

**EMPLOYMENT CENSUS 2006:  
THE RESULTS OF THE SIXTH CENSUS  
OF THE AUDIO VISUAL INDUSTRIES**



# CONTENTS

<b>PART ONE</b>	
Executive Summary	4
<b>PART TWO</b>	
Introduction	6
<b>PART THREE</b>	
Overall Size and Shape of the Industry	10
<b>PART FOUR</b>	
Representation of Women	14
<b>PART FIVE</b>	
Representation of Ethnic Minorities	16
<b>PART SIX</b>	
Representation of Disabled People	19
<b>PART SEVEN</b>	
Appendix – The Census Form	20

# FIGURES

<b>FIGURE 1</b>	
Response and Estimated Coverage by Sector	7
<b>FIGURE 2</b>	
Employment in the Industry by Sector (Employees and Freelancers)	10
<b>FIGURE 3</b>	
Total Numbers of Employees and Freelancers in Each Occupational Group	11
<b>FIGURE 4</b>	
Percentages of the Workforce Who Are Freelance in Each Occupational Group	12
<b>FIGURE 5</b>	
Percentages of the Workforce Who Are Freelance in Each Sector	13
<b>FIGURE 6</b>	
Work Base of the Industry	13
<b>FIGURE 7</b>	
Representation of Women in the Industry in Each Sector	14
<b>FIGURE 8</b>	
Representation of Women in the Industry in Each Occupational Group	15
<b>FIGURE 9</b>	
Representation of Women in the Workforce Nationally and Regionally	15
<b>FIGURE 10</b>	
Representation of Ethnic Minorities in the Industry in Each Sector	16
<b>FIGURE 11</b>	
Representation of Ethnic Minorities in the Industry in Each Occupational Group	17
<b>FIGURE 12</b>	
Representation of Ethnic Minorities Nationally and Regionally	18
<b>FIGURE 13</b>	
Representation of Disabled People in the Industry in Each Sector	19

## PART ONE EXECUTIVE SUMMARY

- A Census form was distributed to every company for which records were available in the sectors covered, for completion on 12th July 2006. The form was also made available for completion online, and non-respondents were telephoned and requested to provide an indication of overall employment of employees and freelancers to boost response.
- The sectors covered included: television, radio, animation, facilities, interactive media, commercials, corporate production and all film sectors apart from production. These sectors were reviewed prior to the 2006 Census and hence there are some differences to those reported on in the 2004 report. Photo imaging and performers were excluded from the Census as they operate differently from the sectors covered, and along with film production, are covered by separate research approaches. Information on such research is available on Skillset's website at [www.skillset.org](http://www.skillset.org)
- The Census also excludes freelancers not working on Census Day because of the snapshot methodology employed of counting those working on one day.
- The 2006 Census achieved the highest response to date with a total of 2,519 companies responding (including postal, online and telephone responses combined).

## EMPLOYMENT TRENDS

- This year's Census estimates around 205,550 people to have been working on Census Day in the sectors covered. Information from other Skillset research on those sectors excluded and freelance working patterns indicates a total industry in scope to Skillset of around 550,000.
- Terrestrial TV has experienced a decrease in employment from 23,700 in 2004 to 20,800. There have been changes impacting on employment within both the BBC and ITV since the 2004 Census and hence this result is not so surprising.
- Cable & satellite has undergone a period of growth since the last Census Day and employment in the sector now stands at 13,700 in 2006.
- The interactive media sector (web & internet, offline multimedia, interactive TV, mobile content and computer games) is still the largest audio visual sector numbering 48,600 on Census Day. This represents a decrease of 4,500 since the last Census, mainly a consequence of a decrease in the size of the web & internet sector.
- Employment in corporate production has more than doubled since 2004 after a period of decline, with employment now standing at 6,350. The commercials sector has also increased slightly to 3,500 after a period of decline in employment. An additional 900 people are working in the pop promos sector.
- In total, 27% of the workforce were working freelance on Census Day. It is estimated that up to half the actual available labour pool is freelance, including those who were not working on Census Day.
- Levels of freelancing vary from over half of those working in commercials production (68%) and independent production (57%), to fewer than two in ten in cable & satellite and the interactive media sectors. Around a quarter of those working in terrestrial TV (26%) and broadcast radio (25%) are freelancers.
- Just under half the industry works in London, and around six in ten in London and the South East combined. Just over one in ten are employed in Wales, Scotland and Northern Ireland. The remainder are distributed fairly evenly throughout the UK.

## REPRESENTATION OF WOMEN

- The overall representation of women has again remained unchanged, at 38%. This compares with 46% in the whole UK economy (Labour Force Survey, October-December 2006).
- Representation varies greatly between sectors with terrestrial TV having the highest proportion of women (50%). Broadcast radio, film distribution, independent production and cinema exhibition are all just less than 50%. Levels of representation are lowest in processing laboratories (5%), computer games (12%) and post production (21%).
- Differences in the representation of women also exist by occupational group. Women constitute the majority of the workforce in make up and hairdressing (87%) and costume and wardrobe (87%), but a small minority of those working in camera (16%), broadcast engineering (15%), cinema projection (13%), lighting (8%) and processing laboratories (5%).

## REPRESENTATION OF ETHNIC MINORITIES

- Representation of ethnic minorities has increased slightly to 7.4%, from 7.0% in 2004. By comparison, 7% of the population of working age in the UK are ethnic minorities. As half of the audio visual industries workforce is based in London it is also relevant to draw a comparison with the proportion of ethnic minorities in the entire London workforce, which stands at 24% (Labour Force Survey Quarterly Supplement, Summer 2004).
- Levels of employment of ethnic minorities are above average in cable & satellite, processing laboratories and cinema exhibition. At the other end of the scale, ethnic minorities make up 5% or less of the workforce in animation, computer games, offline multimedia, studio & equipment hire, special physical effects and film distribution.
- Representation also varies between occupational groups. Processing laboratory staff have the highest representation of ethnic minorities (19.0%), with cinema cleaners (17.4%) and other roles within cinema exhibition also high. Studio operations (16.4%) and transmission (12.5%) have also both seen a positive increase since 2004.
- Under 3% of the workforce are ethnic minorities in library/archives, radio broadcasting, draw/stop frame animation and special physical effects occupations.

