Workforce Survey 2014

The Creative Media Workforce Survey 2014
Summary Report

Developing world class talent

Foreword by Dinah Caine CBE

The creative media are some of the most vibrant industries in our economy and a huge success story globally. They are changing shape rapidly and trading in an increasingly competitive marketplace. The pace of change and heightened activity as a result of tax reliefs means there is a growing need for more people with the right mix of skills and experience.

Our latest Creative Media Workforce survey provides real insight from people currently working in these industries, from their working patterns and training needs to the barriers they experience in progressing their career. This survey builds on four previous editions (2003, 2005, 2008 and 2010) and with almost **5,000** responses gathered in autumn 2014, it is the largest survey of individuals working in the Creative Media Industries. This iteration also contains new data and insight on the socio-economic background and sexual orientation of people working in the sectors. **14%** of respondents attended an independent/fee-paying school (versus **7%** for the UK population). **7%** of the workforce identified themselves as lesbian, gay or bi-sexual (versus **6%** for the UK population).

78% of the respondents are educated to degree level.[1] This is the highest level since the survey began and also more than double the average for the wider UK working population. Clearly degrees remain a very important route into the industries, and we very much welcome the increase in respondents holding a creative/media degree (**51%**, up from **37%** in 2010 and more than doubled since 2003). Our accreditation mark, the Tick, has been awarded to the courses that represent best practice for industry engagement, producing work-ready graduates and these statistics show that higher education and the industries are now working together in a more effective way. Yet, with only **1%** of the workforce having undertaken an apprenticeship, a lot more needs to be done to diversify career paths and opportunities into the Creative Industries.

Fair access and equal opportunities has to be an absolute priority for our industries, as worryingly the majority of respondents found jobs through informal recruitment methods (**56%** in 2014; up **10%** since 2010) and **48%** have done unpaid work at some point in their career. At Creative Skillset we believe that a diverse workforce brings different perspectives and ideas to address today's and tomorrow's challenges, and that such diversity fosters creativity and fuels economic growth.[2] We know from our last Census in 2012 that levels of women (**36%**) and BAME (**5%**) in employment are far lower than the average for the wider UK working population.[3]

Hiive, the network we recently launched for creative people to connect, collaborate and grow, is the perfect place for new and established talent to showcase their skills. We urge employers of all sectors to register on Hiive and post job opportunities that might otherwise have been limited to a chosen few.

Only half of the respondents received training in the 12 months prior to the survey, and **74%** of freelancers – a third of the Creative Media workforce – experienced barriers to training (compared to **55%** for permanent employees). In a rapidly changing landscape, where the proportion of freelancers is set to grow even further, the creative industries can simply not afford to remain in the bottom ranks when it comes to spend on training.[4] Employers must up their game and join forces to raise investment in training, in particular for freelancers, so that they acquire the skills to remain competitive.

This is clearly an exciting time for the Creative Media Industries, with strong growth and expansion to be celebrated.[5] But as this survey reveals, there's still a lot to do to ensure that our industries have access to the rich and diverse talent pool they need to further their growth. Creative Skillset and the industries we serve must do all they can to help this talent develop, connect and grow. Doing this will ensure the UK maintains its excellent reputation and competitive advantage on the global stage.

[1] 83% of the BAME creative media workforce and 81% of women are educated to degree level.
[2] See The Business Case for Equality and Diversity: A survey of the academic literature. Department of Business Innovation & Skills (2013)
[3] Creative Skillset (2012) Employment Census of the Creative Media Industries.
[4] According to the UK Commission for Employment and Skills' (UKCES) Employer Skills Survey 2013, employers across the Creative Industries spend 33% less on average per employee on training than the average for the wider economy. The Creative Industries are also ranked 12th in total training spend out of 14 Industrial sectors.
[5] GVA of the Creative Industries increased by 9.9 per cent between 2012 and 2013. This was higher than any individual Blue Book sector. See DCMS (2015) Creative Industries Economic Estimates January 2015.

1. Executive summary

Entering the industry

- **78%** of the workforce are educated to degree level. This marks a significant increase on **65%** in 2010 and is more than double the **32%** in the wider UK working population.
  - **27%** of the workforce hold a postgraduate qualification, up from **25%** in 2010.
  - **51%** of those educated to degree level hold a creative/media degree, up from **37%** in 2010.
  - Only **1%** of the workforce have undertaken an apprenticeship.
- **77%** of people who have undertaken work experience have not been paid for it, a small fall on 2010 (**80%**).
  - **41%** of the creative media workforce undertook work experience before their first job (up from **37%** in 2010).
  - **48%** have done unpaid work at some point in their career, up from **43%** in 2010.
- **56%** found out about their current or most recent role through informal recruitment methods. This is a significant increase on 2010 (**46%**).

Employment

- **30%** of people working in the creative media industries are freelance, a rise from **28%** in 2010. This varies by sector from just **9%** in VFX to **90%** in film production.
- Average annual income was **£33,900** (a rise of **6%** on 2010). Income ranged greatly from **£45,900** in VFX to **£23,150** in film. Permanent staff earn on average almost **£11,000** more than freelance workers, while women earn **£3,000** less than men.

Career development

- **47%** of the workforce have a current training need – a significant fall from **56%** in 2010.
- **57%** of freelancers report a training need – much higher than the **45%** of permanent employees.
- **74%** of freelancers experienced barriers to training – again much higher than the **55%** of permanent employees.
- **51%** undertook training in the 12 months prior to the survey, a fall from **56%** in 2010.
  - The average number of training days also fell from **16** in 2010 to **13** in 2014.
  - **64%** of training was still completed in the classroom (**64%**), though levels of online training increased from **18%** in 2010 to **23%** in 2014.

Diversity

- **5%** of the workforce stated that they have a disability. This figure has remained constant since 2003 and is significantly lower than the **11%** across the wider UK working population.
  - **63%** of those with a disability have a training need, compared to an average of **47%**.
- **52%** of the workforce are aged over 35, this compares to **64%** of the UK working population.
- **7%** of the workforce identified themselves as lesbian, gay or bisexual (LGB), slightly higher than the total UK population (**6%**).
- **14%** of the workforce attended an independent/fee-paying school, double the proportion of the UK population (**7%**).

2. Introduction

This report provides a summary of the results from Creative Skillset's Creative Media Workforce Survey, which was carried out in Autumn 2014. It summarises responses to questions covering all stages of respondents' careers in the creative industries, from education and work experience prior to entering the industry to the training and skills needs they currently have. This fifth survey means trend data is now available for the creative media going back to 2003.

The report also looks at the differences between those with permanent contracts and those working 'freelance', (defined as those on contracts of 364 days or less in their current or most recent role) as well as covering diversity indicators such as age and disability and comparing of findings between gender groups and different ethnicities. It is important to note that the survey does not aim to produce a definitive data on ethnicity and gender breakdown of the creative media workforce. This data is available from Creative Skillset's 2012 Employment Census of the Creative Media Industries (please see **www.creativeskillset.org** for details).

Among the new areas covered by the Creative Skillset Workforce Survey were questions asking respondents to state their sexual orientation and the type of school they attended. These are useful additional indicators as to the extent of diversity within the creative media industries.

The digital sector referred to in this report includes anyone self-identifying as working in digital media, web development, digital design, software development, mobile development, user experience or social media.

IIn addition to this summary report, a series of sector reports have been produced for television (including analysis of TV sub-sectors), film production, VFX, games, animation, radio and cinema exhibition. For more information please email us at: **research@creativeskillset.org**.

3. Entering the industry

This section summarises the education background and qualifications of the workforce as well as looking at work experience undertaken prior to entering the industry.

3.1 Graduates and highest qualification held

Figure 3.1 shows the change in the proportion of the workforce that are graduates since 2003. Apart from the fall in 2010, overall the level has been increasing since the first workforce survey in 2003, reflecting both the increasing participation in higher education and the increasing importance of degrees to entering the creative media industries.

Across all the creative media sectors the proportion that have achieved an undergraduate degree has risen to **78%**, compared with **65%** in 2010 and **73%** in 2008 (and **32%** across the UK economy as a whole in 2014).[6]

Permanent employees are four percentage points more likely than freelancers to be educated to degree level. In terms of diversity measures, **83%** of the BAME workforce and **81%** of women are educated to degree level, compared with only **69%** of those with a disability and **70%** of the lesbian, gay or bisexual (LGB) workforce. Although there is not much variation between the four nations of the UK, in London the proportion with a degree is **82%** while in the Midlands/East of England it is just **65%**.

