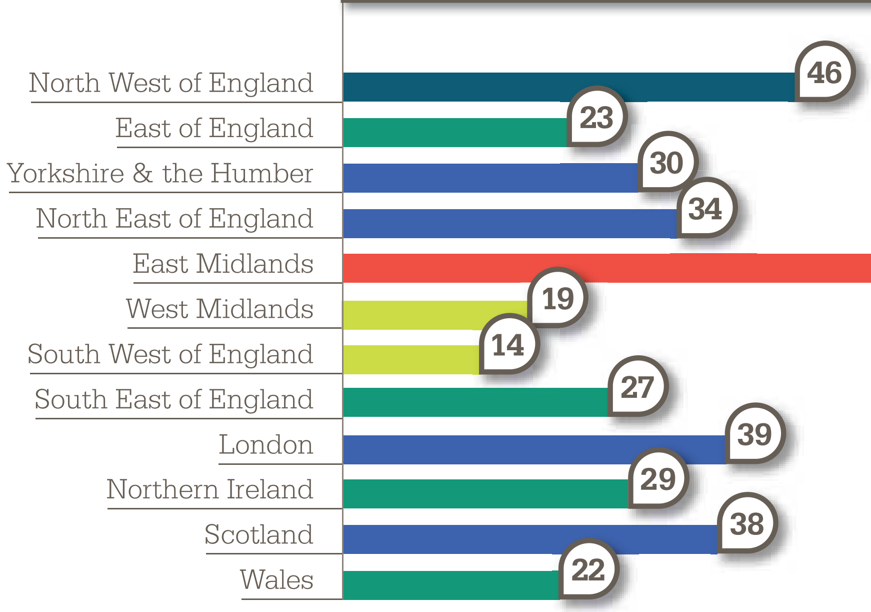
	2004	2006	2009	2012
Women in interactive media	13,700	12,500	1,900	12,600
% of total workforce	31%	32%	5.5%	29%

Woman workforce Table 10

Women in interactive media represent 29% of the total workforce compared to 36% of the creative media industries.

They are greatly under-represented in camera/photography (6%) and technical development (9%). For strategic management (23%), content development (33%), art and design (23%) and animators (27%) female representation is around the sector average. Women are above the sector average in the occupational groups of creative development (61%), production (46%), editorial, journalism and sport (50%) and business management (45%).

Geographical representation of women in interactive media (%) Fig.33



Women are represented at around the sector average across most nations and regions, except in the South West and West Midlands where the proportion of women is lower, and North West and East Midlands where it is higher (**Figure 33**).

	2004	2006	2009	2012
BAME in interactive media	3,500	2,500	1,400	2,200
% of total workforce	8%	6.4%	4%	5.1%

BAME workforce Table 11

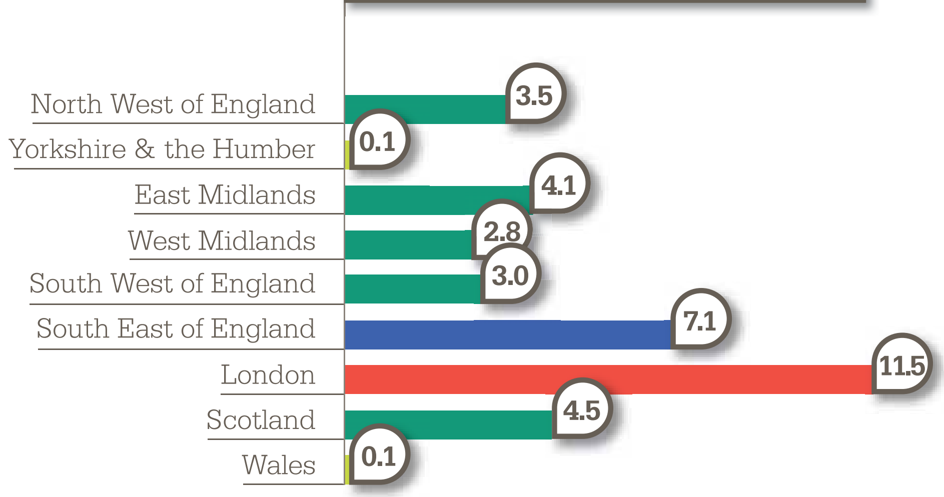
Workforce from a Black, Asian or Ethnic Minority background represented 5.1% of the total workforce in 2012 compared to 5.4% of the creative media industries.

Diversity (continued)

BAME workers are represented between **4%** and **9%** in strategic management, production, content development and business management. BAME representation is lower than the industry average in art and design (**2%**) and above average in animators (**10%**), camera/photography (**12%**) and technical development (**11%**).

BAME representation is similar to the creative media industries' average throughout all regions except for Yorkshire & the Humber and Wales. A higher than average representation is seen in the South East of England as well as London (**Figure 34**).

BAME representation in interactive media (%) Fig.34



	2004	2006	2009	2012
Disability	600	200	100	150
% of total workforce	1.3%	0.5%	0.2%	0.3%

Disabled workforce Table 12

Less than one per cent of the interactive media workforce was identified as disabled compared to 1% of the creative media industries.

The representation of disabled workforce in interactive media is **1%** each for production, content development, art and design and business management.

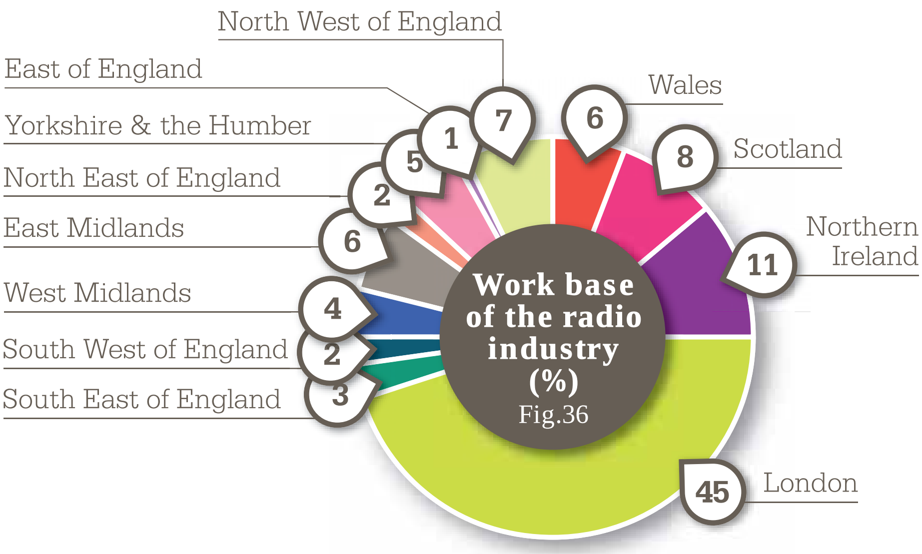
Of the workforce in Wales **1%** identified themselves as disabled, **3%** in West London and **1%** in the North West of England.

Radio

Workforce size

Figure 35 shows the size of the workforce in radio since 2004. The total workforce has decreased by **23%** since 2004 although most of this decrease has occurred since 2009. In 2012, there was an increased response from community/voluntary radio which had not been captured in previous years.

Radio total workforce Fig.35



Work base of the radio industry (%) Fig.36

The majority of the workforce is based in London (**45%**), followed by Northern Ireland (**11%**), Scotland (**8%**) and the North West of England (**7%**) (**Figure 36**). In London, **77%** is concentrated in Central London, **12%** in East and **11%** in West London.

Occupational groups

Figure 37 demonstrates the different occupational groups in radio. Most fall under editorial, journalism and sport (**33%**), business management (**18%**), production (**16%**) and distribution, sales and marketing (**12%**).

Freelance workforce

	2004	2006	2009	2012
Radio freelancers	5,200	5,700	4,900	2,950
% of total workforce	23%	25%	23%	17%

Freelance workforce Table 13

The total number of freelancers is at its lowest since 2004 at 17% of the total workforce compared to 24% of the creative media industries.

Occupational groups like engineering and transmission, distribution sales and marketing as well as business management do not rely greatly on freelancers. In contrast, legal (**37%**), editing (**46%**), libraries and archives (**37%**) and creative development (**30%**) are freelance-orientated occupational groups in radio.

Proportion of radio freelancers per region/nation (%) Fig.38

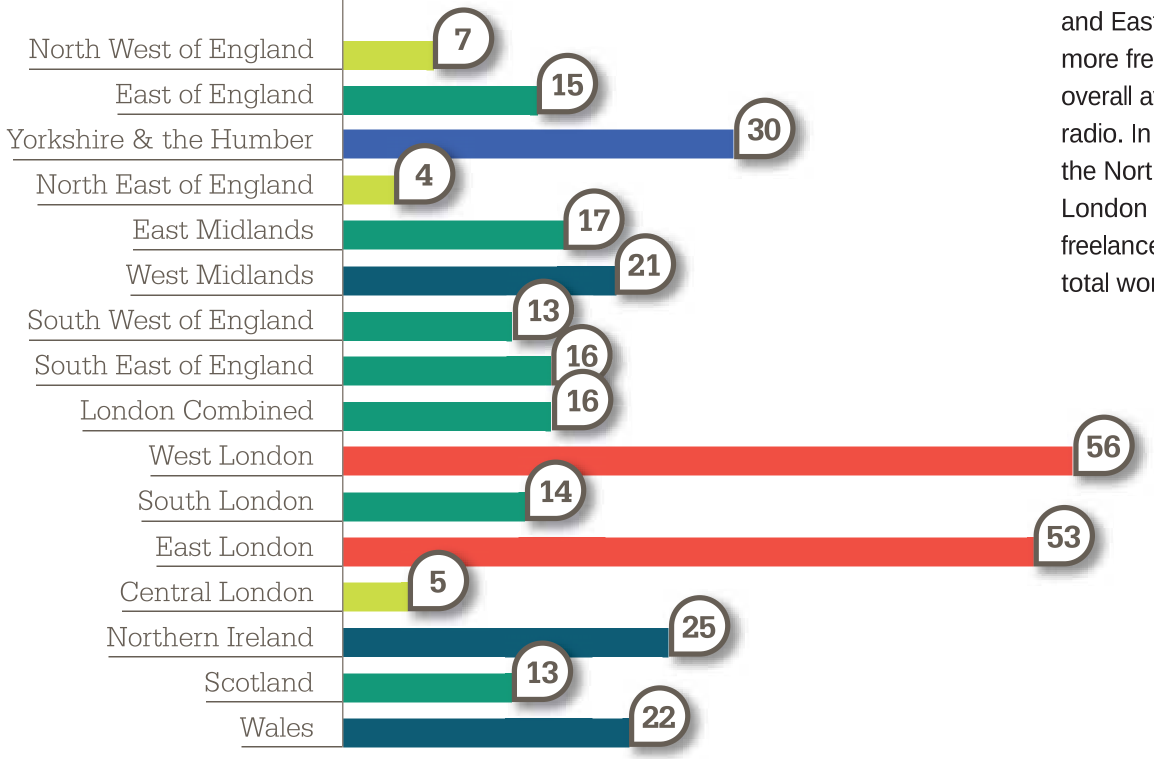
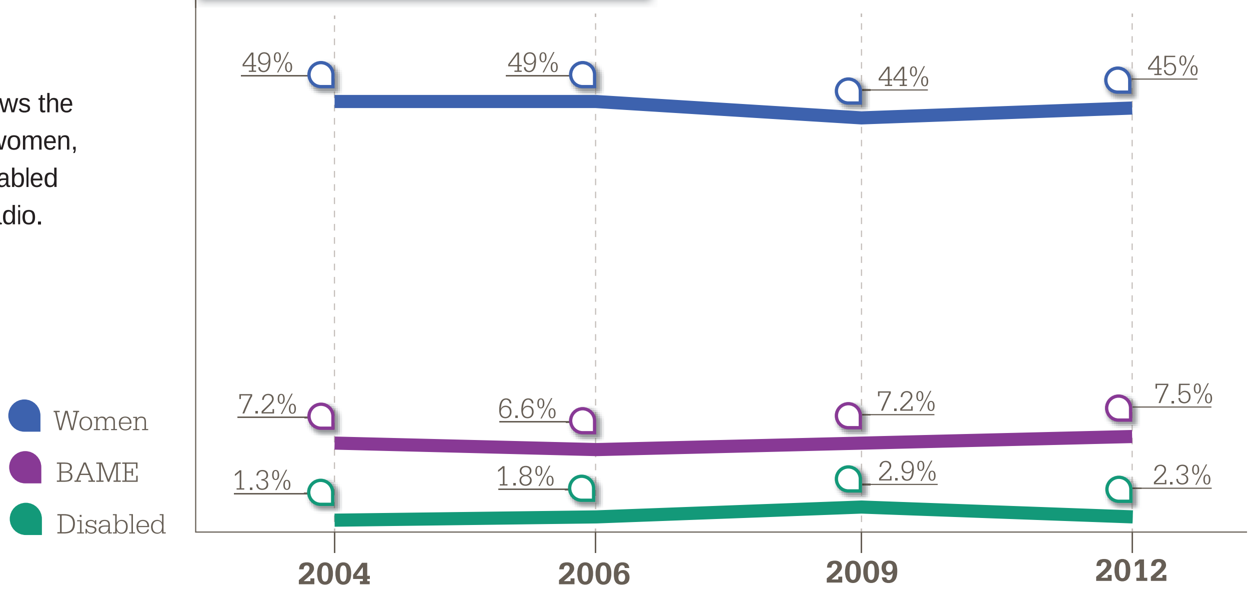


Figure 38 shows that West and East London employ more freelancers than the overall average of **17%** in radio. In contrast, regions like the North East and Central London employ fewer freelancers as part of the total workforce.