## REPRESENTATION OF DISABLED PEOPLE

- Overall, the reported proportion of disabled people employed in the industry has decreased slightly from 1.3% in 2004 to 1.0%. Employees are more likely than freelancers to have a disability (1.2% and 0.7% respectively).

## PART TWO INTRODUCTION

### BACKGROUND

This report presents the findings of the sixth annual Skillset Employment Census. Since 2000, a number of advances have been made in the design, distribution and methodology, with new sectors targeted, separate forms developed for some sectors to ease completion and a telephone survey of non-respondents in order to maximise coverage. Response to the Census has continued to improve since the first survey.

Companies were asked to indicate how many people they employed and how many freelancers they used in particular occupational groups and job roles on Wednesday 12th July 2006, and what proportion were women, ethnic minorities and disabled. A copy of the main Census form is enclosed as an appendix.

### SCOPE, METHODOLOGY AND RESPONSE

Census forms were distributed to companies in late June and early July, for completion on 12th July 2006. A central database of 13,000 companies was set up at Skillset using a number of available sources including trade association membership lists, screen agency records and other databases. In addition, the Census was publicised in various trade journals and national press in order to reach companies who were not members of trade associations or included in published directories. Forms could also be completed online.

As well as generic forms for completion by companies working across more than one sector, separate, simpler forms were designed for companies operating exclusively in interactive media, film distribution, cinema exhibition, and processing laboratories. Additionally, Welsh language forms were distributed to all companies in Wales.

Each company was given two months to complete and return the questionnaire. Companies who had not responded were telephoned and asked to provide total employment estimates for the day of the call by their company's main area of activity, type of contract (the number of employees employed on a contract of 365 days or more and the number of freelancers employed on a contract of less than 365 days) and nation/region. This boosted the response considerably and has provided more robust employment estimates at a sectoral and national/regional level. The total response was 1,686. Exact response rates in each sector are difficult to calculate due to the lack of reliable and up to date information on companies in some sectors. However the number of responses received in each sector is shown in **Figure 1**.

Variations in response and coverage of each sector are due to factors including:

- The degree to which sectors are represented by trade or other associations and the availability of membership databases from these organisations.
- The level of support of any such organisation in publicising and promoting the Census.
- The capacity and time available within organisations to complete the Skillset Census questionnaire (e.g. company size and culture).

A lower postal/online response in some sectors has meant that it is not possible to provide the same detailed demographic information as for other sectors. Those affected are: Community TV, TV Distribution, Independent Production (Radio), Interactive TV, Outside Broadcast, Transmission and Manufacture of AV Equipment. Only additional information regarding contract type is available for Mobile Content and Pop Promos.

**Figure 1 Response and Estimated Coverage by Sector**

Response By Sector	Postal/online response TOTAL	Telephone response TOTAL	Overall response TOTAL
<b>TELEVISION</b>			
Terrestrial TV	7	2	9
Cable & Satellite Television	8	28	36
Independent Production (Television)	101	258	359
Community TV	0	8	8
TV Distribution	4	6	10
<b>RADIO</b>			
Broadcast Radio <sup>1</sup>	183	84	267
Independent Production (Radio)	0	3	3
<b>ANIMATION</b>			
Animation	36	112	148
<b>INTERACTIVE MEDIA</b>			
Web & Internet	67	172	239
Computer Games	36	40	76
Offline Multimedia	24	81	105
Interactive TV	1	6	7
Mobile Content	6	6	12
<b>OTHER CONTENT CREATION</b>			
Commercials Production	14	32	46
Corporate Production	43	191	234
Pop Promos	3	17	20
<b>FACILITIES</b>			
Post Production	48	125	173
Special Physical Effects	6	19	25
Studio & Equipment Hire	28	93	121
Outside Broadcast	3	12	15
Processing Laboratories	3	3	6
Transmission	0	4	4
Manufacture of AV Equipment	3	31	34
Other Services for Film and Television	72	345	417
<b>FILM</b>			
Cinema Exhibition	130	0	130
Film Distribution	7	8	15
<b>TOTAL</b>	<b>833</b>	<b>1,686</b>	<b>2,519</b>

The estimated percentage coverage of each sector has been used to generate estimates of the workforce in each sector, and in the industry as a whole, from the responses received, through the calculation of weighting factors. Two weighting factors for each sector were applied: one to identify employment estimates by gender, ethnicity, disability and occupational role from postal and online responses and one to identify overall employment estimates by contract type from the telephone responses. All employment estimates have been rounded to the nearest 50.

<sup>1</sup> Response figures for radio include individual stations rather than groups.

The nature of film production means that the snapshot methodology of recording employment on one day does not provide a reliable estimate of the total labour force involved in making films, because of the extent to which production levels fluctuate over time. Film production is thus covered within a separate cycle of research, jointly with the UK Film Council. The Census methodology is less problematic in other film sectors, which are less freelance-dependent, and where activity levels are more stable.

Photo imaging and performers, both of which came into Skillset's remit in 2004, are also addressed within different approaches as they effectively operate discretely from the sectors covered by the Census.

## ANALYSIS AND PRESENTATION

The remainder of this report is set out in five main sections as follows:

- Part Three:** Overall size and shape of the industry
- Part Four:** Representation of women
- Part Five:** Representation of ethnic minorities
- Part Six:** Representation of disabled people
- Part Seven:** Appendix – the Census form

## ACKNOWLEDGMENTS

The Census was developed by Skillset's Research Committee. During the period in which the Census was developed and conducted, the committee comprised the following membership:

Andy Egan, BECTU  
 Alison Winter, The RadioCentre  
 Beryl Cook, Sky  
 Carol Varlaam, independent consultant  
 Catherine Godward, Skillset  
 Cathy Aitchison, independent consultant  
 David Steele, UK Film Council  
 Ed Pickering, DCMS  
 Edmond Ng, UK Film Council  
 Felicity Gillespie, BTSR  
 Jonathan Hirsch, independent consultant  
 Karen Tarvin, Skillset  
 Kate Drewitt, ITV  
 Kate O'Connor, Skillset  
 Kerynne Metherell, Channel 4  
 Laura Slater, Pact  
 Lisa Vlahovic, Sky  
 Lucienne Pactat, Disney  
 Matt Payton, Equity  
 Neil Flintham, Skillset  
 Nigel Paine, BTSR  
 Sara Holly, BBC

The data entry and analysis was managed by Qualasys limited.