The workforce in animation, digital (both **89%**), games and VFX (both **86%**) are most likely to be educated to degree level. **Figure 3.3** shows that of these, animation and games have seen the largest increases since 2010

Figure 3.1 Proportion of workforce educated to degree level (%)

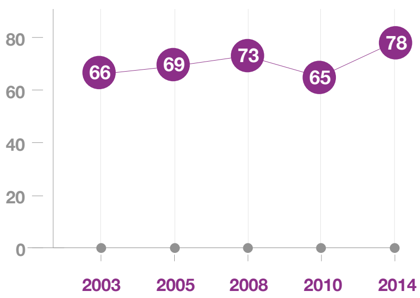


Figure 3.2 Proportion educated to graduate level or above (%)

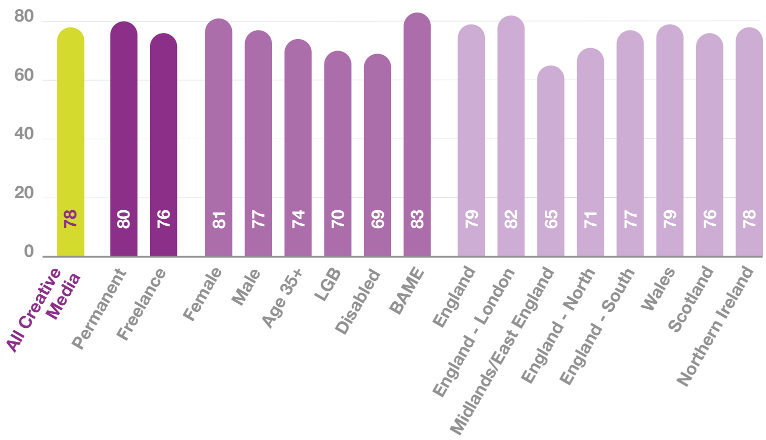
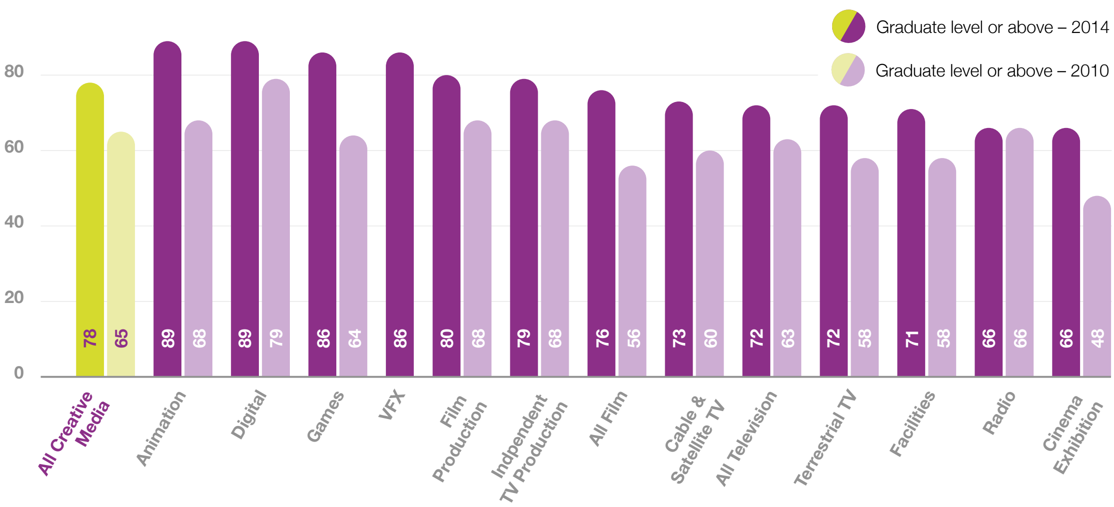


Figure 3.3 Proportion at graduate level or above - 2014 compared with 2010 (%)



(over 20 percentage points in each case[7]). Respondents in cinema exhibition and radio were the least likely to be educated to degree level.

Figure 3.4 shows the highest level of qualification achieved by sector. It shows that of the **78%** of the workforce qualified to degree level or above, over a third (**28%** of the workforce) have a postgraduate degree. This rises to **37%** in the VFX and film production sectors. Conversely, the proportion with no degree level qualification is highest in radio and cinema exhibition.

Figure 3.5 shows the proportion of those educated to degree level who have completed a creative/media related degree. Just over half (**51%**) hold a creative/media related degree (some hold a non-media degree as well), while around two fifths (**39%**) hold a non-media degree only. **10%** did not specify the type of degree they hold.

The proportion holding a creative/media related degree is highest in animation (**72%**), VFX (**59%**) and facilities (**56%**). The proportion is lowest in radio (**40%**) and terrestrial TV (**41%**).

As **Figure 3.6** shows, the proportion of those educated to degree level holding a creative/media related degree has risen 14 percentage points since 2010, and has more than doubled since 2003.

Figure 3.6 Proportion of those educated to degree level with a creative/media related degree, 2003-2014 (%)

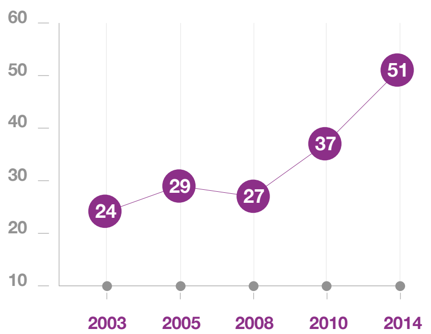


Figure 3.4 Highest level of qualification: sector and sub-sector (%)

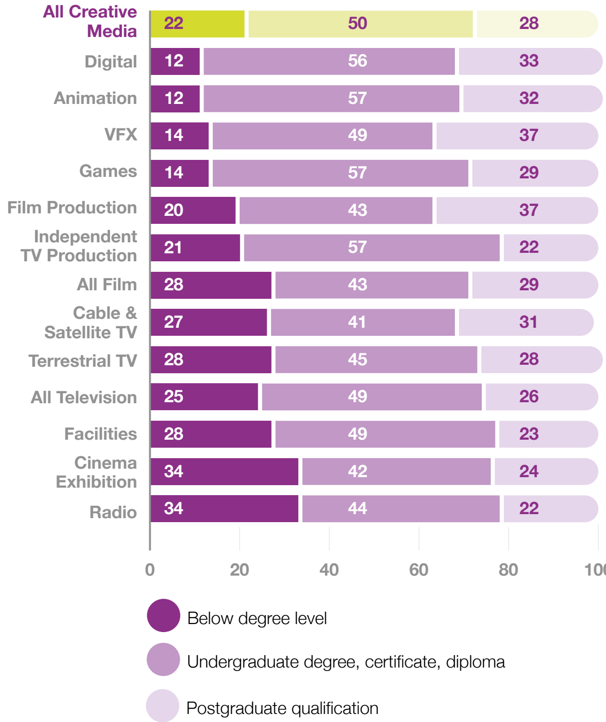
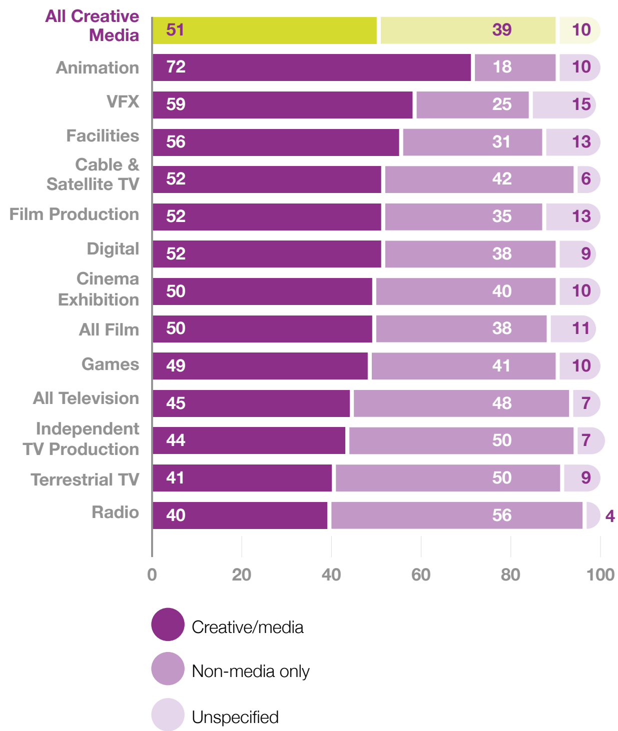


Figure 3.5 Degree type – by sector (%)



[6] ONS, Labour Force Survey Quarterly Average Jan-Dec 2014
[7] Data for VFX is not available for 2010 due to small sample size

3.2 Other qualifications and apprenticeships

Table 3.1 shows that apprenticeships have been undertaken by just **1%** of the workforce, however **16%** have a technical or vocational qualification and **4%** an NVQ or SVQ. Respondents in TV and animation (both **20%**) are most likely to have a technical or vocational qualification, while **10%** of facilities respondents have an NVQ or SVQ. A high proportion of those working in animation (**21%**) have a foundation degree.

Looking at the achievement of other qualifications in terms of geography, a very high proportion (**19%**) of the workforce in Scotland have an NVQ or SVQ (**Table 3.1**). Elsewhere technical/vocational qualifications are more likely to have been achieved by those living in Scotland (**24%**) and Wales (**20%**), while those in England are slightly more likely to have undertaken an apprenticeship. The workforce in Wales (**20%**) and Northern Ireland (**17%**) are more much likely to have done foundation degrees than those in Scotland or England.