Diversity

Figure 39 shows the proportion of women, BAME and disabled workforce in radio.

Diversity in radio Fig.39



Diversity (continued)

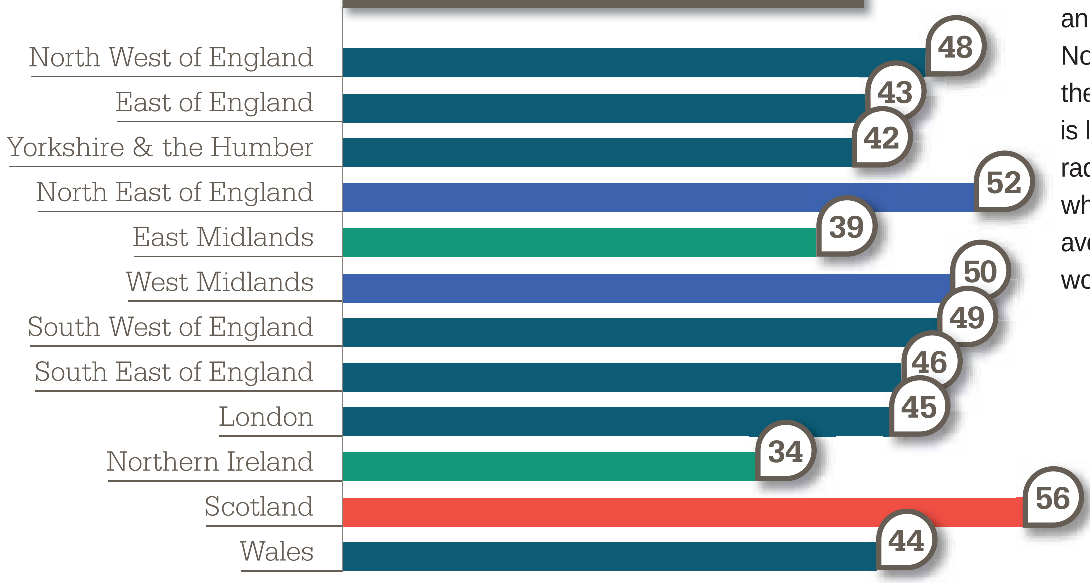
Women workforce Table 14

	2004	2006	2009	2012
Women in radio	10,800	10,900	9,250	7,650
% of total workforce	49%	49%	44%	45%

Women in radio represent 45% of the total workforce compared to 36% of the creative media industries.

Women are represented at about the 45% average in all occupational groups except for creative development (30%), strategic management (25%), audio/music/sound (22%), engineering and transmission (12%) and art and design (3%). Women represent 82% of legal roles, 65% of business management and 61% of distribution, sales and marketing.

Geographical representation of women in radio (%) Fig.40



Women are represented evenly throughout all nations and regions except for Northern Ireland where the proportion of women is lower than the overall radio average and Scotland where there is a higher than average representation of women (**Figure 40**).

BAME workforce Table 15

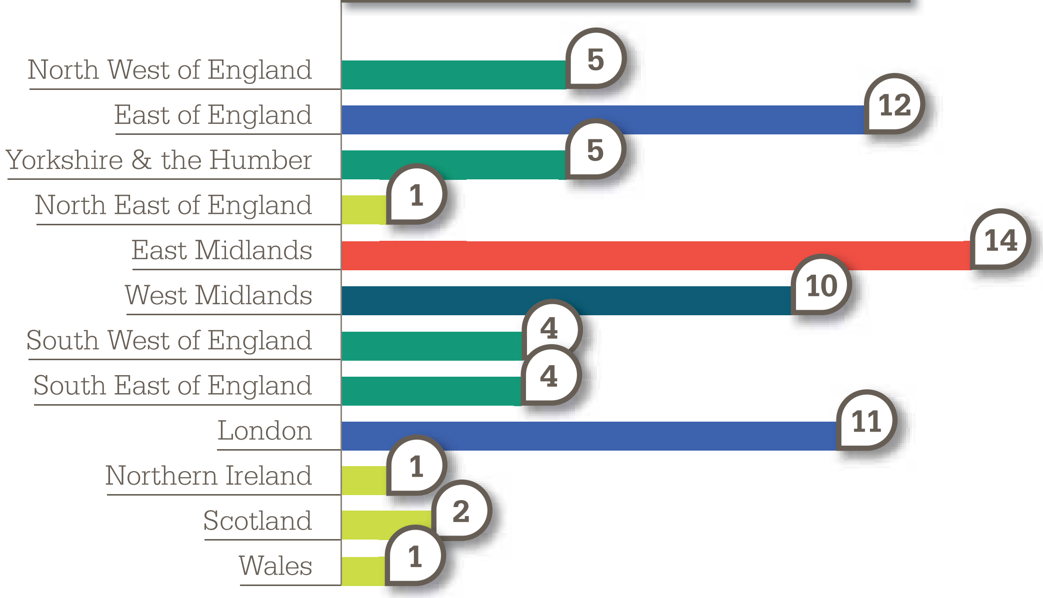
	2004	2006	2009	2012
BAME in radio	1,600	1,500	1,500	1,300
% of total workforce	7.2%	6.6%	7.2%	7.5%

People from a BAME background represented 7.5% of the total workforce in radio in 2012 compared to 5.4% of the creative media industries.

BAME workers are represented at the 7.5% average in all occupational groups except for distribution, sales and marketing (4%), strategic management (5%), production (5%), legal (5%) and engineering and transmission (5%). At the higher end, BAME people represent 23% of studio operations, 23% of editing and 18% of creative development.

BAME representation is around the average throughout all regions except for Wales, Northern Ireland and the North East. A higher than average representation of BAME people is seen in London (**11%**), East Midlands (**14%**) and East of England (**12%**) (**Figure 41**).

BAME geographical representation in radio (%) Fig.41



	2004	2006	2009	2012
Disability	300	400	600	400
% of total workforce	1.3%	1.8%	2.9%	2.3%

Disability workforce Table 16

Two per cent of the workforce was identified as disabled compared to 1% of the creative media industries.

The representation of disabled workforce in radio is around the **2.3%** average in almost all occupational groups except for studio operations (**8%**), broadcast management (**5%**) and an additional **11%** that marked other occupational groups.

The representation of the disabled workforce ranges from **1%** to **2%** throughout all nations and regions except for East of England (**5%**) and the North West, East Midlands, Northern Ireland and Wales, all at **4%** each.

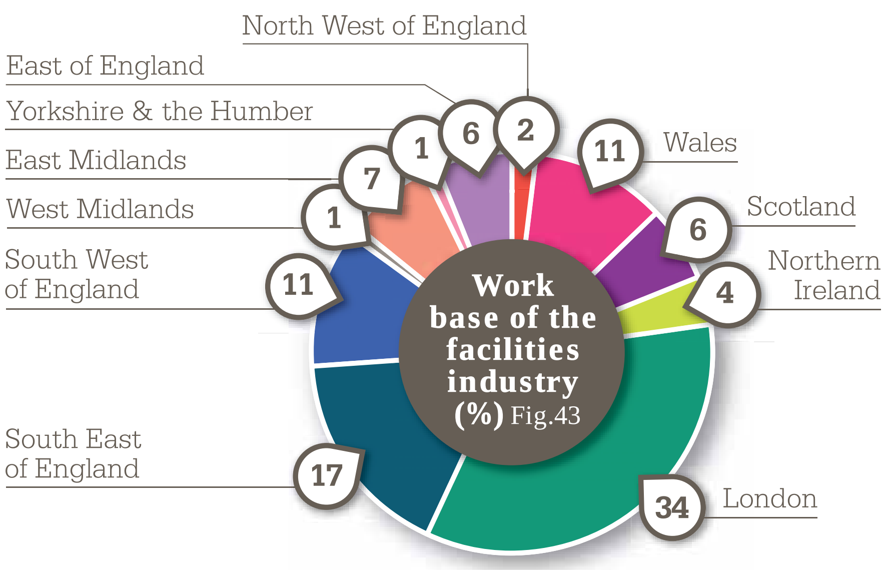
Facilities

Workforce size

Figure 42 shows the size of the workforce in facilities since 2004. The total workforce has more than tripled since 2004 with a sudden boost in 2006. Since then, there have been fluctuations with some sub-sectors merged or deleted and others added to more accurately represent the sector. These sub-sectors have largely remained the same since 2009. The **2%** growth is due to increases in the workforce in post production and special physical effects.

Facilities total workforce Fig.42

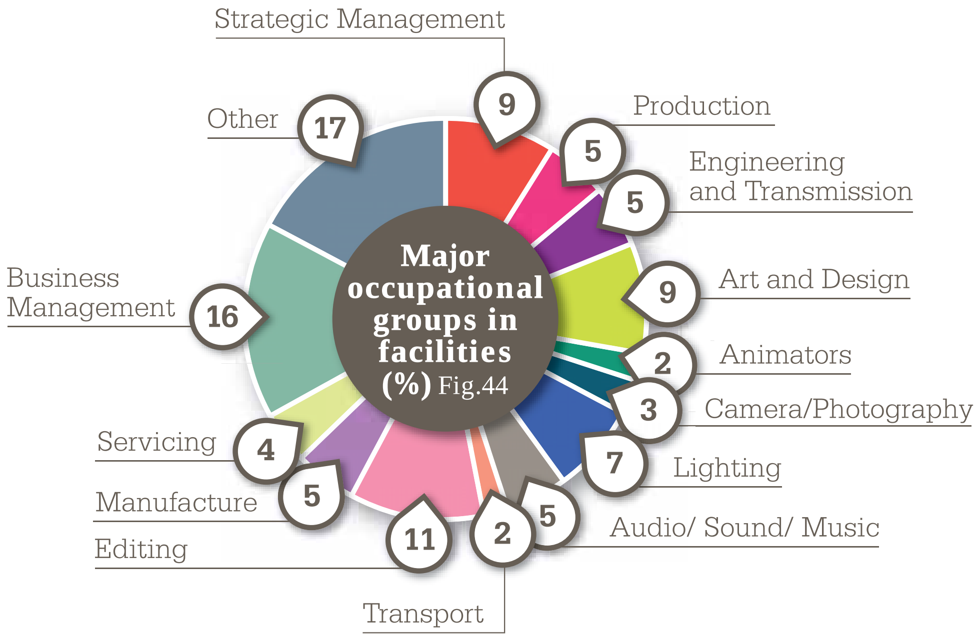
The majority of the workforce is concentrated in London (**34%**), although the South East, South West and Wales accommodate another fairly large proportion of the facilities workforce (**Figure 43**).



For London specifically, **39%** is based in Central London, **33%** in West London, **17%** in South London, **8%** in East London and **3%** in North London.

Occupational groups

Figure 44 shows the major occupational groups that comprise facilities. These are business management (**16%**), editing (**11%**), strategic management (**9%**), art and design (**9%**), lighting (**7%**) and production, audio/ sound/music, manufacture and engineering and transmission all at **5%** each.