Skillset would like to thank all participating companies for continuing to provide a representative picture of employment trends over time in the audio visual industries.

Copies of this report can be downloaded from Skillset's website at: [www.skillset.org](http://www.skillset.org)



**PART THREE OVERALL SIZE AND SHAPE OF THE INDUSTRY**

**Figure 2 Employment in the Industry by Sector (Employees and Freelancers)**

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

Figure 2 shows the number of people employed within each sector of the audio visual industries on 12th July 2006. In the sectors covered, there was an estimated total of 205,550 people working on Census Day, just over a quarter of whom were working on a freelance basis. This total is much greater than that reported in 2004, but is in part explained by the revision of the sector classification. Information on freelance working patterns from other Skillset research suggests that up to around another 50,000 freelancers are active in the workforce but were not working on Census Day, making a total workforce of around 255,000 in the sectors covered.

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

Interactive media (computer games, offline multimedia, web & internet, interactive TV and mobile content) is the largest sector in scope to Skillset and employs around 48,600 people (these figures exclude in-house interactive media specialists employed outside the sector; for example in banks or government departments). Broadcast radio is the second largest sector employing around 22,400 people, with 20,950 working in independent production for television and 20,800 working in terrestrial television.

Figure 3 shows the total number of employees and freelancers in each occupational group on Census Day. As in previous years, the largest occupational group is interactive media. A total of 32,050 people were working in interactive or games production; 2,200 in interactive or games operations and 7,250 in interactive or games business (excluding combined 'other' occupational groups, including all generic roles such as IT, sales and marketing and finance). The next largest key occupational groups are producing and production, in which over 35,000 people were working altogether.

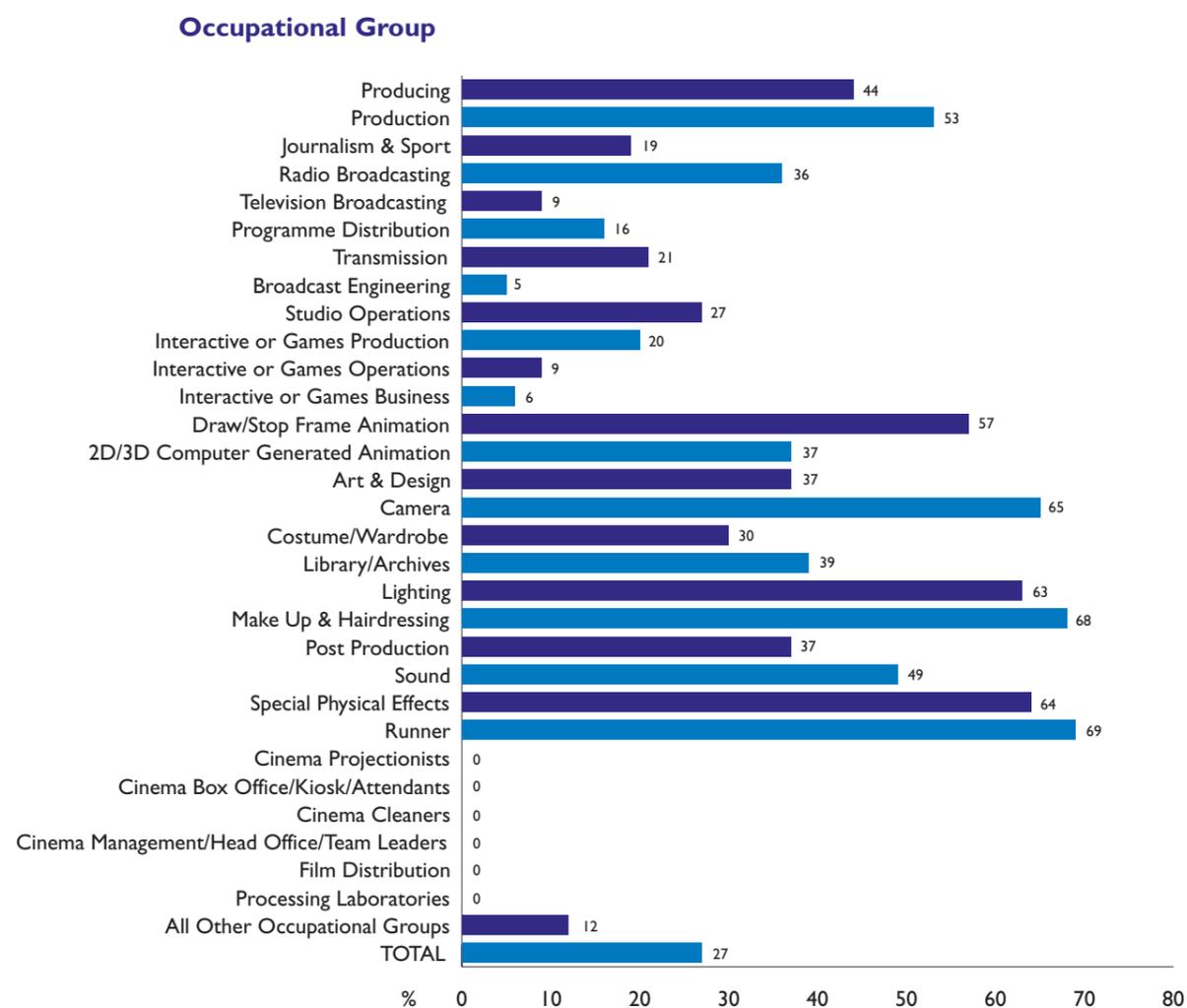
**Figure 3 Total Numbers of Employees and Freelancers in Each Occupational Group**

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

<sup>2</sup> The full range of occupational roles and job titles within each occupational group is listed on the Census form and can be found in the appendix of this report.