Looking at these qualifications in terms of diversity groupings, the most significant variations from the total figures are among those considering themselves disabled. This group are much more likely to have an NVQ or SVQ (**14%**) or other vocational qualification (**31%**) and are the most likely of any group to have an apprenticeship (**3%**).

Table 3.1 Proportion of workforce with other qualifications/apprenticeships (%)

		National/ Scottish Vocational Qualification	Technical/ Vocational Qualification	Apprenticeship	Foundation Degree
	All Creative Media	**4**	**16**	**1**	**9**
SECTOR	• **Animation**	1	20	1	21
	• **Digital**	1	11	1	14
	• **Facilities**	10	15	1	8
	• **All Film**	4	16	2	8
	• **Games**	3	14	0	9
	• **Radio**	7	15	1	2
	• **All Television**	3	20	2	6
	• **VFX**	0	14	2	12
NATION	• **England**	2	15	2	9
	• **Wales**	2	20	1	20
	• **Scotland**	19	24	1	7
	• **Northern Ireland**	0	14	0	17
DIVERSITY MEASURES	• **Woman**	4	14	1	9
	• **Aged under 35**	4	14	2	10
	• **Aged 35+**	5	19	1	9
	• **LGB**	2	19	2	11
	• **Disabled**	14	31	3	10
	• **BAME**	3	15	2	10

3.3 Work experience

Respondents were asked whether they had undertaken any work experience prior to starting their first paid job in the Creative Industries. The 2014 survey saw a small rise since 2010 (**37%** to **41%**) in the proportion of the workforce having undertaken work experience, and a small fall (**80%** to **77%**) in the proportion of these people whose work experience was unpaid.

48% of the workforce has undertaken some unpaid work during their career. The proportion that have done any unpaid work in the Creative Industries (**48%**) is the highest level of any workforce survey, and a rise of 5 percentage points on 2010.

Creative Skillset's Creative Industries Work Placement Guidelines recommend work experience placements should last **2-8 weeks** (a maximum of **40 days**) and should offer **25-30 hours** of activity per week. The average number of days work experience received by those working in creative media in 2014 was higher than this recommended maximum at **43** (a sharp rise from **34** in 2010).

Freelance workers (**45%**) are more likely to have undertaken work experience before their first job than permanent workers (**41%**), however they are also more likely to have received no pay, and much more likely to have done some unpaid work in the creative industries.

Graduates (**47%**) were twice as likely as non-graduates (**23%**) to have had work experience, and much more likely to have done some unpaid work in the Creative Industries.

Women are much more likely than men to have undertaken work experience prior to their first job (**47%** compared with **37%**), and received substantially more days work experience than men (**46** compared to **39**); however women were also more likely to receive no pay (**81%**), and more likely to have done some unpaid work at some point in their career.

In geographical terms, the workforce in Wales (**51%**) were most likely to have undertaken work experience and the most likely to have been paid for it, while the workforce in England (**81%**) were most likely to receive no pay. However the workforce in Wales received fewer days work experience than the creative media average.

Those who are LGB (**47%**), and BAME (**46%**) were all more likely to have undertaken work experience than average – but the LGB workforce received fewer days than average. While a low percentage of those considering themselves disabled have undertaken work experience, **91%** of these people received no pay – the highest of any selected group.

Table 3.2 Work experience and unpaid work in the creative media industries (%)

		Work Experience Prior to 1st Job	Number of Days Work Experience	Work Experience Unpaid	Any Unpaid Work in Creative Industries
All Creative Media		**41**	**43**	**77**	**48**
WORK STATUS	• **Permanent**	41	42	76	45
	• **Freelance**	45	42	80	59
EDUCATION LEVEL	• **Graduate**	47	42	78	52
	• **Non-graduate**	23	44	78	36
DIVERSITY MEASURES	• **Female**	47	46	81	53
	• **Male**	37	39	73	44
	• **Age 35+**	36	40	75	42
	• **LGB**	47	38	86	50
	• **Disabled**	34	44	91	51
	• **BAME**	46	42	65	53
NATION	• **England**	41	44	81	48
	• **Wales**	51	30	48	39
	• **Scotland**	35	43	73	43
	• **Northern Ireland**	42	41	66	64

Figure 3.6 shows that the cable & satellite TV workforce (**50%**) and the independent TV production workforce (**49%**) were most likely to have had work experience (compared to only **21%** of the games workforce).

Those in radio who have undertaken work experience were the most likely to have received no pay (**89%**), while only in the VFX and digital sectors were more than **30%** actually being paid for their work experience.

There are large variations in the amount of work experience by sector (**Table 3.3**), with the workforce in games, cinema exhibition and digital all receiving over **50 days** work experience on average; conversely many sectors receive fewer than **40 days**, with those working in animation receiving only **34**.

Over the course of their career it is the film production workforce that are most likely to have done unpaid work at any time (**74%**). Those sectors where the workforce was least likely to have done any unpaid work were games (**30%**) and VFX (**33%**).

Table 3.3 Number of days work experience and instance of unpaid work, by sector

	Number of days Work Experience	Any Unpaid Work in Creative Industries
All Creative Media	**43**	**48**
• **Animation**	**34**	**46**
• **Digital**	**52**	**48**
• **Facilities**	**37**	**49**
• **All Film**	**46**	**52**
Cinema Exhibition	51	39
Film Production	41	74
• **Games**	**60**	**30**
• **Radio**	**47**	**46**
• **All Television**	**36**	**49**
Cable & Satellite TV	37	55
Independent TV Production	36	53
Terrestrial TV	37	39
• **VFX**	**37**	**33**

Figure 3.6 Proportion undertaking work experience (%)

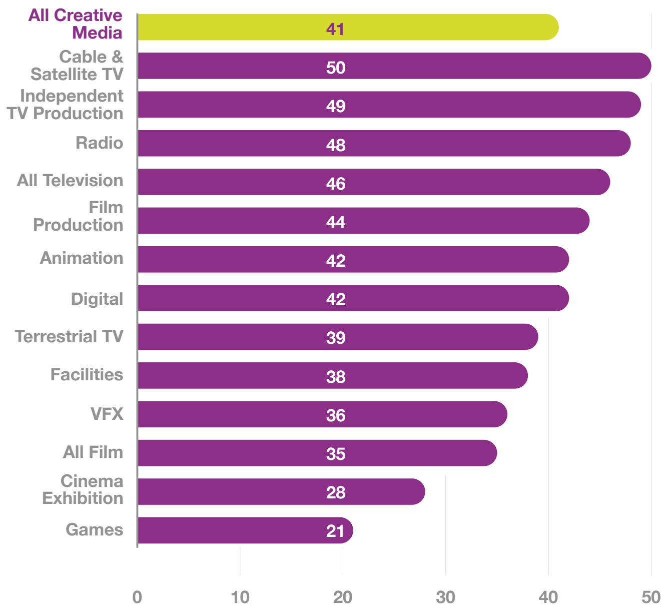
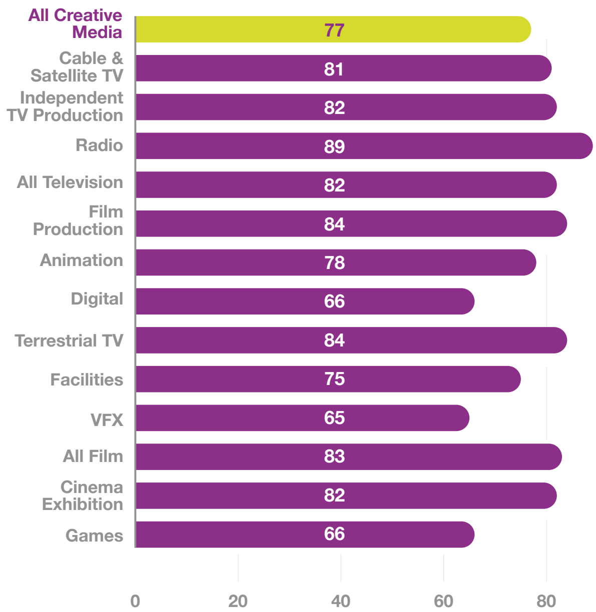


Figure 3.7 Proportion undertaking unpaid work experience (%)



3.4 How heard about job

The survey reported a rise in the proportion of the workforce who heard about their current or most recent role through informal recruitment methods, from **46%** in 2010 to **56%** in 2014. Of these informal methods the most common was being approached by an employer (**24%**) and through a former colleague (**16%**). Elsewhere, **12%** made contact direct with a company and **10%** relied on word of mouth while **8%** heard about their job through a friend or relative.