Freelancers

	2004	2006	2009	2012
Freelancers in facilities	3,000	13,900	12,500	10,950
% of total workforce	25%	35%	34%	30%

Freelance workforce Table 17

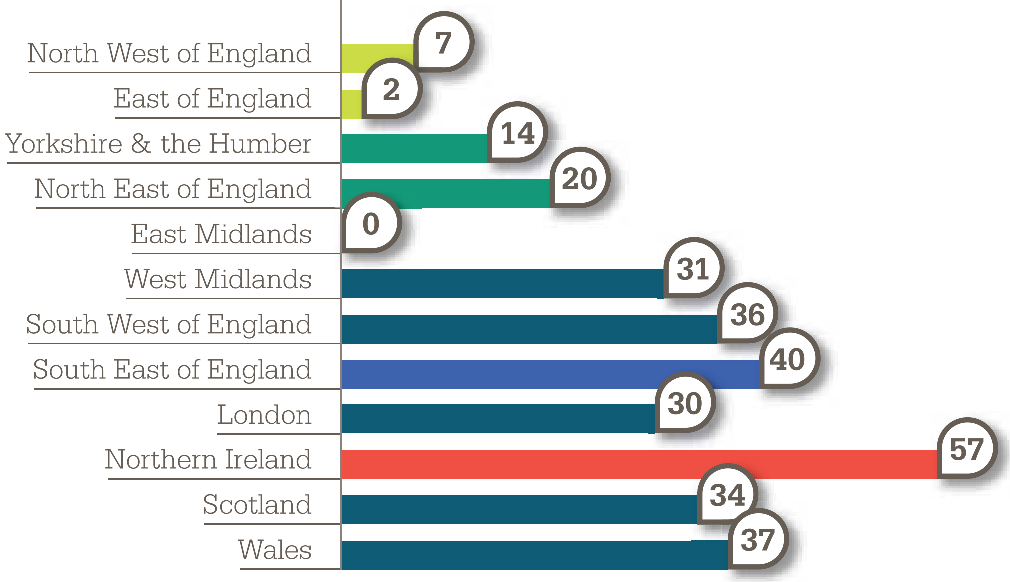
The total number of freelancers is 30% compared to 24% of the creative media industries.

Occupational groups like strategic management, engineering and transmission, labs/ processing, manufacture, servicing, libraries and archives, distribution sales and marketing and business management are mostly staffed by permanent employees. In contrast, lighting (**94%**), editorial, journalism and sport (**82%**), creative development (**78%**), editing (**51%**), production (**43%**) and art and design (**43%**) are freelance dominated groups in facilities.

Freelance workforce (continued)

East of England and East Midlands employ the smallest proportion of freelancers of their total workforce, while at the other end of the scale, Northern Ireland tends to employ more freelancers than the sector average (**Figure 45**). In West London **62%** are freelancers, **32%** in North London, **24%** in South London, **15%** in East London and **7%** in Central London.

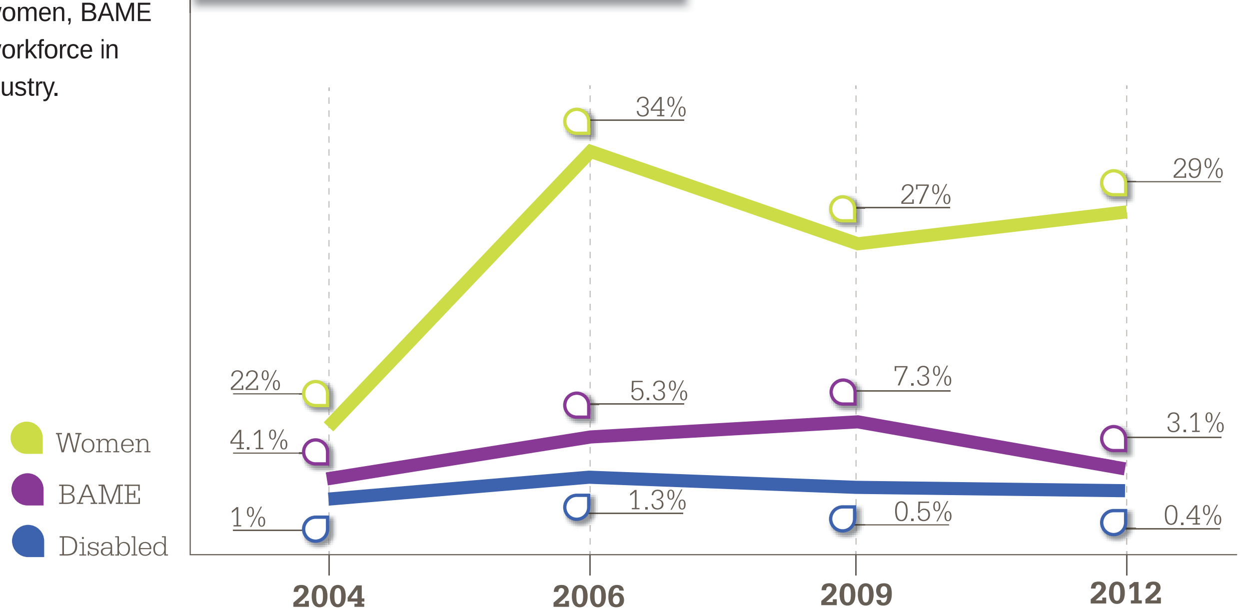
Representation of freelancers in facilities by nation/region (%) Fig.45



Diversity

Figure 46 shows the proportion of women, BAME and disabled workforce in the facilities industry.

Diversity in facilities Fig.46



	2004	2006	2009	2012
Women in facilities	2,600	13,400	9,800	10,800
% of total workforce	22%	34%	27%	29%

Women workforce Table 18

Women represent 29% of the workforce compared to 36% across the creative media industries.

Below average representation	Average (19%-39%)	Higher than average representation
Technical development (0%)	Strategic management (28%)	Make-up and hairdressing (100%)
Lighting (0%)	Art and design (19%)	Costume/wardrobe (87%)
Editorial, journalism and sport (0%)	Animators (22%)	Content development (75%)
Engineering and transmission (2%)	Labs/processing (37%)	Business management (56%)
Servicing (12%)	Manufacture (32%)	Creative development (53%)
Audio/sound/music (12%)	Libraries and archives (25%)	Studio operations (50%)
Camera/photography (15%)	Other (38%)	Production (46%)
Editing (18%)	–	Legal (45%)
Transport (18%)	–	Broadcast management (45%)
–	–	Distribution, sales and marketing (41%)

Representation of women in occupational groups Table 19

Table 19 illustrates the representation of women in each occupational group.

Diversity (continued)

Geographical representation of women in facilities (%) Fig.47

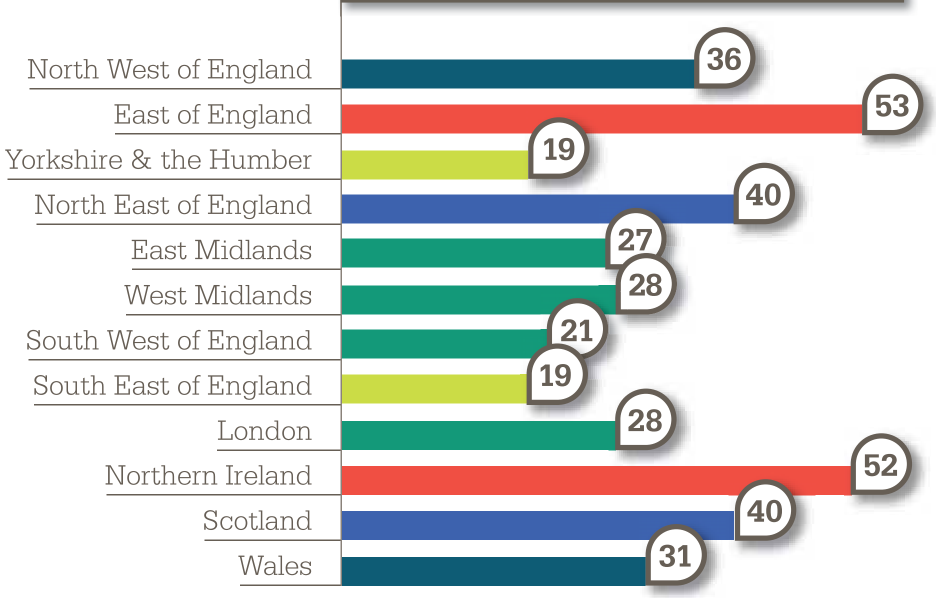


Figure 47 shows the representation of women geographically within facilities.

	2004	2006	2009	2012
BAME in facilities	500	2,100	2,650	1,150
% of total workforce	4.1%	5.3%	7.3%	3.1%

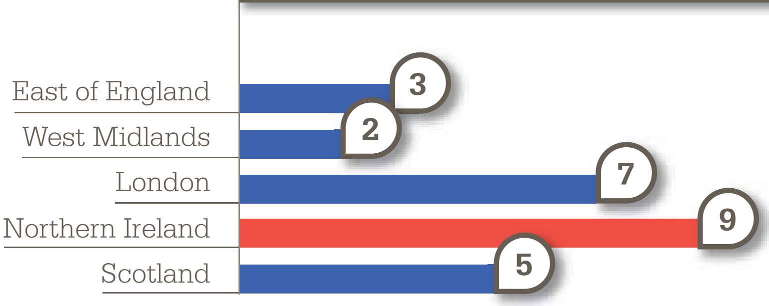
BAME workforce Table 20

Employees and freelancers from a BAME background represent 3.1% of the total workforce compared to 5.4% of the creative media industries. This is the lowest it has ever reached since 2004.

The only sub-sectors in which BAME workers are represented at **3%** or more are make-up and hairdressing (**19%**), production (**11%**), business management (**8%**), labs/processing (**7%**), strategic management (**3%**), art and design (**3%**) and editing (**3%**).

Figure 48 illustrates the nations/regions where there are records of BAME representation. London and Northern Ireland demonstrate higher than the sector average representation.

BAME geographical representation in facilities (%) Fig.48



	2004	2006	2009	2012
Disability	100	500	200	150
% of total workforce	1%	1.3%	0.5%	0.4%

Disability workforce Table 21

The proportion of the workforce in facilities that was identified as disabled has dropped to 0.4%. This is the lowest ever and less than the 1% average across the creative media industries.

Occupational groups that have disabled workers are animators (**1%**), audio/sound/music (**1%**), editing (**1%**), labs/processing (**3%**), and business management (**1%**).

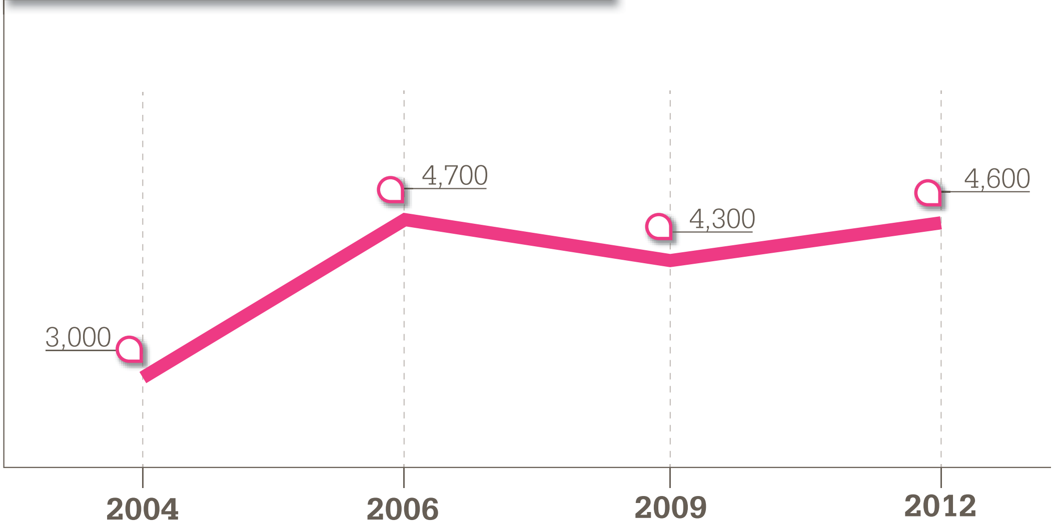
The representation of the disabled workforce is **1%** each in East London and the South East of England. For the majority of the remaining regions and nations the proportion matches the very low sector average.