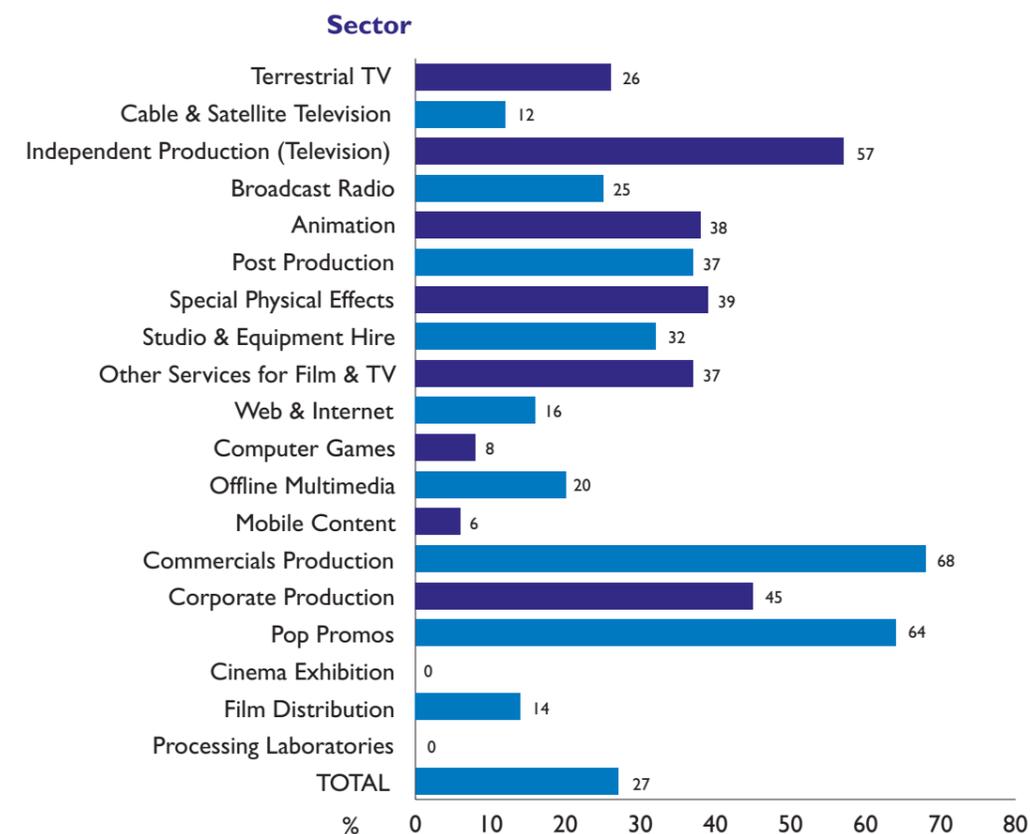
**Figure 4** shows the percentage of people in each occupational group who are employed on a freelance basis. Across all occupational groups, 27% of those working on Census Day were working freelance. There is considerable variation in freelance usage in different occupations. Freelancers make up over six in ten of the workforce in the following occupations: runner (69%), make up & hairdressing (68%), camera (65%), special physical effects (64%) and lighting (63%). Roles with less than 10% employed on a freelance basis are: broadcast engineering (5%), interactive or games business (6%), interactive or games operations (9%) and television broadcasting (9%). Cinema exhibition and processing laboratories didn't employ freelancers at all. It should again be noted that the Census counts only those freelancers working on Census Day, and therefore understates the proportion of freelancers in the wider labour force, for each occupation.

**Figure 4 PERCENTAGES OF THE WORKFORCE WHO ARE FREELANCE IN EACH OCCUPATIONAL GROUP**



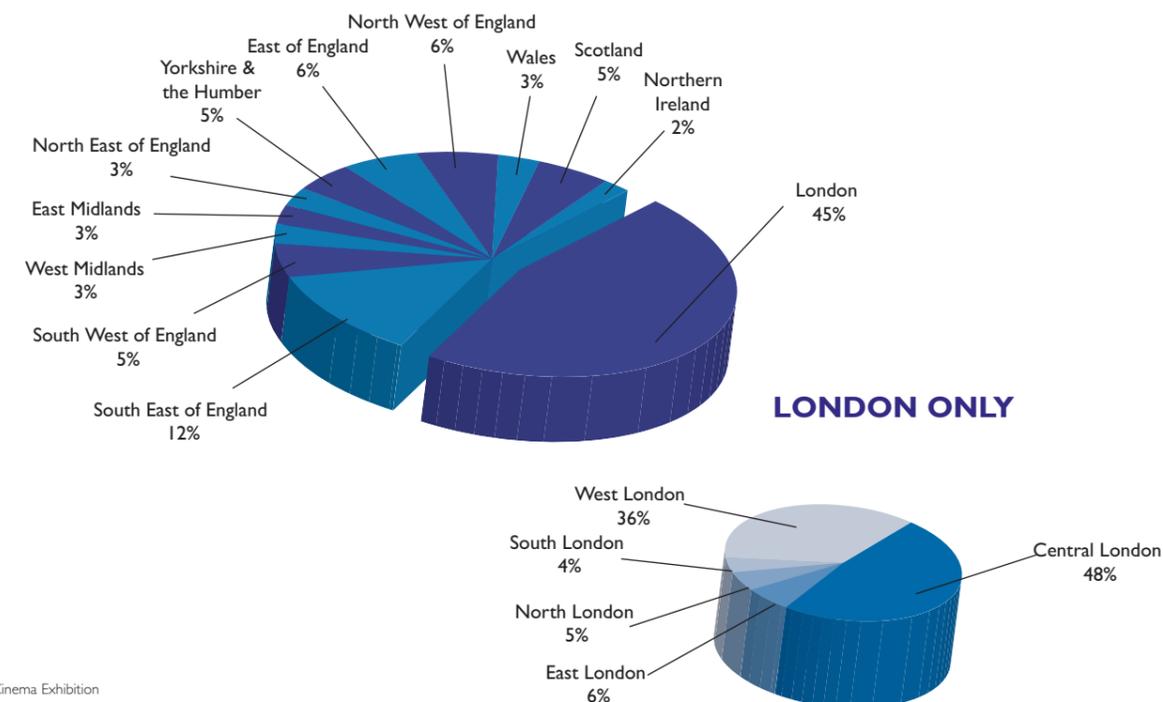
**Figure 5** illustrates the variation in freelance usage within the audio visual industries by sector. Nearly seven in ten (68%) of those working in commercials production are freelancers, three fifths (57%) of the independent production workforce, and approaching half of those in corporate production. Just under two fifths of those working in special physical effects, animation, post production and other services for film & television are freelancers. A quarter of the terrestrial TV (26%) and broadcast radio (25%) workforce were freelance on Census Day. A lower proportion of the workforce are freelance in cable & satellite and the interactive media sectors.