These informal recruitment methods were most common in VFX, animation, film production and independent TV production, but less likely in digital and cinema exhibition. The workforce in animation and independent TV production are the most likely to be approached by an employer for a job (**38%**), while film production (**29%**) and VFX (**27%**) are most likely to hear about jobs via a former colleague. The VFX workforce is by far the most likely (**27%**) to approach companies for work. In VFX (**19%**) and Games (**15%**) the workforce are more likely to have found their job through a friend or relative.

The most common 'traditional' ways of hearing about a job are responding to an advert (**13%**) and internal promotion (**11%**). Those in cinema exhibition and radio (**20%**) are more likely to have responded to an advert, as are those working in Northern Ireland.

Table 3.4 How workforce heard about current job (%)

		INFORMAL RECRUITMENT METHODS						OTHER METHODS		
		ANY informal method	Approached by employer	Former colleague	Made contact with company	Word of mouth	Friend/relative	Advert	Internal promotion	Recruitment agency
	All Creative Media	**56**	**24**	**16**	**12**	**10**	**8**	**13**	**11**	**9**
SECTOR	• **Animation**	**73**	**38**	**21**	**18**	**10**	**8**	**8**	**3**	**3**
	• **Digital**	**47**	**20**	**10**	**12**	**6**	**7**	**13**	**9**	**22**
	• **Facilities**	**53**	**24**	**12**	**11**	**14**	**5**	**16**	**11**	**5**
	• **All Film**	**56**	**19**	**19**	**13**	**12**	**11**	**14**	**10**	**4**
	Cinema Exhibition	47	10	13	14	10	13	20	16	4
	Film Production	71	33	29	10	16	9	4	2	5
	• **Games**	**56**	**18**	**17**	**19**	**7**	**15**	**7**	**5**	**12**
	• **Radio**	**54**	**24**	**12**	**14**	**10**	**6**	**20**	**16**	**4**
	• **All Television**	**61**	**31**	**20**	**10**	**8**	**7**	**10**	**13**	**6**
	Cable & Satellite TV	56	28	20	8	9	8	9	15	8
	Independent TV Production	71	38	22	12	8	7	6	8	6
	Terrestrial TV	54	24	18	9	9	7	16	19	6
	• **VFX**	**77**	**22**	**27**	**29**	**10**	**19**	**4**	**8**	**3**
WORK STATUS	• **Permanent**	**50**	**22**	**12**	**12**	**8**	**7**	**15**	**14**	**11**
	• **Freelance**	**72**	**35**	**28**	**13**	**14**	**9**	**4**	**2**	**5**

4. Employment

This section covers aspects of current employment, and looks at the types of jobs people do, the level they are working at, the types of contract they are on and the income they earn.

4.1 Work status

A written contract is a binding agreement between an employer and employee which generally addresses important aspects of employment such as wages, benefits, termination procedures, and the duties and responsibilities of employer and employee.

For the purposes of this report, 'freelance' is defined as those on contracts of 364 days or less in their current or most recent role. The proportion of the creative media workforce that are freelance has risen from **28%** in 2010 to **30%** in 2014.[8]

Figure 4.1 shows that in terms of the proportion with a contract, there are great variations by sector. The proportion who are freelance varies from **90%** in film production and **54%** in independent TV production to just **9%** in VFX, **13%** in digital and **14%** in games.

As shown in **Figure 4.2**, those in the workforce with a disability are much more likely than average (**46%**) to be working freelance, as to a lesser extent are those aged over 35 and people who define themselves as LGB (both **37%**). The workforce in Wales, Scotland and the South of England are also more likely to work freelance.

Figure 4.1 Work status by sector & subsector (%)

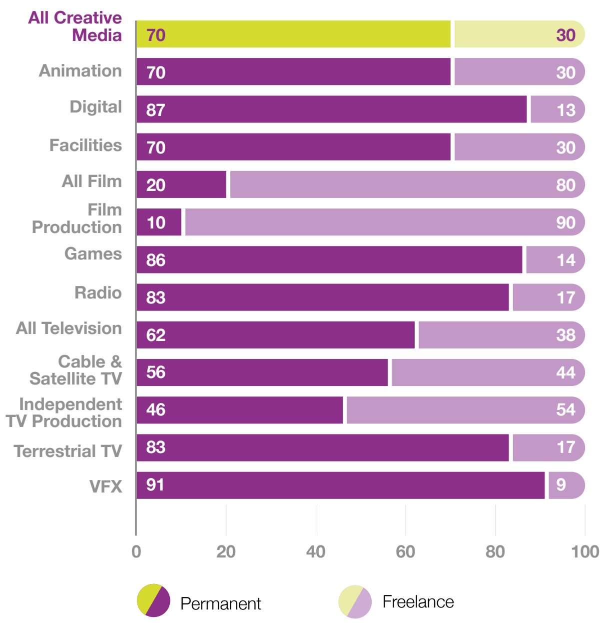
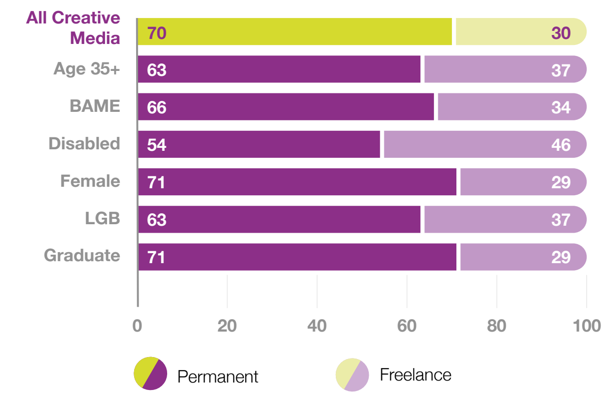


Figure 4.2 Work status by diversity & education (%)

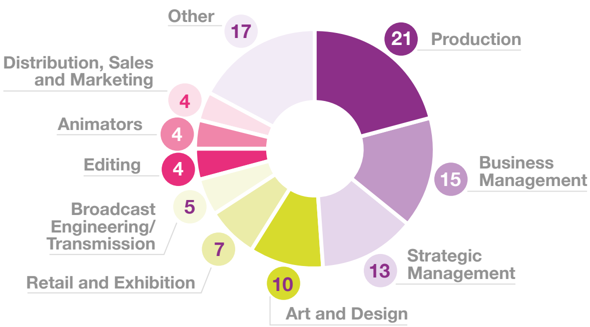


[8] Creative Skillset (2012) Employment Census of the Creative Media Industries

4.2 Occupations[9]

Figure 4.3 shows that around one fifth of the total workforce are in production roles, with **15%** in business management, **13%** in strategic management[10] and **10%** in art and design. A higher proportion of freelancers work in production (**26%**) than for the whole of the creative media workforce but a much lower proportion in business management (**5%**).

Figure 4.3 Occupation profile - creative media (%)



Profile of occupations

Table 4.1 shows the make up of the different occupational groups by work status, gender and disability. Camera/photography (**77%**) and audio sound & music (**67%**) are dominated by freelancers, while editing is split evenly between freelance and permanent. All other occupations are characterised by a majority of permanent staff, in particular broadcast management (**95%**), distribution, sales and marketing (**90%**) and business management (**89%**).

Business management roles (**68%**) and broadcast management roles (**65%**) are more likely to be filled by women, while technical roles such as camera (**84%**), broadcast engineering (**78%**) and audio (**76%**) as well as animators (**79%**) are male dominated occupational categories.

Broadcast engineering & transmission has a particularly high proportion of people considering themselves to have a disability (**16%**).

Table 4.1 Occupations by work status and gender (%)

	Permanent	Freelance	Female	Male	Disabled
All Occupations	**70**	**30**	**49**	**50**	**5**
• **Production**	66	34	56	43	6
• **Business Management**	89	11	68	30	5
• **Strategic Management**	65	35	51	48	5
• **Art and Design**	78	22	37	62	3
• **Broadcast Engineering & Transmission**	85	15	20	78	16
• **Editing**	49	51	40	56	2
• **Animators**	70	30	20	79	3
• **Distribution, Sales & Marketing**	90	10	56	40	1
• **Content Development**	86	14	35	65	7
• **Audio, Sound, Music**	33	67	24	76	8
• **Camera/Photography**	23	77	14	84	5
• **Broadcast Management**	95	5	65	35	3
• **Creative Development**	56	44	49	50	5

[9] Occupation data for the workforce survey is derived from the Creative Skillset (2012) Employment Census of the Creative Media Industries

[10] Strategic management includes CEOs, heads of production and other creative heads; business management includes heads of non-creative depts.

4.3 Job grade

Respondents were asked to select the grade of their current or most recent job in the creative media industries. Across all creative media sectors, around a quarter (**26%**) of people work as managers or supervisors, with a slightly smaller number in professional/executive roles (**Figure 4.4**). Directors/producers account for **13%**, production **10%** and senior management **9%**.

There are substantial differences between permanent and freelance. **29%** of permanent employees classify themselves as managers or supervisors (compared to **12%** of freelancers). Meanwhile **23%** of freelancers are directors/producers and **17%** work in production compared to **10%** and **8%** of permanent staff respectively.