Animation

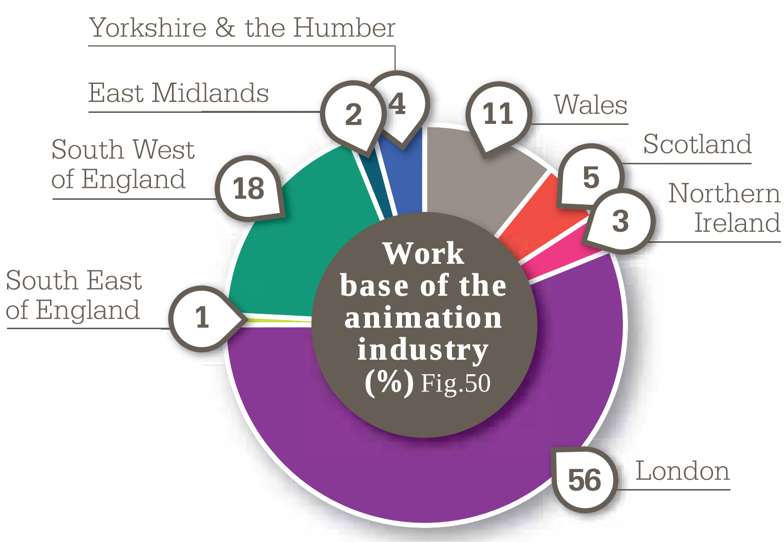
Workforce size

Figure 49 shows the size of the workforce in animation since 2004. It has increased by **53%** since 2004, although it suffered a **9%** dip in 2009. Since then, the workforce has increased by **7%**.

Total workforce in animation Fig.49

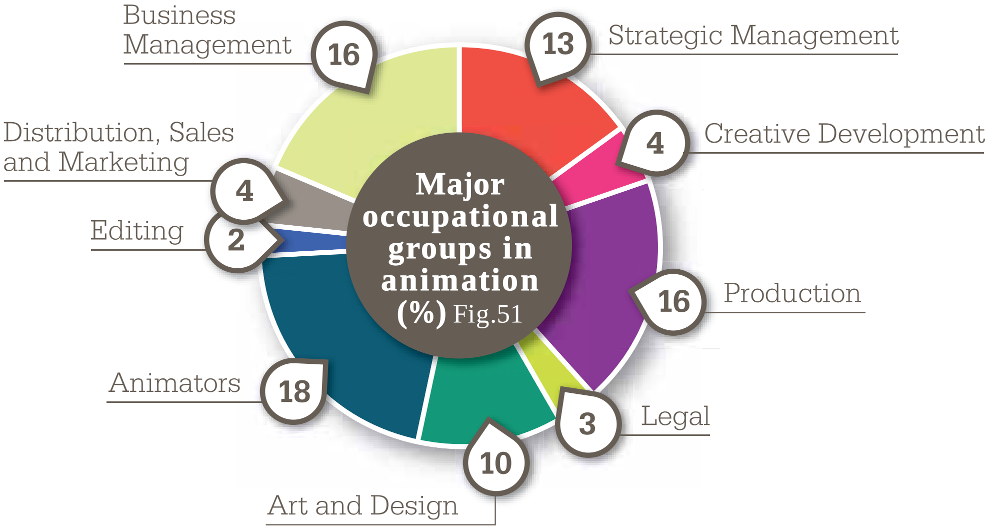


More than half of the animation workforce is based in London, and specifically Central London (**96%**). The South West of England has the second highest concentration of animation professionals, while Wales has the third (**Figure 50**).



Occupational groups

Figure 51 demonstrates the major occupational groups in animation. As shown, these are animators (**18%**), production (**16%**), business management (**16%**), strategic management (**13%**) and art and design (**10%**).



Freelance workforce

	2004	2006	2009	2012
Freelancers in animation	1,400	1,800	2,000	1,400
% of total workforce	46%	38%	46%	30%

Freelance workforce Table 22

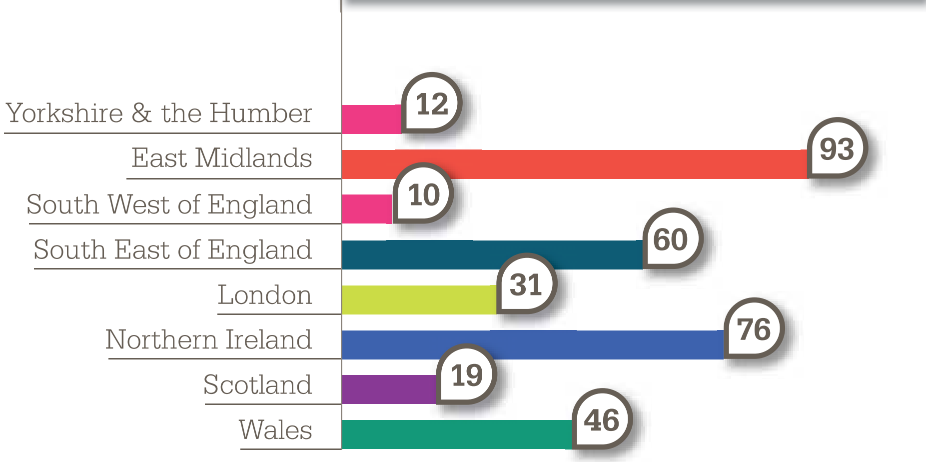
The proportion of freelancers is at its lowest since 2004. About one in three of the workforce in animation (30%) is freelance. This is higher than the 24% seen across the creative media industries.

Occupational groups like production, legal, libraries and archives, distribution sales and marketing as well as business management do not rely greatly on freelancers. In contrast, audio/sound/music (**100%**), costume/wardrobe (**60%**), camera/photography (**60%**), content development (**50%**), editing (**47%**) and animators (**41%**) are freelance-orientated occupational groups in the industry.

Freelance workforce (continued)

Of the animation workforce in the South West of England and Yorkshire and the Humber **10%** and **12%** respectively are freelancers, only about a third of the sector average. On the other hand, **93%** of the workforce in the East Midlands is freelance. Other areas that employ double or more than the sector average of freelancers are the South East, East London and Northern Ireland (**Figure 52**).

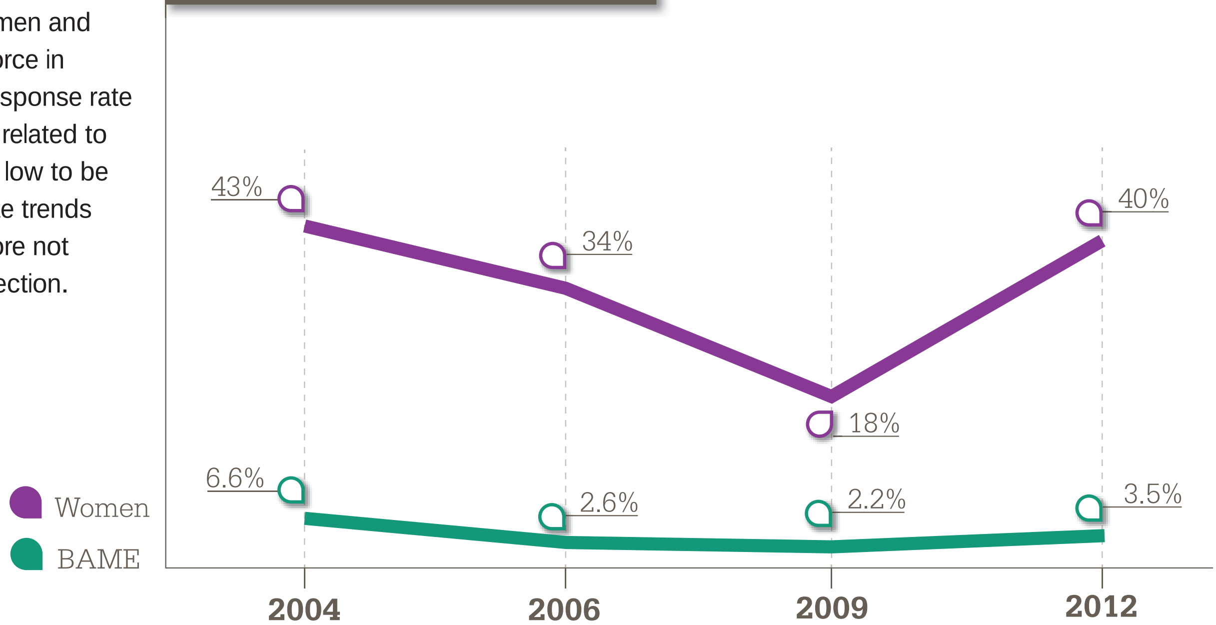
Geographical representation of freelancers in animation (%) Fig.52



Diversity

Figure 53 shows the proportion of women and the BAME workforce in animation. The response rate from the industry related to disability was too low to be able to extrapolate trends and this is therefore not reported in this section.

Diversity in animation Fig.53



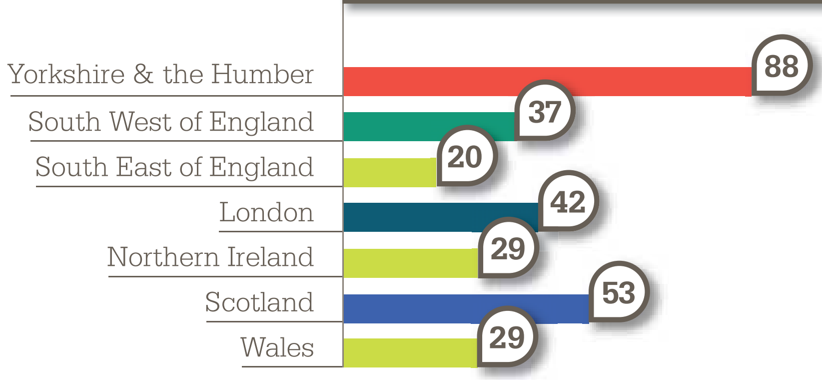
	2004	2006	2009	2012
Women in animation	1,300	1,600	800	1,850
% of total workforce	43%	34%	18%	40%

Women workforce Table 23

Women in animation represent 40% of the total workforce compared to 36% of the creative media industries. After a substantial drop in 2009, the proportion of women in animation seems to be moving towards the 2004 levels.

Women in animation are represented in all occupational groups at a **30-50%** range except for art and design (**28%**), editing (**27%**), animators (**21%**), camera/photography (**20%**) and lighting (**14%**). At the upper end of the scale, women represent **81%** of distribution, sales and marketing, **65%** of legal roles and **54%** of business management.

Geographical representation of women in animation (%) Fig.54



Representation of women is lower than average in the South East (**20%**), West London (**27%**), Wales and Northern Ireland (**29% each**). The South West and London are around the sector average, while in Scotland (**53%**), and Yorkshire & the Humber (**88%**) women have greater representation (**Figure 54**).

Diversity (continued)

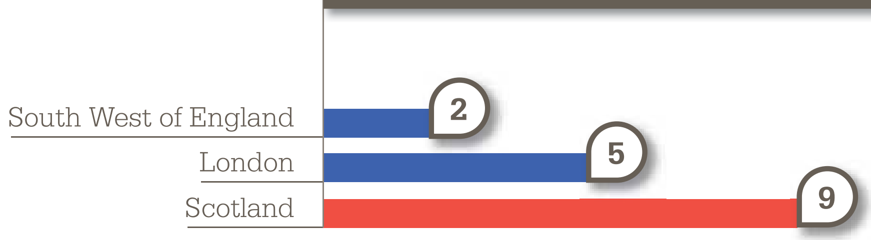
	2004	2006	2009	2012
BAME in animation	200	100	100	150
% of total workforce	6.6%	2.6%	2.2%	3.5%

BAME workforce Table 24

Employees and freelancers from a BAME background represent 3.5% of the total workforce compared to 5.4% of the creative media industries.

The occupational groups represented by BAME workers are legal (**18%**), strategic management (**8%**), editing (**7%**), business management (**6%**), production (**5%**) and distribution, sales and marketing (**4%**).

BAME geographical representation in animation (%) Fig.55



The nations and regions reported to employ people from BAME backgrounds are shown in **Figure 55**.

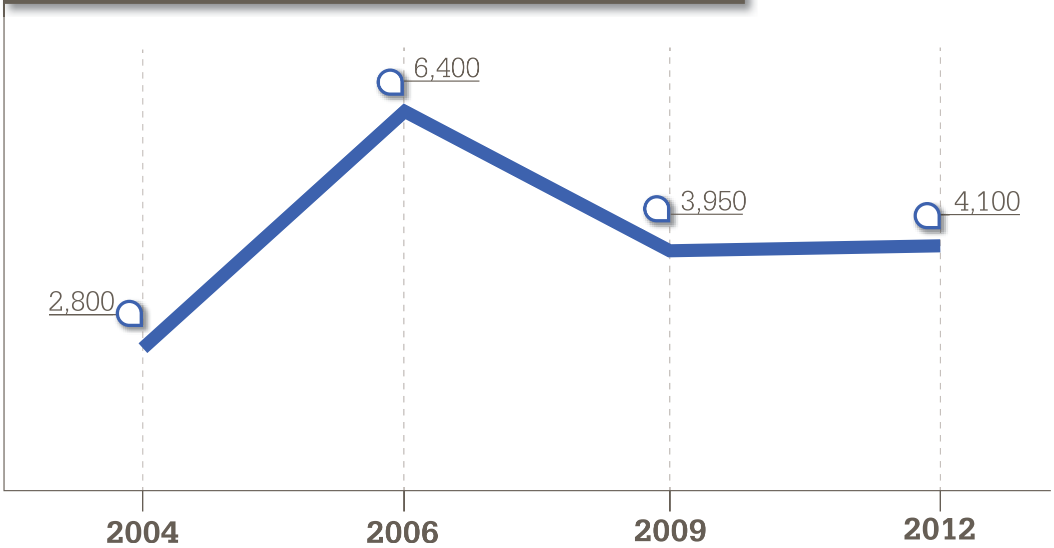
Corporate production

Corporate production covers film and video production for corporate bodies.