**Figure 5 PERCENTAGES OF THE WORKFORCE WHO ARE FREELANCE IN EACH SECTOR**



**Figure 6** shows the breakdown of the workforce by work base. Nearly six in ten (57%) of the industry works in London or the South East and three in ten in the other English regions combined. Just over one in ten are employed in Wales, Scotland and Northern Ireland.

**Figure 6 WORK BASE OF THE INDUSTRY<sup>3</sup>**



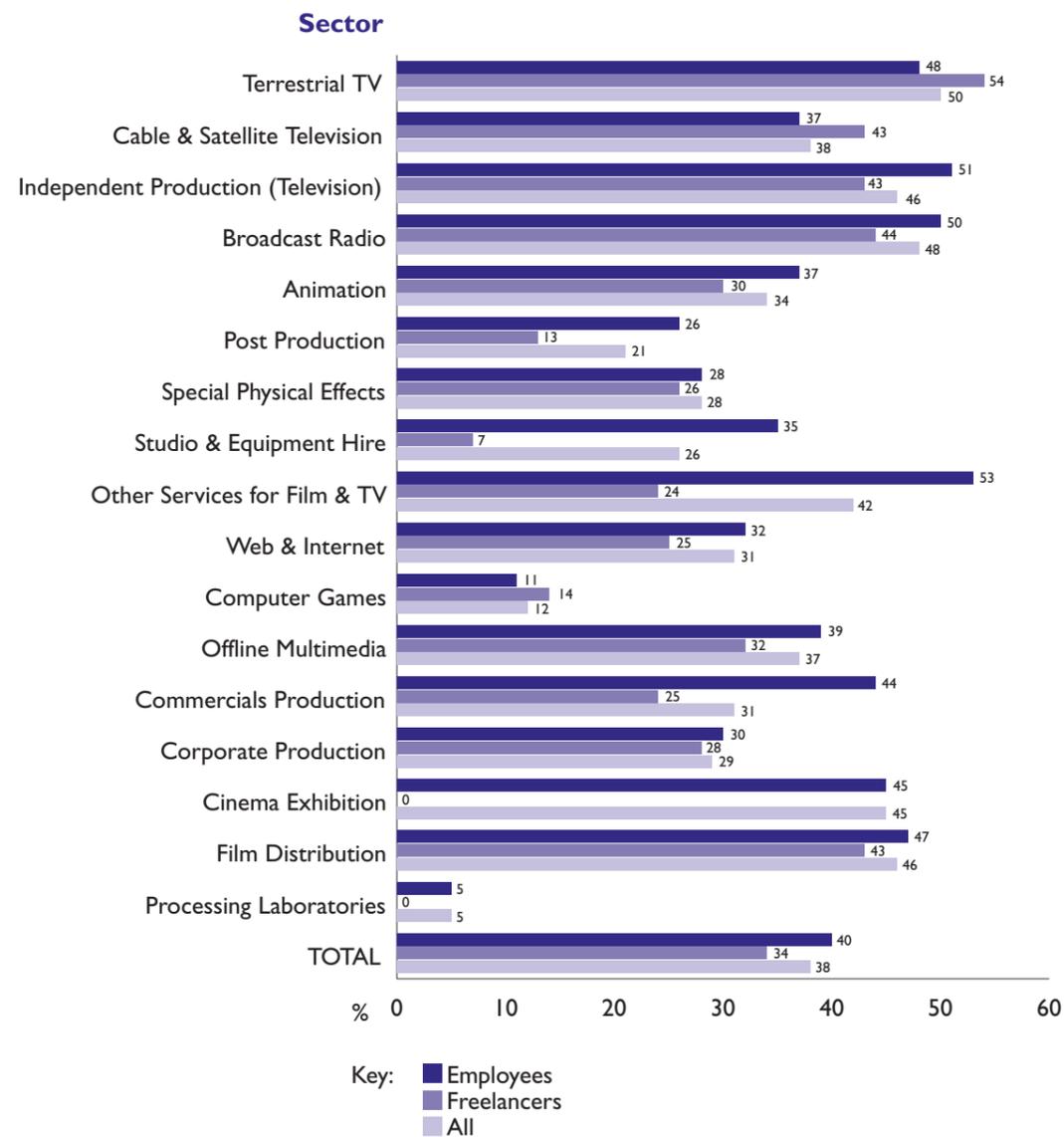
<sup>3</sup> Excludes Cinema Exhibition

**PART FOUR REPRESENTATION OF WOMEN**

**Figure 7** shows the percentages of women in each sector. On Census Day, overall representation remained at 38%, exactly the same level as in 2003 and 2004. This compares with 46% in the whole UK economy (Labour Force Survey, October-December 2006).