As shown in **Figure 4.5**, a high proportion of respondents in cinema exhibition, facilities and film work in management or supervisory roles, while a very high proportion of games, VFX and animation respondents work in professional/executive roles. A greater proportion of people in animation, film production and TV production work as directors or producers than in other sectors.

The LGB workforce is more likely to work in senior management roles or professional/executive roles, while those with disabilities are less likely to have senior roles and are more likely to be in director/producer, production or assistant roles.

Figure 4.4 Job grade by work status (%)

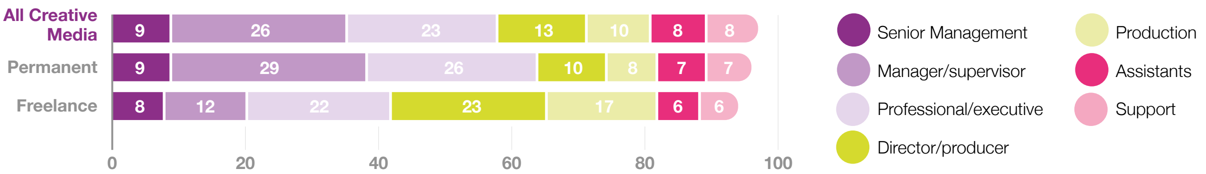
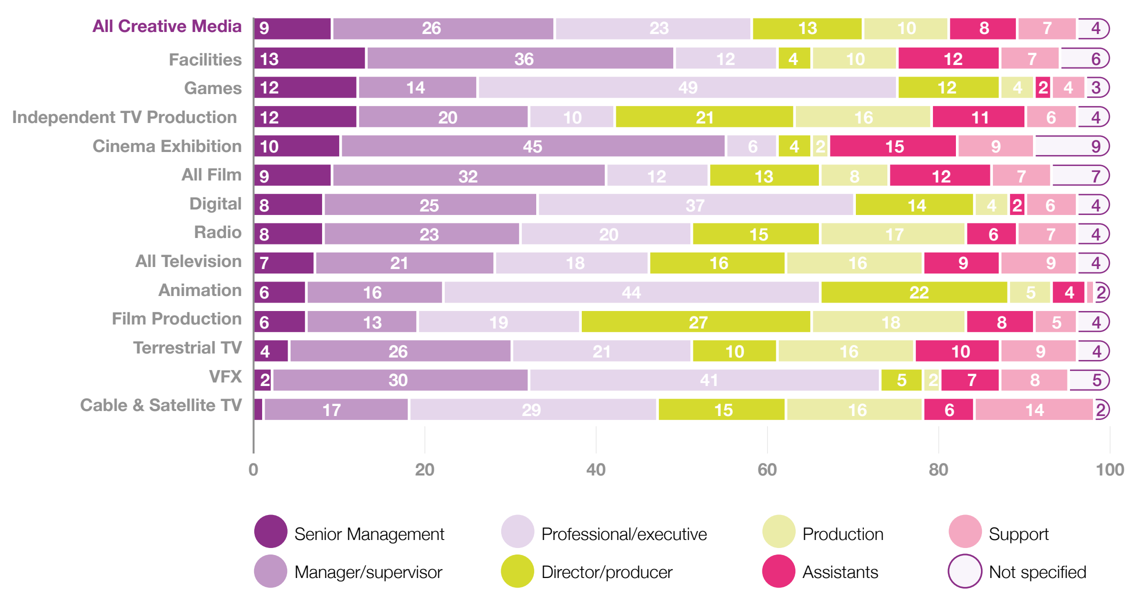


Figure 4.5 Job grade by sector & subsector (%)



4.4 Contract

Figure 4.6 shows the proportion of respondents who have a formal written contract. **78%** of the workforce have a contract, however only **50%** of freelancers have a contract. Looking at this group of freelancers, they differ only in that they are more likely to be male and more likely to be aged 35+.

Women are more likely to have a contract (**82%**), while those with a disability are less likely to have a contract (**72%**). Only **64%** of those working in Wales had a contract, compared with around four fifths of those in the other nations.

The existence of a contract does not vary greatly between the sectors, with the exception of film production, in which only **53%** of the workforce have a contract (this is influenced by the very high proportion of freelance workers in this sector). Only **68%** of those working across the whole of film have a contract; the sectors with the highest proportion of contracts are terrestrial TV (**87%**), games (**86%**) and radio (**84%**).

Figure 4.6 Proportion of workforce with contract: job status, nation, diversity measures (%)

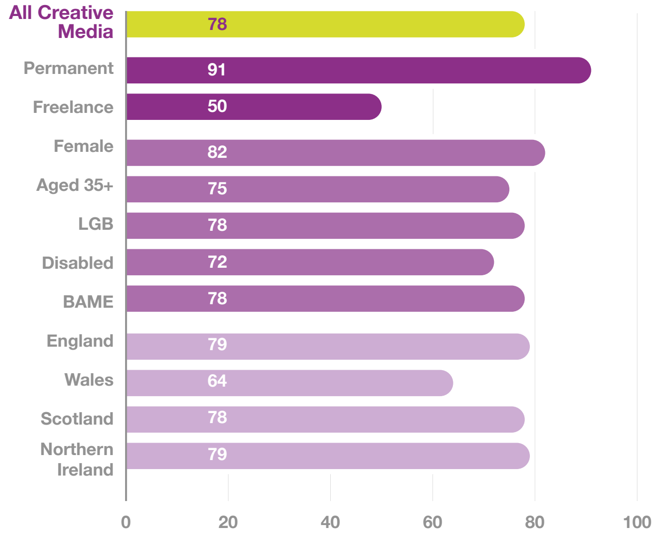
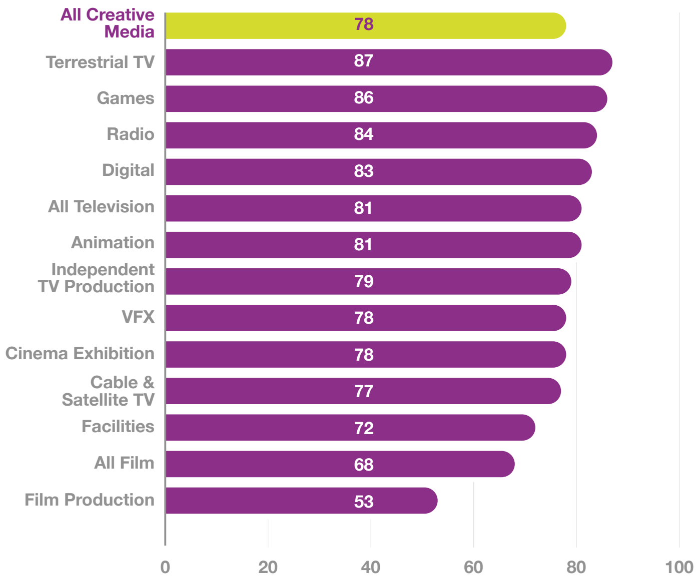


Figure 4.7 Proportion of workforce with a contract - by sector (%)



4.5 Income

Figures 4.8 and 4.9 show the average income of the creative media workforce.

The average income across the workforce was **£33,900**, a rise of **6%** on 2010 (**£32,000**). This figure had remained fairly stable from 2003 to 2010. To put these figures into perspective, the creative media industries workforce earn **24%** more than the mean average income of the UK working population (which is **£27,271**).[11]

Permanent staff earn on average almost **£11,000** more than freelance workers, while women earn **£1,500** less than the average (and around **£3,000** less than their male counterparts). Income varies substantially between sectors; from **£45,900** in VFX to **£23,150** in film. Within film, there is also great variation between film production (**£26,700**) and cinema exhibition (**£19,350**).

Income figures for nations show that Scotland and Wales have the lowest with England the highest at **£34,900**.

BAME respondents earn slightly less than the average (**£32,950**), LGB respondents earn more than the average (**£37,950**), while disabled respondents earn substantially less (**£25,450**). Those who attended private school earned nearly **£6,000** more than the average (**£39,850**).