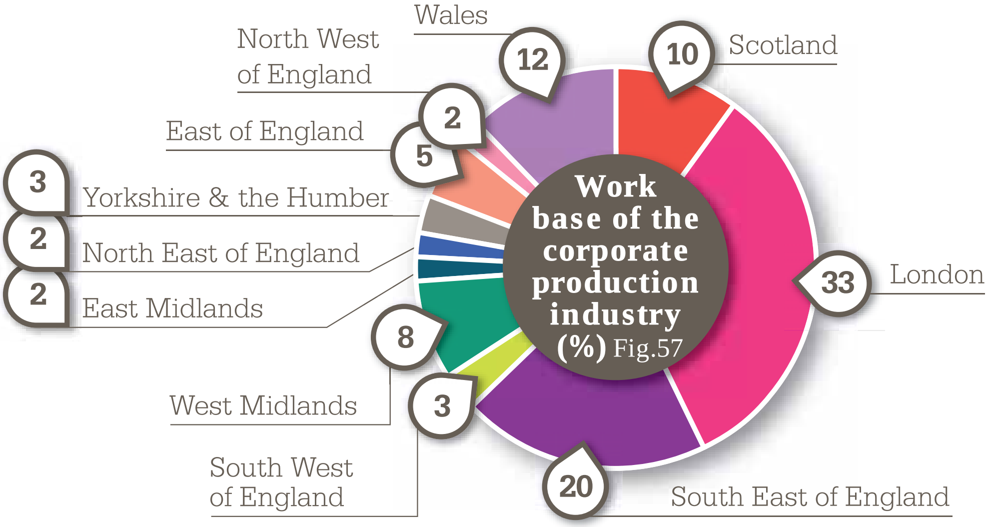
Workforce size

The total workforce in corporate production has increased by **46%** since 2004 although it suffered major cuts from 2006 to 2009 (**Figure 56**).

Corporate production total workforce Fig.56



A third of the workforce is based in London (**33%**), **20%** work in the South East, **12%** in Wales and **10%** in Scotland (**Figure 57**).



For London specifically, **60%** of the workforce is based in Central London, **31%** in West London and **9%** in East London.

Occupational groups

Figure 58 shows the major occupational groups that comprise corporate production. These are production (**20%**), art and design and camera/photography (**13% each**), strategic management (**12%**) and business management (**10%**).

Freelance workforce

	2004	2006	2009	2012
Freelancers in corporate production	1,100	2,800	2,100	2,200
% of total workforce	39%	43%	53%	53%

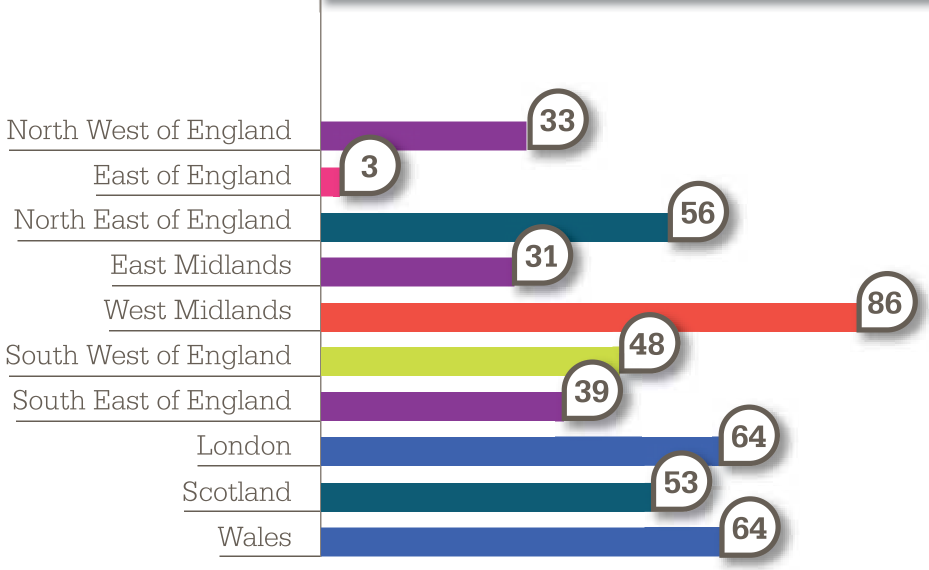
Freelance workforce Table 25

The total number of freelancers is 53% compared to 24% of the creative media industries.

Occupational groups like strategic management (**10%**), retail and exhibition (**14%**) and business management (**31%**) do not rely greatly on freelancers. In contrast, a great many occupations in corporate production like manufacture (**100%**), make-up and hairdressing (**100%**), costume/wardrobe (**100%**), lighting (**94%**), audio/sound/music (**90%**), camera/photography (**83%**), transport (**83%**), animators (**73%**), creative development (**68%**), engineering and transmission (**67%**), art and design (**67%**) and technical development (**67%**) are freelance-orientated occupational groups in the sector.

Freelance work in corporate production is found in almost all regions and nations as shown in **Figure 59**. The region with the highest use of freelancers in this sector is the West Midlands (**86%**).

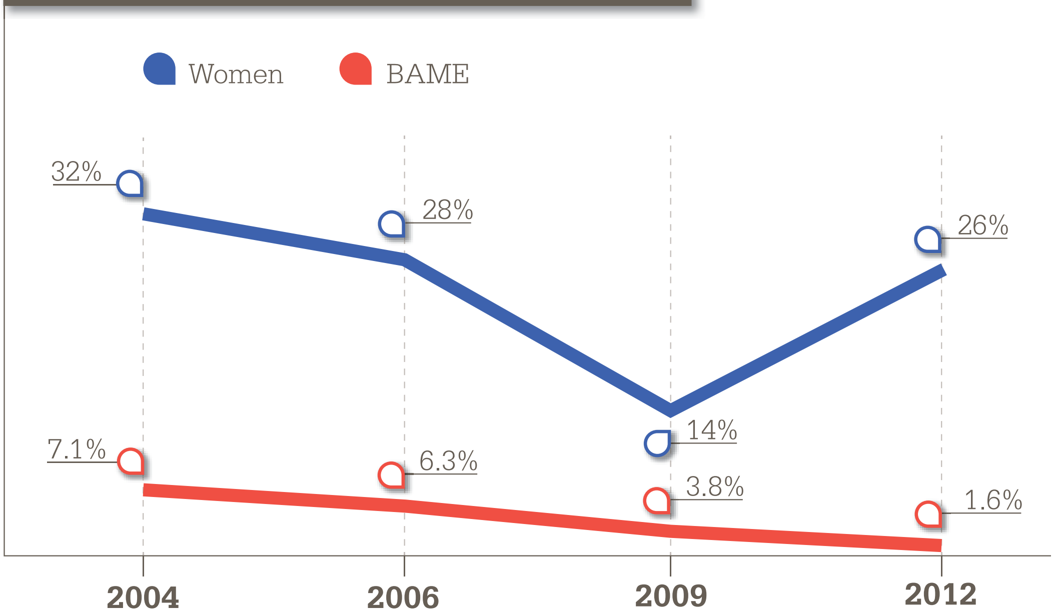
Geographical representation of freelancers in corporate production (%) Fig.59



Diversity

Figure 60 shows the proportion of women and BAME representation in the workforce.

Diversity in corporate production Fig.60



Diversity (continued)

	2004	2006	2009	2012
Women in corporate production	900	1,800	550	1,050
% of total workforce	32%	28%	14%	26%

Women workforce Table 26

Women in corporate production represent 26% of the total workforce compared to 36% of the creative media industries.

Women in corporate production represent: business management (**53%**) strategic management (**38%**), production (**36%**), editing (**21%**), creative development (**18%**), art and design (**18%**), animators (**14%**), content development (**10%**), manufacture (**10%**) and camera/photography (**5%**).

Geographical representation of women in corporate production (%) Fig.61

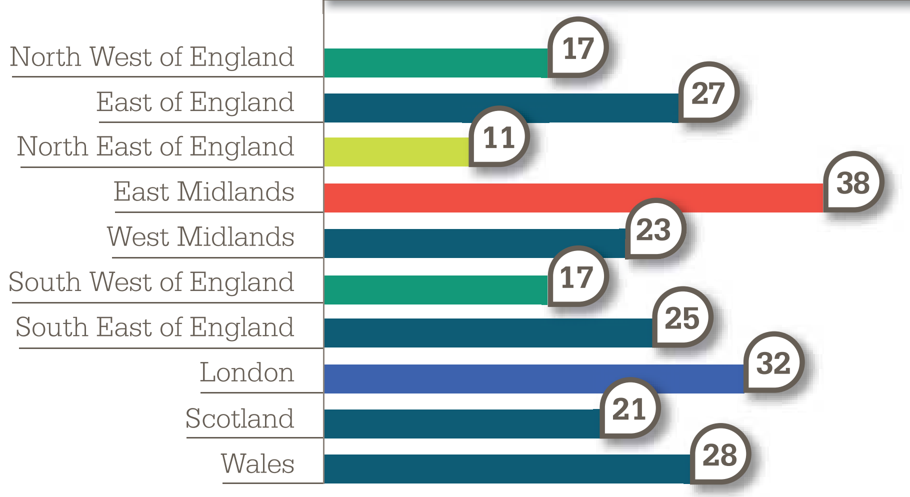


Figure 61 shows the representation of women geographically within corporate production.

	2004	2006	2009	2012
BAME in corporate production	200	400	150	50
% of total workforce	7.1%	6.3%	3.8%	1.6%

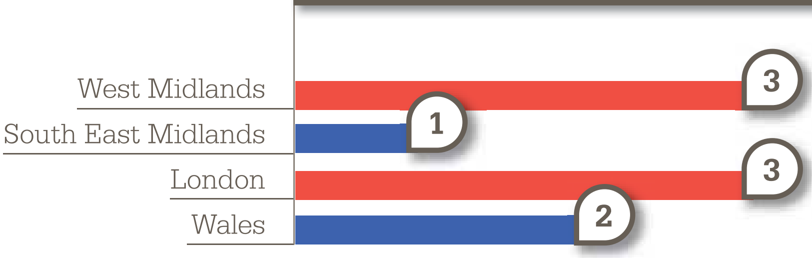
BAME workforce Table 27

Workforce from a Black, Asian or Minority Ethnic background represents 1.6% of the total workforce compared to 5.4% of the creative media industries. This is the lowest since 2004.

The occupational groups represented by BAME workers are transport (**17%**), strategic management (**7%**), production (**2%**), art and design (**1%**), and business management (**1%**).

The nations and regions reported to employ people from BAME backgrounds are shown in **Figure 62**.

BAME geographical representation in corporate production (%) Fig.62



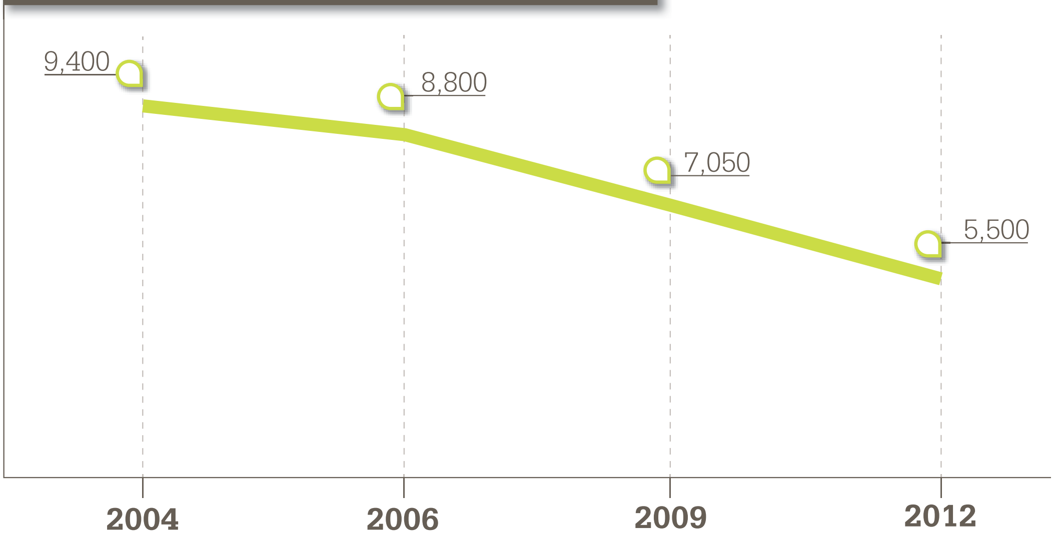
The proportion of disabled workforce in corporate production has dropped to **0.3%** in 2012 from **0.7%** in 2009. The numbers are too low to extrapolate trends or to estimate occupational and geographical representation.