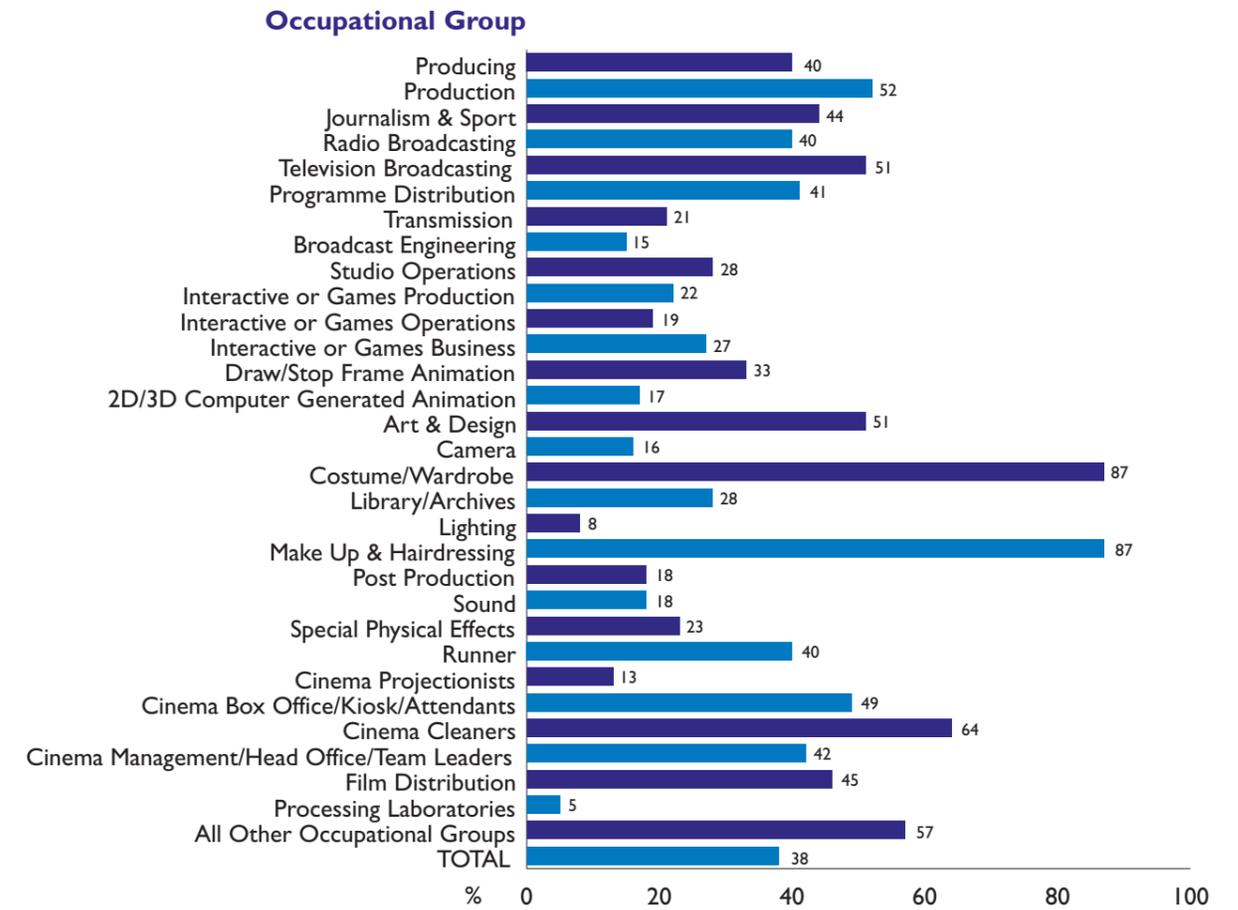
Terrestrial TV has the highest representation of women, who make up 50% of the workforce in this sector. Representation is just under half in broadcast radio (48%), film distribution (46%), independent production (46%) and cinema exhibition (45%). Representation is lowest in the processing laboratories (5%) and computer games (12%) sectors, but post production, special physical effects, studio & equipment hire, web & internet, commercials and corporate production all employ less than one third women.

**Figure 7 REPRESENTATION OF WOMEN IN THE INDUSTRY IN EACH SECTOR**



**Figure 8** shows the percentage of the workforce who are female in each occupational group. Females comprise half or more of the workforce in: make up and hairdressing (87%), costume/wardrobe (87%), cinema cleaners (64%), combined 'other' or generic occupational groups (57%), production (52%), television broadcasting (51%) and art & design (51%). In all remaining occupational groups less than half the workforce are women, with representation lowest in camera (16%), broadcast engineering (15%), cinema projection (13%), lighting (8%) and processing laboratories (5%).

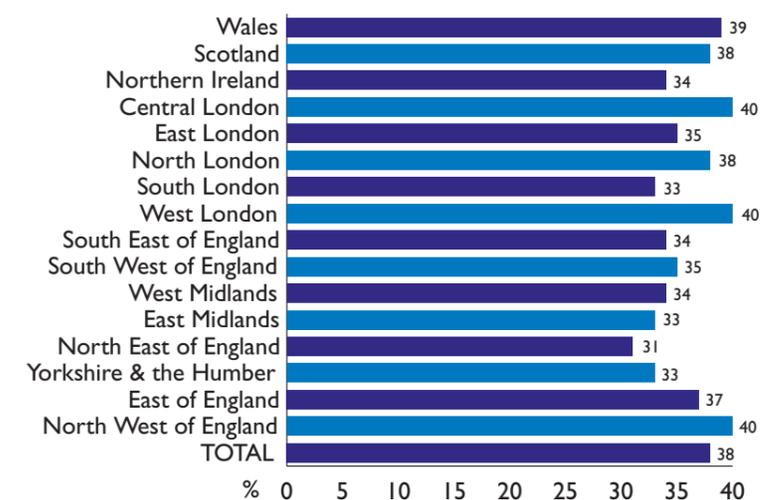
**Figure 8 REPRESENTATION OF WOMEN IN THE INDUSTRY IN EACH OCCUPATIONAL GROUP**



**Figure 9** illustrates the percentages of women in the audio visual industries workforce employed in each nation and English region on Census Day (excluding Cinema Exhibition). Representation is highest in Central London, West London and the North West of England (all 40%) and lowest in the North East of England at 31%. These patterns are largely an effect of the relative prevalence of different sectors in each region. For example, terrestrial TV which has the highest representation of women of all sectors has a strong presence in West London, while web & internet and computer games are large employers in the North East and hence fewer women are employed.