Figure 4.8 Average income: sector and sub-sector

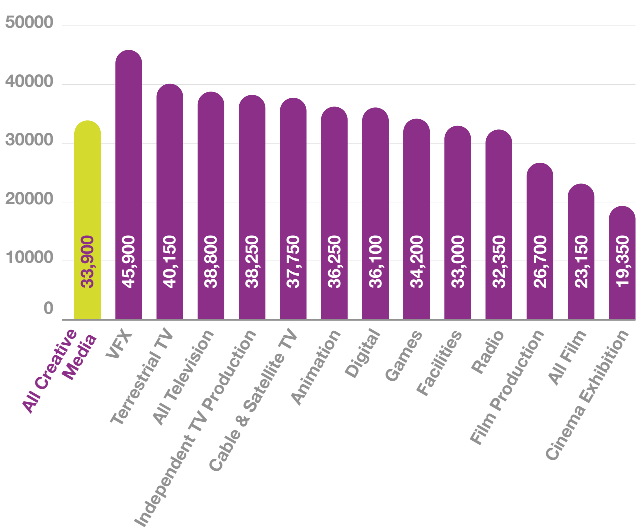
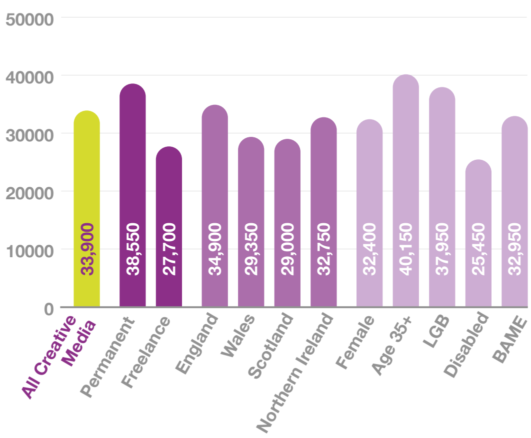


Figure 4.9 Average income: work status, nation, diversity measures



[11] LFS (2014) Annual Survey of Hours and Earnings

4.6 Hours and days worked

In 2014 (**Table 4.2**) the creative media workforce worked, on average, **9.1 hours** per day and **4.9 days** per week (compared with **8.7 hours** and **4.8 days** in 2010). This means that the average working week is now **44.6 hours**, compared with **41.8** in 2010. Freelance workers work the longest average week (**48.5 hours**), while men on average work almost **3 hours** per week more than women.

Table 4.2 also shows the comparison of the number of hours and days worked by sector – and there are substantial differences. Those working in Cable & Satellite TV work **52.6 hours** on average, and in VFX **49.8 hours**, compared with just **37.9 hours** in film production. However those in film production are much more likely to be freelance – the average for all of film, including cinema exhibition, distribution and sales is closer to the creative media average (**43.8**).

Table 4.2 Hours per day, days per week and hours per week worked – by sector and sub-sector

	Hours/ day	Days/ week	Hours/ week
All Creative Media	**9.1**	**4.9**	**44.6**
• **Permanent**	8.8	4.9	43.1
• **Freelance**	10.1	4.8	48.5
• **Female**	8.9	4.8	42.7
• **Male**	9.3	4.9	45.6
• **Cable & Satellite TV**	10.6	5.0	52.6
• **VFX**	9.7	5.1	49.8
• **Independent TV Production**	9.8	4.9	48.5
• **Cinema Exhibition**	9.9	4.7	46.8
• **All Television**	9.6	4.9	46.7
• **Games**	8.7	5.1	44.2
• **Terrestrial TV**	9.2	4.8	44.2
• **Facilities**	9.4	4.7	44.2
• **Animation**	8.8	5.0	44.2
• **All Film**	9.1	4.8	43.8
• **Digital**	8.5	5.0	42.3
• **Radio**	8.5	4.9	41.8
• **Film Production**	8.2	4.6	37.9

5. Career development

This section focuses on activity the workforce has undertaken in the last 12 months to address training and skills needs, barriers to training and outstanding skills needs at the time of the survey.

5.1 Training undertaken

Just over half (**51%**) of all people working in the creative media industries undertook training[12] in the last 12 months, a fall of five percentage points from 2010. This continues a trend which has seen a decline in training levels since the 2005 survey (**64%**).

There was also a fall in the average number of training days for those undertaking training from **16** in 2010 to **13** in 2014 (**Table 5.1**). However this is still higher than the amount of training reported in 2008 or 2005.

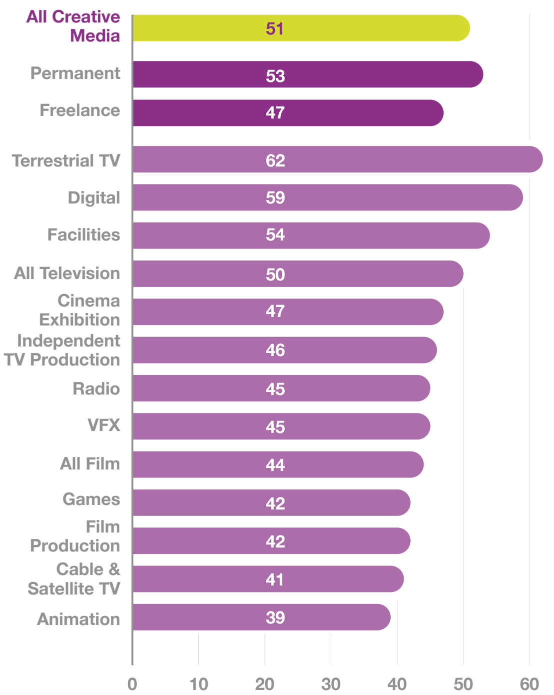
Unsurprisingly, permanent employees (**53%**) were more likely to have undertaken training than freelancers (**47%**), but even so nearly half of all freelancers did undertake some sort of training. However, these freelance workers undertook more days training than permanent employees (**16** compared with **11**).

Those considering themselves to have a disability were much more likely to undertake training than the average (**68%**). In geographical terms, those in Northern Ireland (**64%**) and Wales (**63%**) were much more likely to undertake training than those in Scotland (**46%**). Those in the workforce who are BAME undertook many more days training than the average (**18 days**).

People working in terrestrial TV (**62%**) and digital (**59%**) are the most likely to have undertaken training in the last year while those in animation (**39%**) and cable and satellite TV (**41%**), film production and games (both **42%**) were the least likely to.

People working in games (**27** days), animation (**23**), film production (**22**) and VFX (**21**) had the most days training in the last 12 months, with radio (**6**), TV (**7**) and facilities (**8**) having the least. Many sectors saw a fall in the number of days training compared with 2010, however some bucked this trend - games up from **14** to **27**, while film production (**22**) and digital (**15**) remained fairly constant.

Figure 5.1 Proportion undertaking training in the last 12 months (%)



[12] Training includes formal and informal training, structured self-tuition, on-the-job training, mentoring and self-taught skills.

Table 5.1 Average number of days training undertaken

		Average number of days training
	All Creative Media	13
SECTOR	• **Animation**	**23**
	• **Digital**	**15**
	• **Facilities**	**8**
	• **All Film**	**16**
	Cinema Exhibition	13
	Film Production	22
	• **Games**	**27**
	• **Radio**	**6**
	• **All Television**	**7**
	Cable & Satellite TV	8
	Independent TV Production	7
	Terrestrial TV	7
	• **VFX**	**21**
WORK STATUS	• **Permanent**	**11**
	• **Freelance**	**16**

5.2 Subject of training

The most popular subject of training for those receiving learning or development in the last 12 months was craft or technical skills (**39%**), followed by leadership & management (**24%**), business skills (**16%**) and creative talent (**9%**).

The mix of training undertaken varies by work status. Freelance workers are much more likely to have had training in craft or technical and in creative talent areas, whereas permanent staff are more likely to have had leadership & management and business skills training.

There are large variations by sector – VFX (**50%**) and cable & satellite TV (**45%**) are more likely to have received craft or technical training while cinema exhibition (**39%**), digital (**32%**) and games (**30%**) are most likely to have received leadership and management training.

Elsewhere the radio workforce is the most likely to have received business skills training (**23%**), whilst almost a third of the film production and animation workforces received creative talent training.

Table 5.2 Subject of training undertaken in the last 12 months (%)

		Craft or Technical skills	Leadership and Management skills	Business skills	Creative Talent
	All Creative Media	**39**	**24**	**16**	**9**
SECTOR	• **Animation**	**19**	**4**	**2**	**29**
SECTOR	• **Digital**	**42**	**32**	**18**	**9**
SECTOR	• **Facilities**	**37**	**19**	**11**	**2**
SECTOR	• **All Film**	**27**	**29**	**14**	**13**
SECTOR	Cinema Exhibition	23	39	16	2
SECTOR	Film Production	34	14	10	30
SECTOR	• **Games**	**43**	**30**	**18**	**12**
SECTOR	• **Radio**	**39**	**20**	**23**	**9**
SECTOR	• **All Television**	**41**	**21**	**17**	**11**
SECTOR	Cable & Satellite TV	45	17	19	13
SECTOR	Independent TV Production	41	20	13	12
SECTOR	Terrestrial TV	39	24	21	9
SECTOR	• **VFX**	**50**	**19**	**8**	**10**
WORK STATUS	• **Permanent**	**36**	**27**	**18**	**7**
WORK STATUS	• **Freelance**	**51**	**11**	**8**	**18**

5.3 Mode of training

64% of the workforce that received training in the last 12 months received this training in a formal or classroom setting, a rise from **59%** in 2010. This is by far the most popular mode of training, with on-the-job training (**37%**) a distant second. Just under a quarter used online resources or books/printed materials.

Those working in facilities (**74%**) and terrestrial TV (**73%**) were especially likely to use formal training. For both the games (**53%**) and the VFX (**45%**) workforces, online resources was the most commonly used mode of training. The cinema exhibition workforce (**58%**) were the most likely to have received on-the-job training.