Computer games

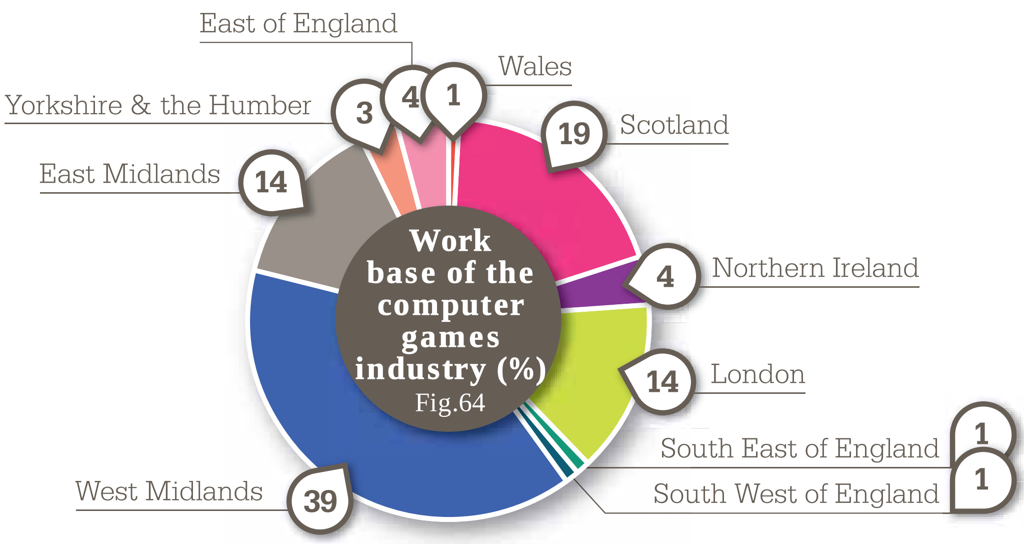
Workforce size

Figure 63 shows the size of the workforce in computer games since 2004. The total workforce has been gradually decreasing since then with an overall drop of **42%**.

Computer games total workforce Fig.63



The majority of the workforce is concentrated in the West Midlands (**39%**), followed by Scotland (**19%**), London (**14%**) and East Midlands (**14%**) (**Figure 64**).

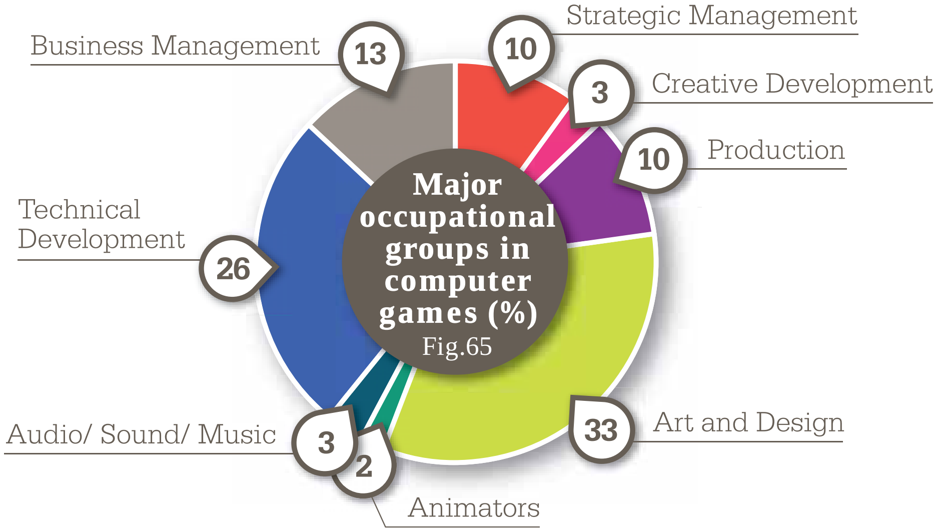


Work base of the computer games industry (%) Fig.64

For London specifically, **73%** is based in Central London, **22%** in West London and **5%** in East London.

Occupational groups

Figure 65 shows the major occupational groups in computer games. These are art and design (**33%**), technical development (**26%**), business management (**13%**), strategic management (**10%**) and production (**10%**).



Freelance workforce

	2004	2006	2009	2012
Freelancers in computer games	1,000	700	250	800
% of total workforce	11%	8%	3%	14%

Freelance workforce Table 28

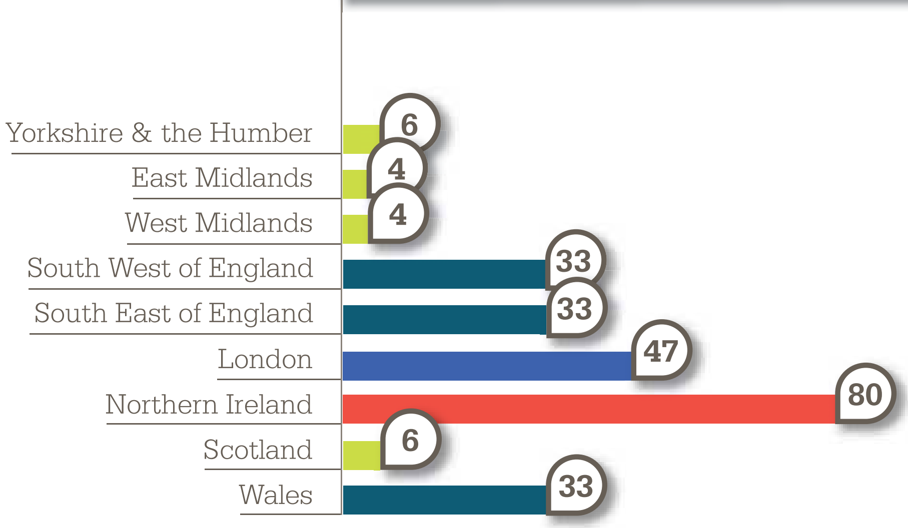
The proportion of freelancers is 14% compared to 24% across the creative media industries. This has grown significantly since 2009.

Occupational groups like strategic management (**5%**), technical development (**5%**) and business management (**7%**) are mostly staffed by permanent employees. In contrast, editing (**100%**), creative development (**78%**), animators (**75%**), camera/photography (**67%**), audio/sound/music (**49%**) and production (**28%**) are freelance dominated groups in computer games. Content development (**15%**) and art and design (**9%**) match the overall sector average.

Freelance workforce (continued)

East and West Midlands employ the smallest proportion of freelancers of their total workforce while at the other end of the scale Northern Ireland tends to employ more freelancers than the sector average (**Figure 66**).

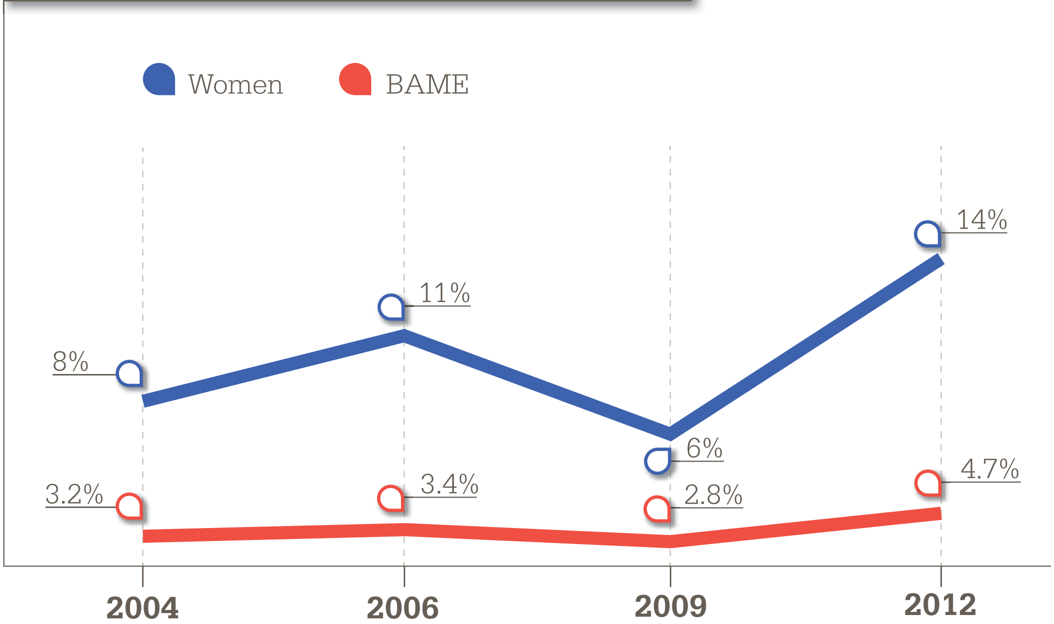
Geographical representation of freelancers in computer games (%) Fig.66



Diversity

Figure 67 shows the proportion of women and BAME workforce in computer games.

Diversity in computer games Fig.67



	2004	2006	2009	2012
Women in computer games	800	1,000	450	750
% of total workforce	8%	11%	6%	14%

Women workforce Table 29

Women make up **14%** of the total workforce compared to **36%** across the creative media industries. Although low, this is the highest recorded since 2004.

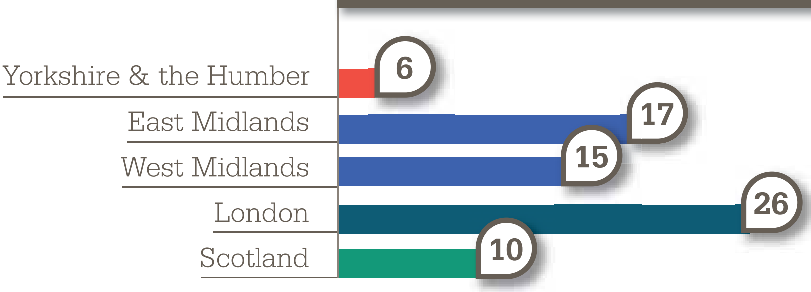
Below average representation	Industry average representation (14%)	Higher than average representation
Technical development (6%)	Strategic management (11%)	Business management (41%)
–	Art and design (12%)	Production (25%)

Women workforce Table 30

Table 30 illustrates the representation of women in each occupational group in computer games.

Figure 68 shows the geographical representation of women working in computer games. London has the highest concentration followed by East Midlands.

Geographical representation of women in computer games (%) Fig.68



Diversity (continued)

	2004	2006	2009	2012
BAME in computer games	300	300	200	250
% of total workforce	3.2%	3.4%	2.8%	4.7%

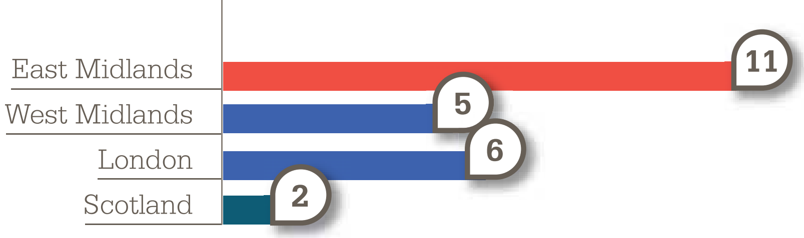
BAME workforce Table 31

Employees and freelancers from a BAME background represent 4.7% of the total workforce compared to 5.4% across the creative media industries. Although low, this is the highest recorded since 2004.

BAME workers are represented in the occupational roles of production (**8%**), art and design (**7%**), creative development (**6%**), business management (**6%**), technical development (**3%**) and strategic management (**2%**).

Figure 69 illustrates the nations/regions where there are records of BAME representation. East Midlands demonstrates higher than the sector average representation.

BAME geographical representation in computer games (%) Fig.69



The numbers of those with a disability are less than 50 employees and/or freelancers and are therefore not reported in this section.

VFX

Workforce size

Table 32 shows the size of the workforce in VFX since 2009 where the sector was separated from facilities. There has been a **23%** decrease since then.