**Figure 9 REPRESENTATION OF WOMEN IN THE WORKFORCE NATIONALLY AND REGIONALLY<sup>4</sup>**

**Nation / English Region**



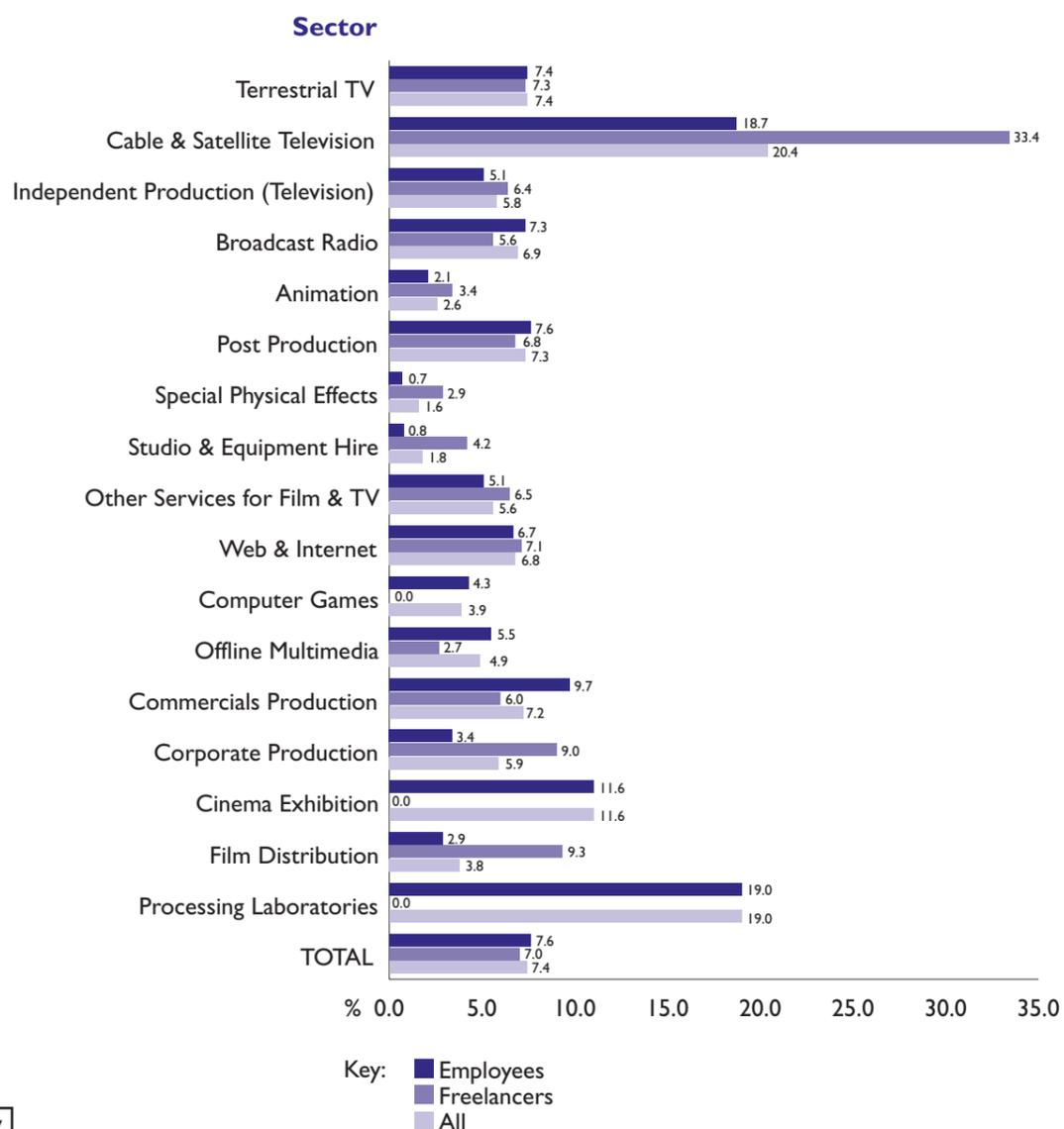
<sup>4</sup>Excludes cinema exhibition.

**PART FIVE REPRESENTATION OF ETHNIC MINORITIES**

**Figure 10** shows the percentage of the workforce who are ethnic minorities in each sector. Across the whole industry, 7.4% are ethnic minorities compared with 7% of the population of working age in the UK and 24% of the entire workforce in London, in which half the industry is based (Labour Force Survey Quarterly Supplement, Summer 2004). This represents a minor increase from 7.0% in 2004, back to the same proportion as 2003 (7.4%), but remains lower than the reported figure of 8.2% in 2002. These marginal yearly fluctuations are too small to indicate major long-term trends and may well reflect the evolving scope and methodology of the Census, rather than indicating real changes in the composition of the workforce.

The representation of ethnic minorities differs substantially between sectors. Around one fifth of those working in cable & satellite (20.4%) and processing laboratories (19.0%) are ethnic minorities. Cinema exhibition has the next highest representation at 11.6%. The geographical concentration of sectors needs to be considered in this context, as the representation of ethnic minorities varies so greatly throughout the UK. Around 5% or less of the workforce are ethnic minorities in animation, computer games, offline multimedia, studio & equipment hire, special physical effects and film distribution.

**Figure 10 REPRESENTATION OF ETHNIC MINORITIES IN THE INDUSTRY IN EACH SECTOR**



**Figure 11** illustrates the proportions of ethnic minorities working across the whole audio visual industries and within each occupational group. Those working in processing laboratories have the highest representation of ethnic minorities (19.0%). As in previous years, the prevalence of ethnic minorities is also high among cinema cleaners (17.4%) and other roles within cinema exhibition. Studio operations (16.4%) and transmission (12.5%) both have an increased representation of ethnic minorities since 2004. At the other end of the scale, library/archives (2.3%), radio broadcasting (2.2%), draw/stop frame animation (0.3%) and special physical effects all have a low representation of ethnic minorities.