Table 5.3 Mode of training undertaken (%)

		Formal/ classroom	On the job	Online resources	Books/ printed materials	Online courses
	All Creative Media	**64**	**37**	**23**	**22**	**14**
SECTOR	• **Animation**	**44**	**43**	**27**	**18**	**15**
	• **Digital**	**61**	**40**	**28**	**19**	**19**
	• **Facilities**	**74**	**30**	**20**	**30**	**9**
	• **All Film**	**60**	**47**	**20**	**26**	**10**
	Cinema Exhibition	55	58	16	22	8
	Film Production	68	31	27	33	13
	• **Games**	**41**	**41**	**53**	**35**	**15**
	• **Radio**	**63**	**48**	**16**	**15**	**12**
	• **All Television**	**70**	**32**	**14**	**17**	**11**
	Cable & Satellite TV	68	40	25	22	11
	Independent TV Production	68	27	12	15	9
	Terrestrial TV	73	34	11	16	12
	• **VFX**	**40**	**42**	**45**	**25**	**24**
WORK STATUS	• **Permanent**	**67**	**35**	**21**	**19**	**14**
	• **Freelance**	**59**	**36**	**28**	**29**	**15**

5.4 Barriers to training

Across the creative media workforce, **61%** of people experienced a barrier to accessing training in the last 12 months. Barriers were reported by **73%** of the workforce in film production and cable & satellite but only **52%** of terrestrial TV and **53%** of VFX. Freelance workers were very likely to experience barriers (**74%**) compared with permanent (**55%**). The BAME and disabled workforce reported high levels of barriers, as did the workforce in Wales.

High fees were the most common barrier experienced across the creative media industries (**31%**) – and this varied from **44%** in film production to **21%** in terrestrial TV (where this was still the barrier most reported). Fees are a particular problem for freelancers – **45%** reported this compared with **24%** for permanent staff. It is also more of an issue for those working in Wales and less of an issue in Scotland.

Other barriers reported by at least **15%** of the total workforce (and especially by freelancers) include inconvenient opportunities, fear of loss of earnings/work and difficulty assessing quality. Sectors with particular issues include film production where almost a third fear loss of earnings and over a fifth have difficulty assessing quality, and cable & satellite TV where more than one in five struggle to find training in the local area or in the UK generally.

Table 5.4 Proportion experiencing a barrier to training (%)

	All Creative Media	**61**
SECTOR	• **Animation**	**61**
	• **Digital**	**57**
	• **Facilities**	**62**
	• **All Film**	**66**
	Cinema Exhibition	61
	Film Production	73
	• **Games**	**57**
	• **Radio**	**55**
	• **All Television**	**63**
	Cable & Satellite TV	73
	Independent TV Production	65
	Terrestrial TV	52
	• **VFX**	**53**
WORK STATUS	• **Permanent**	**55**
	• **Freelance**	**74**
DIVERSITY MEASURES	• **Female**	**62**
	• **Age 35+**	**57**
	• **LGB**	**56**
	• **Disabled**	**71**
	• **BAME**	**75**
NATION	• **England**	**60**
	• **Wales**	**71**
	• **Scotland**	**60**
	• **Northern Ireland**	**63**

5.5 Learning and skills needs

47% of the workforce has a learning or skills need. This is the lowest figure of any workforce survey, a fall of 5 percentage points on 2010 (**52%**) and a substantial fall from 2005 (**62%**).

There are no major sector variations – the workforce in facilities and film production report a slightly higher level of skills need (**54%**) and games, film (**40%**) and terrestrial TV (**41%**) slightly lower. The only sector reporting a much lower level of skills need is cinema exhibition (**31%**).

The freelance workforce reported a higher level of skills need – 12 percentage points higher than permanent staff. In terms of diversity measures, those with a disability were much more likely to have skills needs (**63%**), with the BAME workforce also reporting a high level (**53%**). The creative media workforce in Northern Ireland also reported a high level of skills need (**63%**).

Table 5.5 Proportion with a learning or skills need (%)

	All Creative Media	**47**
SECTOR	• **Animation**	**51**
	• **Digital**	**47**
	• **Facilities**	**54**
	• **All Film**	**41**
	Cinema Exhibition	31
	Film Production	54
	• **Games**	**40**
	• **Radio**	**44**
	• **All Television**	**47**
	Cable & Satellite TV	50
	Independent TV Production	51
	Terrestrial TV	40
	• **VFX**	**43**
WORK STATUS	• **Permanent**	**45**
	• **Freelance**	**57**
DIVERSITY MEASURES	• **Female**	**49**
	• **Age 35+**	**48**
	• **LGB**	**41**
	• **Disabled**	**63**
	• **BAME**	**53**
NATION	• **England**	**46**
	• **Wales**	**48**
	• **Scotland**	**51**
	• **Northern Ireland**	**63**

5.6 Areas of skills need

The most common area of skills need across the creative media industries was in craft or technical (**44%**), followed by software (**31%**) and leadership & management (**20%**). In 2010 software skills were the most commonly cited (**20%**).

Craft or technical skills were cited by over half of those with a skills need in digital and cable & satellite. Similarly software skills were cited by over half in animation and cable & satellite. Although the workforce in cinema exhibition reported a low level of skills need overall, a high proportion of these cited leadership & management, business and sales & marketing skills.

Those working freelance are more likely than permanent staff to have skills needs in craft or technical, software and creative talent while permanent employees are more likely to have skills needs in leadership & management and sales & marketing. The BAME workforce report a higher than average level of need for creative talent skills. In Wales the workforce cited a high level of need for craft or technical and software skills and in Northern Ireland there was a high level of need for sales & marketing skills.

Table 5.6 Areas of skills need (%)

		Craft or Technical Skills	Skills in using software packages	Leadership and Management skills	Business skills	Sales and Marketing skills	Creative Talent
	All Creative Media	**44**	**31**	**20**	**13**	**13**	**12**
SECTOR	• **Animation**	**27**	**55**	**13**	**16**	**3**	**26**
	• **Digital**	**51**	**30**	**20**	**15**	**17**	**8**
	• **Facilities**	**33**	**19**	**25**	**6**	**15**	**3**
	• **All Film**	**31**	**28**	**26**	**20**	**17**	**14**
	Cinema Exhibition	22	23	33	24	28	6
	Film Production	39	34	18	17	7	21
	• **Games**	**49**	**39**	**19**	**13**	**12**	**11**
	• **Radio**	**48**	**34**	**23**	**6**	**16**	**11**
	• **All Television**	**49**	**36**	**16**	**14**	**8**	**18**
	Cable & Satellite TV	57	57	12	15	6	8
	Independent TV Production	49	30	18	14	7	24
	Terrestrial TV	42	27	17	12	12	19
	• **VFX**	**50**	**52**	**24**	**11**	**2**	**15**
WORK STATUS	• **Permanent**	**39**	**27**	**24**	**11**	**15**	**9**
	• **Freelance**	**55**	**40**	**13**	**14**	**7**	**17**
DIVERSITY MEASURES	• **Female**	**42**	**27**	**25**	**15**	**18**	**14**
	• **Age 35+**	**43**	**31**	**21**	**13**	**11**	**11**
	• **LGB**	**44**	**32**	**21**	**13**	**13**	**12**
	• **Disabled**	**48**	**21**	**16**	**13**	**4**	**8**
	• **BAME**	**40**	**37**	**19**	**15**	**12**	**23**
NATION	• **England**	**43**	**32**	**19**	**13**	**11**	**12**
	• **Wales**	**52**	**45**	**19**	**9**	**13**	**7**
	• **Scotland**	**40**	**25**	**27**	**16**	**15**	**9**
	• **Northern Ireland**	**44**	**21**	**21**	**11**	**30**	**12**

6. Diversity[13]

This section looks at a set of diversity measures, such as disability, sexual orientation, age, school type and parents' education level.

6.1 Disability

5% of the workforce consider themselves to be disabled[14] (in 2010 the figure was also **5%**). This compares with a figure for all industries in the UK economy of **11%**[15]. The freelance workforce (**8%**) is twice as likely to consider themselves disabled than those who are permanent staff (**4%**). This proportion varies from just **2%** in VFX and **3%** in digital, animation and cable & satellite to **8%** in facilities and **7%** in film production.

Figure 6.1 Proportion of workforce with a disability, 2003-2014 (%)

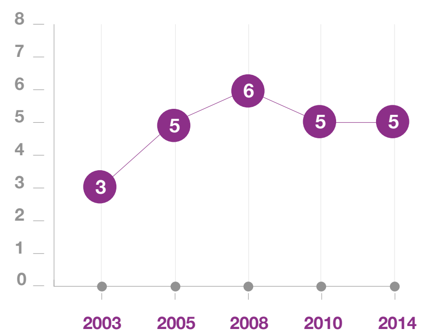


Table 6.2 summarises the nature of the disability from which respondents suffer. Just under a quarter (**24%**) of those considering themselves to be disabled cite mental health issues, **13%** a long-term illness or debilitating disease, **12%** a musco-skeletal condition and **11%** learning difficulties.