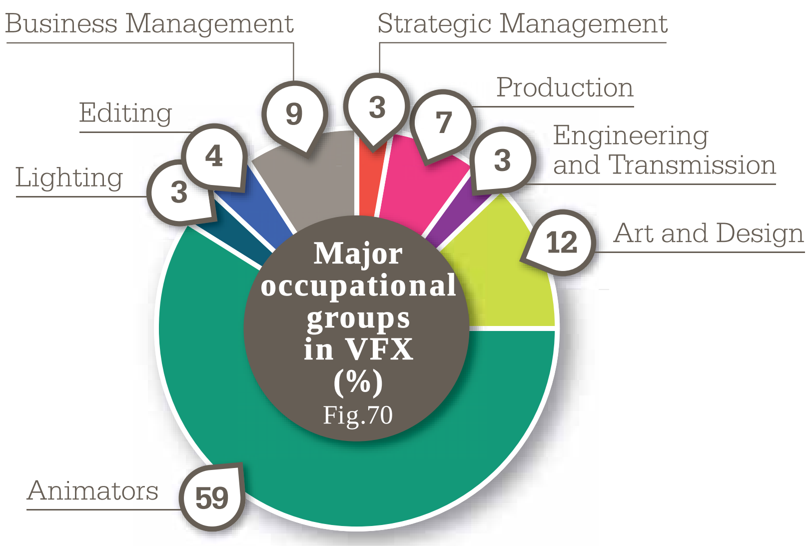
	2009	2012
VFX	6,900	5,300

VFX workforce Table 32

The VFX workforce is based mostly in London (**98%**) and more specifically Central London. The remaining **2%** of the workforce is spread across Wales, Northern Ireland, the South East and the South West.

Occupational groups

Figure 70 shows the major occupational groups in VFX. These are animators (**59%**), art and design (**12%**), business management (**9%**) and production (**7%**).



Major occupational groups in VFX (%) Fig.70

Freelance workforce

	2009	2012
Freelancers in VFX	800	500
% of total workforce	12%	9%

Freelance workforce Table 33

The proportion of freelancers is 9% compared to 24% of the creative media industries.

Occupational groups like strategic management (**2%**), business management (**1%**) and engineering and transmission (**4%**) do not rely greatly on freelancers. In contrast, art and design (**33%**) and editing (**16%**) are freelance-orientated occupational groups in the sector. Other groups such as production (**10%**), broadcast management (**10%**), animators (**6%**) and lighting (**5%**) are closer to the sector average in the use of freelancers.

VFX work in Northern Ireland is shown to be **100%** freelance. Freelancers in London are represented at the sector average of **9%**. Of those in London, **98%** are employed in Central London.

Diversity

	2009	%	2012	%
Women	1,300	19%	1,000	19%
BAME	550	7.9%	50	1%
Disability	*	*	*	*

Diversity in the workforce Table 34

Table 34 shows the proportion of women, BAME and the disabled workforce. The asterisk (*) denotes too small a number to be statistically reliable.

Below average representation	Industry average representation (9%-29%)	Higher than average representation
Engineering and transmission (7%)	Strategic management (26%)	Creative development (50%)
Art and design (7%)	Lighting (14%)	Production (63%)
–	Technical development (11%)	Broadcast management (60%)
–	Editing (24%)	Labs/processing (33%)
–	–	Business management (37%)

Women workforce Table 35

Women in VFX represent 19% of the total workforce compared to 36% across the creative media industries. Table 35 illustrates the representation of women across occupational groups.

Of the total VFX workforce in London and specifically Central London, **19%** are women.

The workforce from a BAME background represents **1%** of the total workforce compared to **5.4%** of the creative media industries.

The BAME workforce is based largely in Central London and the main occupational groups are art and design (**5%**), engineering and transmission (**4%**), business management (**3%**) and production (**1%**).

The numbers of disabled workforce in VFX are too low to calculate trends, occupational and geographical representation.

Stand up and be counted

Developing world class talent

4 July 2012

The eighth census of the creative media industries

IMPORTANT - PLEASE READ

This is the eighth census of the creative media industries. The census, which was last carried out in 2009, has full industry support. By completing the census you will be directly influencing how Creative Skillset uses and levers funds to ensure we have a highly skilled, world class workforce.

Please complete this census form on or as near as possible to Census Day, **Wednesday 4 July 2012.**

If you need any assistance, please call 020 7713 9820.

The census form is also available to complete online at creativeskillset.org/census.
#creativecensus

How to complete the census

1. Please complete this form on Census Day (Wednesday 4 July 2012) or as soon as possible thereafter and return it by Friday 3 August 2012 to the independent research organisation Qualasys Limited: Freepost RSXX-ZJTG-STAL, Qualasys Ltd, PO Box 63539, London, N16 1BP.
   You do not need to use a stamp.

2. The census is being distributed via several channels: if you receive more than one copy of the form, please ensure that only one form is completed for each nation or region in which your organisation is active (see point 3 below).

3. If your organisation has bases in more than one nation or region please complete a separate form for each nation or region (see overleaf). Further copies of the form may be obtained from Anna Chourdaki (annac@creativeskillset.org) or you can go to www.creativeskillset.org/census and complete the form online or print hard copies and complete the form manually.

4. Any information you provide us on the census form will be treated in absolute confidence and the information will contribute to an overall statistical view of the industry. We are asking for your contact details only to know which sector and region you operate in and to get in touch if there is anything we want to clarify about what you have told us.

5. Please enter the number of employees and freelancers on your payroll on Wednesday 4 July 2012 including yourself and all those who work for you for any part of the day whatever length of time. For a definition of ‘employee’ and ‘freelancer’ please refer to the Glossary.

6. You may find it helpful to read the whole form before ascribing individuals to occupational groups.
   For examples of job titles that fall into each group please refer to the Appendix.

7. We know that the way people work nowadays is complex and that some people work across more than one occupation and some occupations are difficult to define. Please count once only all people working on Wednesday 4 July 2012 in whichever category you think best describes their role.

8. Don’t forget to count yourself, especially if you are a small or one-person operation.

9. If you do not employ or use anyone in any particular category, just leave the box blank.

10. Please include only those who are based in the United Kingdom and any UK nationals who are working overseas on Wednesday 4 July 2012.

11. We are also asking you how many people in each category are women, from a Black, Asian and Minority Ethnic (BAME) background or are disabled. We understand that it can sometimes be difficult to judge and we are seeking broad estimates based on your discretion. Please refer to the Glossary for a definition of ‘BAME’ and ‘disabled’.

12. If you have any queries about completing the census, please contact Anna Chourdaki at Creative Skillset (tel: 020 7713 9820; e-mail: annac@creativeskillset.org), who will be pleased to assist.

Glossary

Employees: Employees are classified as those on contracts of 365 days or more.

Freelancers: Freelancers are classified as those on contracts of 364 days or less, including those on Schedule D status.

BAME: Black, Asian and Minority Ethnic (BAME) includes those in Mixed, Asian or Asian British, Black or Black British, Chinese and Other ethnic groups. Those not categorised as White British, White Irish or White Other should be included in this category.

Disabled: As defined by the Disability Discrimination Act (DDA) a disabled person is someone who has a physical or mental impairment that has a substantial and long term adverse effect on his or her ability to carry out normal day to day activities such as visual, hearing, speech, co-ordination, mobility and many people who may not usually have considered themselves disabled.

About your organisation

Before completing the census, please provide the following information about your company so that we can get in touch if we need to clarify any of the information you provide and to help us analyse it by activity and nation and region:

Company name: ______________________ Contact name: ______________________

Tel no: ______________________

E-mail address: ______________________ Postcode: ______________________

Had you heard of Creative Skillset before today ? (✓ one box only) Yes ☐ No ☐

Please tick (✓) your organisation's MAIN area of activity and cross (✗) any OTHER areas in which you work

Television
- Terrestrial (Public) ☐
- Terrestrial (Commercial) ☐
- Cable & Satellite ☐
- Independent Production ☐
- Community ☐
- Distribution ☐
- Interactive ☐
- Broadcast Technology ☐

Radio
- Broadcast (Public) ☐
- Broadcast (Commercial) ☐
- Independent Production ☐
- Community/Voluntary ☐

Facilities
- Post production ☐
- Studios & Equipment Hire ☐
- Outside Broadcast ☐
- System Integration ☐
- Special Physical Effects ☐
- Manufacture of Audio Visual Equipment ☐
- Processing Laboratories ☐
- Transmission ☐
- Other Services for Film & Television ☐

Film
- Production ☐
- Distribution - UK ☐
- Distribution - International ☐

Animation ☐

VFX ☐

Commercials Production ☐

Corporate Production ☐

Pop Promos ☐

Interactive Media
- Online content ☐
- Mobile content ☐
- Systems design/software ☐
- Social media/Web 2.0 ☐
- Other IM ☐

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

Archives & Libraries ☐

Other, please specify ☐

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____

____

Where is your organisation based in the UK? If you have offices based in more than one nation or region, please complete a separate copy of the form for each.

Please indicate below which nation or region this form covers by marking a ✓ in the appropriate box. (Please ✓ one box only).

Wales

North and Mid Wales ☐
Anglesey, Gwynedd, Conwy, Denbighshire, Flintshire, Powys, Wrexham

West Wales ☐
Ceredigion, Carmarthenshire, Pembrokshire

South Wales ☐
Bridgend, Vale of Glamorgan, Cardiff, Newport, Monmouthshire, Tarfaen, Blaenau, Gwent, Caerphilly, Merthyr Tydfil, Rhondda Cynon Taf, Swansea, Neath Port Talbot

Scotland

Glasgow, Edinburgh and Southern Scotland ☐
Edinburgh & Lothians, Greater Glasgow & Clyde Valley, Ayrshire & Arran, Dumfries & Galloway, Scottish Borders

Central and North East Scotland ☐
Aberdeen & Grampian, Angus & Dundee, Perthshire, Argyll, the Isles, Loch Lomond, Stirling & the Trossachs

Highlands & Islands ☐
Shetland, Orkney, Outer Hebrides, Highlands & Skye

Northern Ireland ☐

England

Central London ☐
City of Westminster, Kensington & Chelsea, Lambeth, Wandsworth, Southwark, Camden, Islington

East London ☐
Hackney, Redbridge, Havering, Barking & Dagenham, Newham, Tower Hamlets, City of London, Bexley, Greenwich, Lewisham

North London ☐
Barnet, Enfield, Haringey, Waltham Forest

South London ☐
Richmond Upon Thames, Kingston Upon Thames, Merton, Sutton, Croydon, Bromley

West London ☐
Hillingdon, Harrow, Brent, Ealing, Hounslow, Hammersmith, Fulham

South East of England (excluding London) ☐
Oxfordshire, Buckinghamshire, Milton Keynes, Bracknell Forest, West Berkshire, Reading, Slough, Windsor & Maidenhead, Wokingham, Surrey, Kent, Medway, East Sussex, West Sussex, Brighton & Hove, Hampshire, Isle of Wight, Portsmouth, Southampton

South West of England ☐
Gloucestershire, Wiltshire, Swindon, Former Avon, Somerset, Bournemouth, Dorset, Poole, Devon, Cornwall

West Midlands ☐
Shropshire, Staffordshire, The Black Country, Coventry, Warwickshire, Herefordshire, Worcestershire

East Midlands ☐
Derbyshire, Nottinghamshire, Lincolnshire, Rutland, Leicestershire, Northamptonshire

North East of England ☐
Northumberland, Tyne & Wear, County Durham, Tees Valley

Yorkshire & the Humber ☐
North Yorkshire, West Yorkshire, East Riding of Yorkshire, North Lincolnshire, North East Lincolnshire, South Yorkshire

East of England ☐
Norfolk, Cambridgeshire, Suffolk, Bedfordshire, Hertfordshire, Essex

North West of England ☐
Cumbria, Lancashire, Greater Manchester, Merseyside, Halton, Cheshire, Warrington

Census

Please complete the census below and return to the address at the bottom of the form.

Occupational Group	Occupational Role	Employees				Freelancers			
		Total number of employees	Number of women	Number of people from a BAME background†	Number of disabled people†	Total number of freelancers	Number of women	Number of people from a BAME background†	Number of disabled people†
1.Strategic Management	CEO								
	Producing								
2.Creative Development	Script								
	Storyboard								
	Writing & Authoring								
3. Production	Direction								
	Casting								
	Locations								
	Production								
	Production Management								
	Archive Research								
	Implementation								
	Quality Assurance								
	Project Management								
4. Legal	Legal - Corporate								
	Legal - Intellectual Property								
5. Broadcast Management	Acquisitions								
	Audience Research								
	Channel/Station Control								
	Commissioning								
	Presentation								
	Cable & Satellite Distribution								
	Cable & Satellite Network								
	Scheduling								
	Signing								
	Subtitling								
6. Engineering & Transmission	Engineering - Operations								
	Plant & Maintenance								
	Project Engineering								
	Transmission - Management								
	Transmission - Operations								

Occupational Group	Occupational Role	Employees				Freelancers			
		Total number of employees	Number of women	Number of people from a BAME background†	Number of disabled people†	Total number of freelancers	Number of women	Number of people from a BAME background†	Number of disabled people†
7.Editorial, Journalism & Sport	Editorial								
	Newsgathering & Presentation								
	Production								
	Sports Reporter/Presenter								
8.Content Development	Content Development								
9.Art & Design	Artist								
	Graphic Design								
	Production Design								
	Set Design								
	Props								
	Animal Handling								
	Construction/Set Crafts								
	2D Drawn Animation Design								
	2D Computer Generated Animation Design								
	3D Computer Generated Animation Design								
	Stop Motion/Stop Frame Animation Design								
	Web & Other Interactive Content Design								
10.Animators	2D Drawn								
	2D Computer Generated								
	3D Computer Generated								
	Stop Motion/Stop Frame								
	Visual FX								
11.Costume & Wardrobe	Design								
	Dressing								
	Making								
	Stores								
12.Make Up & Hairdressing	Design								
	Operations								
	Stores								
13.Camera/Photography	Camera - Design								
	Camera - Production								
	Photography								
14.Lighting	Design								
	Operations								
	Setting/Placing								

†Please refer to the **Glossary** for definitions.

Occupational Group	Occupational Role	Employees				Freelancers			
		Total number of employees	Number of women	Number of people from a BAME background†	Number of disabled people†	Total number of freelancers	Number of women	Number of people from a BAME background†	Number of disabled people†
15.Audio, Sound & Music	Sound Recording/Reproduction								
	Music								
	Management								
16.Transport	Driver								
17.Studio Operations	Videotape Operation								
	Vision Control								
	Vision Mixing								
18.Technical Development	Technical Development								
19.Editing	Editing								
	Telecine								
	Machine Room								
20.Laboratories & Processing	Laboratory Services								
	Imaging								
21.Manufacture	Manufacture								
22.Servicing	Technical Support								
23.Library & Archives	Library								
	Archives								
24.Distribution, Sales & Marketing	Distribution - Management								
	Distribution - Operations								
	Media & Ad Sales								
25.Business Management	Corporate PR & Marketing								
	Business Development								
	Finance/Accounts								
	Human Resources								
	Health & Safety								
	IT								
	Administration								
	Premises Operations								
	Client Services/Bookings								
26. Other, Please Specify:									
TOTAL*									

†Please refer to the **Glossary** for definitions.

*Please ensure that the total figures entered in the final row equal the sum of entries in each column; individuals should be entered once only.

Thank you for completing the census form. Please now return it to: Freepost RSXX-ZJTG-STAL, Qualasys Ltd, PO Box 63539, London, N16 1BP

Appendix

Occupational Groups	Occupational Roles	Examples of Job Titles
1. Strategic Management	CEO	CEO, Managing Director
	Producing	Associate Producer, Creative Director, Development Executive, Editorial Head of Department, Executive Producer, Producer, Technical Director
2. Creative Development	Script	Screenwriter, Script Editor, Script Reader, Script Writer
	Storyboard	Storyboard Artist, Storyboard Assistant, Storyboard Supervisor
	Writing & Authoring	Copy Writer, Multimedia Author, Web Writer
3. Production	Direction	Director, First Assistant Director, Second Assistant Director, Script Supervisor, Third Assistant Director
	Casting	Casting Assistant, Casting Director, Casting Manager
	Locations	Assistant Location Manager/Locations Assistant, Locations Manager, Unit Manager
	Production	Associate Producer, Continuity Co-ordinator, Head of Development, Production Co-ordinator, Production Manager, Production Runner, Programme Editor, Programming Manager, Project Manager/Producer, Researcher
	Production Management	Assistant Producer, Floor Manager, Location Manager, Production Manager
	Archive Research	Researcher
	Implementation	QA Manager, Search Engine Optimisation Specialist, Site Manager
	Quality Assurance	Account Manager, Proofreader, QA Director, QA Tester/Technician, Usability Specialist
	Project Management	Producer, Production Assistant, Project Manager, Senior Producer
4. Legal	Legal - Corporate	Solicitor
	Legal - Intellectual Property	IPR Lawyer
5. Broadcast Management	Acquisitions	Acquisitions Assistant, Acquisitions Manager
	Audience Research	Market Researcher, BARB Analyst, Analyst, Research Manager, Strategy Manager
	Channel/Station Control	Channel Editor, Channel Manager, Controller, Launch Director, Station Manager
	Commissioning	Commissioning Editor, Development Executive
	Presentation	Announcer, Continuity Co-ordinator, Editor, News Reader, Producer
	Cable & Satellite Distribution	Affiliate Marketing Executive, Affiliate Sales Manager, Decoder Co-ordinator
	Cable & Satellite Network	Broadcast Engineer, Network Operations Manager, Operations Assistant
	Scheduling	Network Assistant, Planning Assistant, Scheduler
	Signing	Signer
	Subtitling	Audio Descriptor, Head of Languaging, Stenographer, Subtitler

Appendix

Occupational Groups	Occupational Roles	Examples of Job Titles
6. Engineering & Transmission	Engineering - Operations	Engineering Manager, IT Engineer, Technical Operators, Outside Broadcasting, Wireman
	Plant & Maintenance	Contribution/Distribution Engineer, Electrical Maintenance Engineer, Maintenance Engineer, Plant Engineer
	Project Engineering	Assistant Engineer, Design Draughtsman, Junior Engineer, Production Engineer, Project Design Engineer
	Transmission - Management	Head of Department , Head of Design, Head of Maintenance
	Transmission - Operations	Electrician, Engineer, Rigger
7. Editorial, Journalism & Sport	Editorial	Editor, News Editor
	Newsgathering & Presentation	Broadcast Journalist, Commentator, Correspondent, Presenter, Reporter
	Production	Director, Producer
	Sports Reporter/ Presenter	Commentator, Presenter, Sports Journalist
8. Content Development	Content Development	Asset Researcher, Content Director, Content Strategist, Illustrator, Sound/Video Compressionist, Researcher, Interface Designer, Web Analytics Analyst, Online Community Manager
9. Art & Design	Artist	Art Director, Creative Manager, Lettering Artist, Scenic Artist
	Graphic Design	Graphic Designer, Graphic Technician, Level Editor, Map Builder, Object Planner, User Experience Designer
	Production Design	Art Department Co-ordinator, Art Director, Assistant Art Director, Production Design Assistant, Production Designer, Stand By Art Director, Supervising Art Director
	Set Design	Art Director, Set Designer
	Props	Armourer, Buyer, Greensmen, Property Master/Mistress, Set Dresser
	Animal Handling	Animal Handler, Animal Trainer, Trainee Animal Trainer
	Construction/Set Crafts	Carpenter, Construction Manager, Model Maker, Supervising Rigger
	2D Drawn Animation Design	Art Director, Character Designer, Colour Stylist, Production Designer
	2D Computer Generated Animation Design	Animatic Artist (Flash), Art Director, Background Designer, Technical Design Assistant
	3D Computer Generated Animation Design	Art Director, Concept Artist, Layout TD, Previs Artists
	Stop Motion/Stop Frame Animation Design	Art Director, Design Assistant, Head of Art Department, Set Designer, Team Leader Model Making
	Web & Other Interactive Content Design	Designer, Graphic Designer, Information Architect, Interface Experience Designer, User Experience Designer, Web Designer

Appendix

Occupational Groups	Occupational Roles	Examples of Job Titles
10. Animators	2D Drawn	Animation Director, Animator, Checker, Digital Paint Supervisor, Key Clean Up Artist
	2D Computer Generated	Animator, Background Artist, Scanner
	3D Computer Generated	Character Animator, Effects (FX) Supervisor, Effects TD, Fur/Feathers FX Artist, Lead Animator, Lighting Supervisor, Lighting TD, Look Dev Supervisor/Director, Render Wrangler, Texture Artist
	Stop Motion/Stop Frame	Assistant Animator/Stop Frame Animator, Animation Director/CG Animation Director, CG Animator, CG Compositor FX, Motion Capture Assistant, Motion Capture Director, Motion Control Operator
	Visual FX	Compositing Artist, Matte Painter, Modeler, Rigging Supervisor, Texture Artist, VFX Editorial, VFX Supervisor
11. Costume & Wardrobe	Design	Chief Costume Designer, Costume Designer, Costume Stylist
	Dressing	Senior Dresser, Wardrobe Master/Mistress, Wardrobe Assistant, Wardrobe Supervisor
	Making	Costume Maker, Costumer, Dress Maker
	Stores	Costume Stock Operative, Wardrobe Assistant
12. Make Up & Hairdressing	Design	Chief Hairdresser, Make Up Designer
	Operations	Hairdresser, Hairdressing Assistant, Make Up Artist, Make Up Assistant, Special Effects Make Up Assistant, Wigmaking Assistant
	Stores	Make Up Stores Assistant
13. Camera/ Photography	Camera - Design	Digital Imaging Technician, Director of Photography, Stereographer
	Camera - Production	Camera Assistant PSC, Camera Director, Camera Operator PSC, Camera Operator Studio/OB, Data Wrangler, DV Director/Self Shooter, Lighting Camera, Stereo Assistant Camera
	Photography	Stills Photographer
14. Lighting	Design	Gaffer, Lighting Designer, Lighting Director
	Operations	Best Boy, Generator Operator, Lighting Console Operator
	Setting/Placing	Lighting Electrician, Moving Light Technician, Production Electrician, Rigger, Rigging Gaffer
15. Audio, Sound & Music	Sound Recording/ Reproduction	Boom Operator, Sound Designer/Director, Sound Recordist/Production Mixer, Sound Supervisor, Sound Technician
	Music	Composer, Music Supervisor
	Management	Agent
16. Transport	Driver	Driver Facilities, Minibus Driver, Transport Captain, Transport Co-ordinator, Transport Manager
17. Studio Operations	Videotape Operation	Autocue Operator, VT Operator
	Vision Control	Director, Vision Controller
	Vision Mixing	Technical Operator, Vision Mixer

Appendix

Occupational Groups	Occupational Roles	Examples of Job Titles
18. Technical Development	Technical Development	Database Designer, Flash Developer, Interaction Designer, Lead Programmer, Software Engineer
19. Editing	Editing	Editor - Offline, Editor - Online, Head of Editing, Operator, Runner
	Telecine	Assistant, Colourist, Head of Telecine, Operator, Runner
	Machine Room	Assistant, Head of Machine Room, Operator, Quality Control
20. Laboratories & Processing	Laboratory Services	Negative Developer, Other Specialist Lab Service
	Imaging	Film Librarian, Head of Imaging, Negative Handler, Projectionist, Scanning and Recording Operator
21. Manufacture	Manufacture	Machine Operator
22. Servicing	Technical Support	Technician
23. Library & Archives	Library	Librarian, Library Manager, Library Technician, Transmission Librarian
	Archives	Archives Librarian, Archivist
24. Distribution, Sales & Marketing	Distribution - Management	Director of International Relations, Head of Acquisitions, Head of Licensing, Sales Director,
	Distribution - Operations	Acquisitions Assistant, Account Manager, Licensing Assistant, Programme Co-ordinator, Sales Manager
	Media & Ad Sales	Ad Sales Manager, Commercial Operations Assistant, Sponsorship Executive
25. Business Management	Corporate PR & Marketing	Marketing Assistant, Marketing Manager, PR Manager, Sales and Bidding Manager
	Business Development	Account Manager, Business Development Manager, Licensing/IPR Manager, Product/Brand Manager, Sales Manager
	Finance/Accounts	Accountant, Bought/Purchase Ledger Assistant, Financial Controller, Finance Director
	Human Resources	HR Administrator, HR Director/Manager, Training and Development Manager
	Health & Safety	Health & Safety Officer
	IT	Head of IT, IT Support Executive, Programmer, Senior Systems Administrator, Technical Director
	Administration	Administrator, Personal Assistant, Receptionist
	Premises Operations	Building Manager, Caterer, Cleaner, Despatch Security, Facilities Manager, Facility Runners
	Client Services/ Bookings	Senior Bookings Co-ordinator, Bookings Co-ordinator

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