Table 6.1
Key diversity measures (%)

		Disabled	LGB	Transgender	Age 35+
	All Creative Media	**5**	**7**	**1**	**52**
SECTOR	• **Animation**	**3**	**6**	**2**	**43**
	• **Digital**	**3**	**6**	**1**	**35**
	• **Facilities**	**8**	**3**	**0**	**63**
	• **All Film**	**6**	**10**	**1**	**46**
	Cinema Exhibition	5	11	1	38
	Film Production	7	9	1	58
	• **Games**	**6**	**5**	**1**	**32**
	• **Radio**	**5**	**7**	**1**	**58**
	• **All Television**	**4**	**8**	**1**	**64**
	Cable & Satellite TV	3	14	0	63
	Independent TV Production	6	6	<1	62
	Terrestrial TV	4	6	<1	66
	• **VFX**	**2**	**6**	**1**	**42**
WORK STATUS	• **Permanent**	**4**	**6**	**1**	**50**
	• **Freelance**	**8**	**7**	**<1**	**61**
NATION/REGION	• **England**	**5**	**7**	**1**	**50**
	• **Wales**	**5**	**6**	**<1**	**61**
	• **Scotland**	**7**	**5**	**<1**	**58**
	• **Northern Ireland**	**3**	**5**	**<1**	**57**
	• **London**	**4**	**8**	**1**	**50**
	• **Midlands/East England**	**6**	**6**	**<1**	**38**
	• **North of England**	**5**	**4**	**<1**	**56**
	• **South of England**	**11**	**8**	**1**	**53**

Table 6.2 Nature of long term illness, health problem or disability (%)

• Mental health (includes serious depression)	24
• Long-term illness or debilitating disease	13
• Musco-skeletal (co-ordination/dexterity/mobility)	12
• Learning disabilities (includes dyslexia)	11
• Deaf or hearing impaired	3
• Blind or visually impaired	2
• Other (e.g. physical or medical conditions)	30
• Prefer not to say	5

[13] Although in this report we have looked at attributes of groups that are key to the diversity of the creative media industries, not all of these are covered in this section. Estimates of the overall proportion of the workforce that are Women, and BAME, are available the 2012 Creative Skillset Census of the Creative Industries.

[14] Defined as 'suffering from any long-term illness, health problem or disability which limits your daily activities or the work you can do'

[15] ONS, Labour Force Survey Quarterly Average Jan-Dec 2014

6.2 Sexual orientation

For creative media the proportion of people classifying themselves as LGB is **7%**. This compares with a UK Government estimate of **6%** for the population as a whole.[16]

This proportion varies greatly by sector, from cable & satellite TV (**14%**) and cinema exhibition (**11%**) to facilities (**3%**) and games (**5%**), however there is little variation by work status or nation.

6.3 Transgender

1% of the creative media workforce reported having a gender identity different from that they were assigned with at birth.

6.4 Age

The age profile of the creative media industries is young compared to the UK working population (**Table 6.3**). Just over half of all people working in the creative media industries are aged over 35 (**52%** compared with **65%** across the UK[17]). This has remained consistent with the proportion reported in 2010.

For TV and facilities, the 2014 figure is closer to the UK working population but much lower for digital and games and also low for cinema exhibition, animation and VFX.

Permanent staff are generally younger than freelancers, graduates younger than non-graduates and those based in England younger on average than those in the other nations.

Table 6.3 also shows the age profile of women in the creative industries compared to men. It shows that, broadly, women in the workforce have a younger age profile, with women much less likely to be aged over 50 than their male counterparts (just **11%** compared with **19%**). Conversely, **11%** of women are aged 16-24 compared with only **7%** of men.

Table 6.3 Age profile by gender(%)

	Total	Female	Male
• 16 to 24	9	11	7
• 25 to 29	20	21	19
• 30 to 34	19	21	17
• 35 to 39	16	16	16
• 40 to 44	12	10	13
• 45 to 49	9	10	8
• 50 to 54	7	6	7
• 55 to 59	5	3	6
• 60+	4	2	6

[16] ONS, Labour Force Survey Quarterly Average Jan-Dec 2014
[17] DTI, Government's Civil Partnership Act Impact Assessment 2004

Table 6.4 Parents' education & respondents' schooling

		Parents have degree	Attended Independent/ Fee-paying School
	All Creative Media	**44**	**14**
SECTOR	**• Animation**	**47**	**11**
	• Digital	**47**	**18**
	• Facilities	**32**	**11**
	• All Film	**45**	**15**
	Cinema Exhibition	46	12
	Film Production	44	19
	• Games	**46**	**12**
	• Radio	**32**	**13**
	• All Television	**44**	**15**
	Cable & Satellite TV	49	10
	Independent TV Production	46	19
	Terrestrial TV	37	15
	• VFX	**55**	**11**
WORK STATUS	**• Permanent**	**41**	**14**
	• Freelance	**45**	**15**
EDUCATION LEVEL	**• Graduate**	**47**	**16**
	• Non-graduate	**27**	**10**
DIVERSITY MEASURES	**• Female**	**43**	**15**
	• Age 35+	**37**	**16**
	• LGB	**37**	**20**
	• Disabled	**32**	**8**
	• BAME	**53**	**16**
NATION	**• England**	**42**	**15**
	• London	**46**	**18**
	• Midlands/East	**32**	**10**
	• North	**36**	**7**
	• South	**41**	**13**
	• Wales	**34**	**7**
	• Scotland	**39**	**15**
	• Northern Ireland	**37**	**10**

6.5 Schooling and parents' education

In 2014 respondents were asked for the first time about the type of school they attended and their parents' education. This helps to indicate the socio-economic background of people working in the sectors (see **Table 6.4**).

Across the creative media industries, **44%** of respondents had a parent who was educated to degree level. Freelancers (**45%**) are more likely to have a parent with a degree than permanent staff (**41%**). Perhaps unsurprisingly a higher proportion of graduates had a parent with a degree (**47%**) than non-graduates (**27%**).

There is larger variation by sector – the proportion within VFX is **55%**, while in facilities and radio it is only **32%**; among BAME respondents **53%** had parents educated to degree level compared to **32%** of those considering themselves to be disabled.

While **14%** of respondents across all sectors attended independent or fee-paying school (compared with a national average of **7%**),[18] this rises to **19%** of those working in film production and independent TV production and **20%** of LGB respondents. The figure is lower for those considering themselves disabled (**8%**) and those in Wales and Northern England (both **7%**). Geographically both measures are highest in London.

A high proportion of people working in senior management roles (**24%**) and as directors/producers (**17%**) attended an independent or fee-paying school.

[18] Social Mobility and Child Poverty Commission (2014) Elitist Britain.

7. Appendix

Methodology and sampling

Surveys were completed between September and December 2014. Most were completed online, with some paper copies completed and returned via post, in particular within the independent TV production and cinema exhibition sub-sectors.

Response, sector coverage and weighting

A total of **4,826** responses were received. The two sectors from which the highest response was received were TV (**1,325**) and film (**1,077**). For other sectors such as games, animation and VFX the level of response was the highest ever received by a Creative Skillset workforce survey.

Table 7.1 compares the response profile to estimates from Creative Skillset's (2012) Employment Census (see figure 2.1). Disparities between the profile of respondents and those working in the creative media industries have been corrected via survey weighting to bring final data in line with the actual sub-sectoral profile of the industry shown in the last column of the table.

Table 7.1 Final response by sector

	Estimated employment total[19]	Final response	Response as % of estimated employment
• **Animation**	**4,600**	**362**	**7.9**
• **Digital**	**43,050**	**345**	**0.8**
• **Facilities**	**36,950**	**137**	**0.4**
• **Post Production**	**8,900**	**73**	**0.8**
• **Other Facilities**	**28,050**	**64**	**0.2**
• **All Film**	**30,200**	**1,056**	**3.6**
Cinema Exhibition	17,700	339	1.9
Film Production	11,350	626	5.5
Other Film	1,200	91	7.6
• **Games**	**10,000**	**562**	**5.6**
• **Radio**	**17,150**	**304**	**1.8**
• **All Television**	**50,600**	**1,325**	**2.6**
Cable & Satellite TV	12,300	103	0.8
Independent TV Production	21,650	433	2.0
Terrestrial TV	16,650	780	4.7
• **VFX**	**5,300**	**332**	**6.3**
• **Other Creative Media**	**8,250**	**386**	**4.7**
Total Creative Media	**206,150**	**4,826**	**2.3**

[19] Creative Skillset (2012) Employment Census of the Creative Media Industries

Creative Skillset
Focus Point
21 Caledonian Road
N1 9GB

t: 020 7713 9800
e: research@creativeskillset.org
w: creativeskillset.org

Sign up:
hiive.co.uk

Watch us

Follow us

Like us

Join us

Developing world class talent