**Figure 11 REPRESENTATION OF ETHNIC MINORITIES IN THE INDUSTRY IN EACH OCCUPATIONAL GROUP**

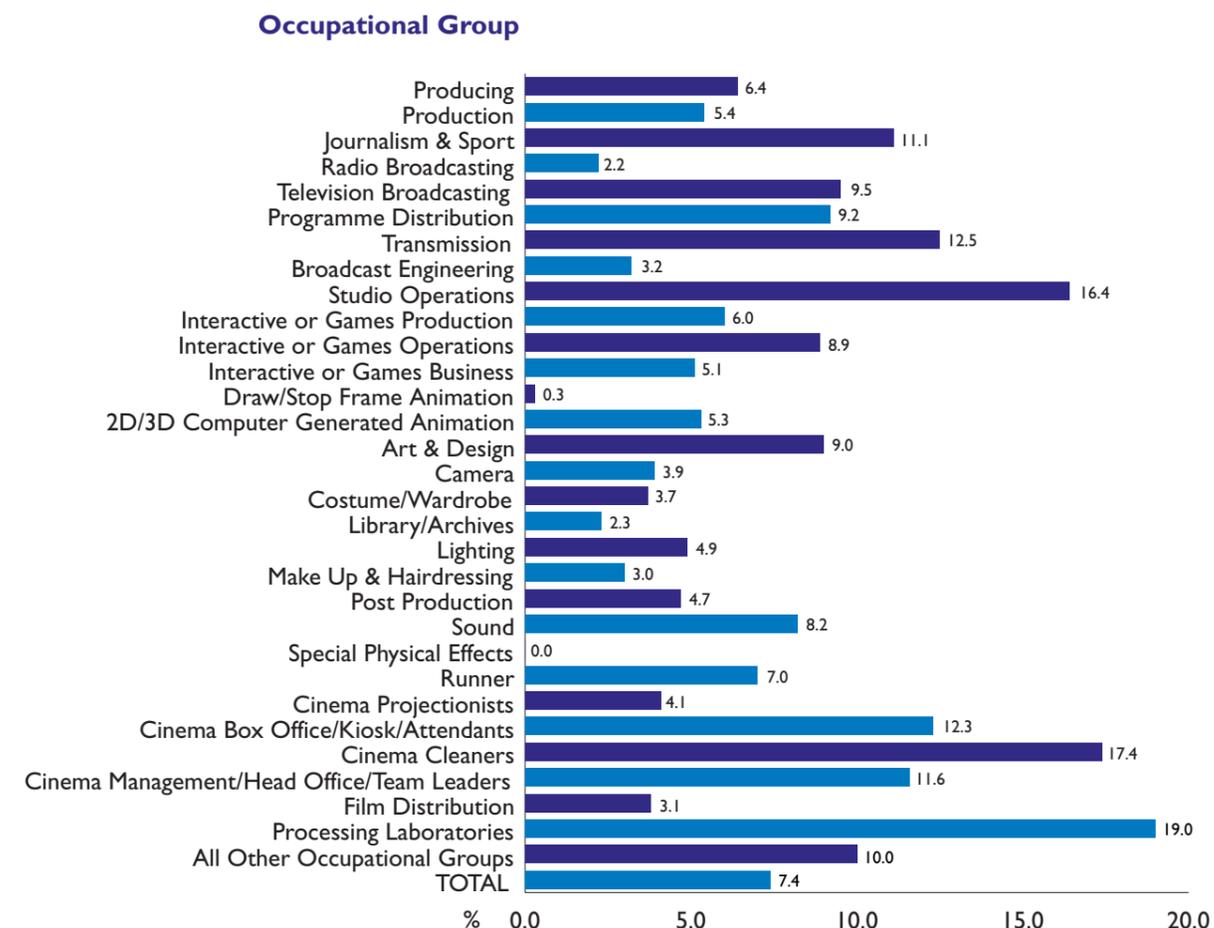
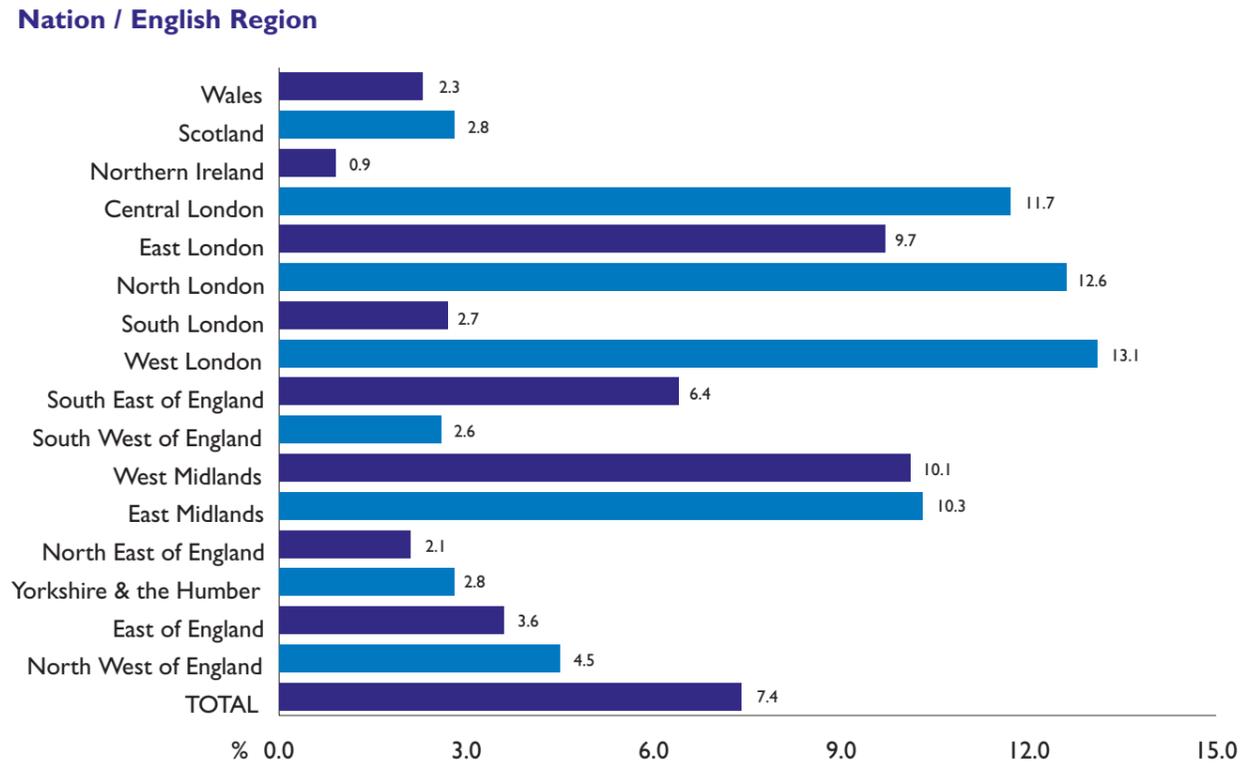


Figure 12 shows the percentages of the audio visual industries workforce who are ethnic minorities within each nation and English region (excluding cinema exhibition). Overall, the levels of employment of ethnic minorities within the audio visual industries reflects the percentage of people of working age across the UK who belong to ethnic minorities (both 7%). However, when broken down by nation and English region there are greater variations. For example, ethnic minorities make up 24% of London's entire workforce, but a much smaller proportion within the audio visual industries (12% in London overall).

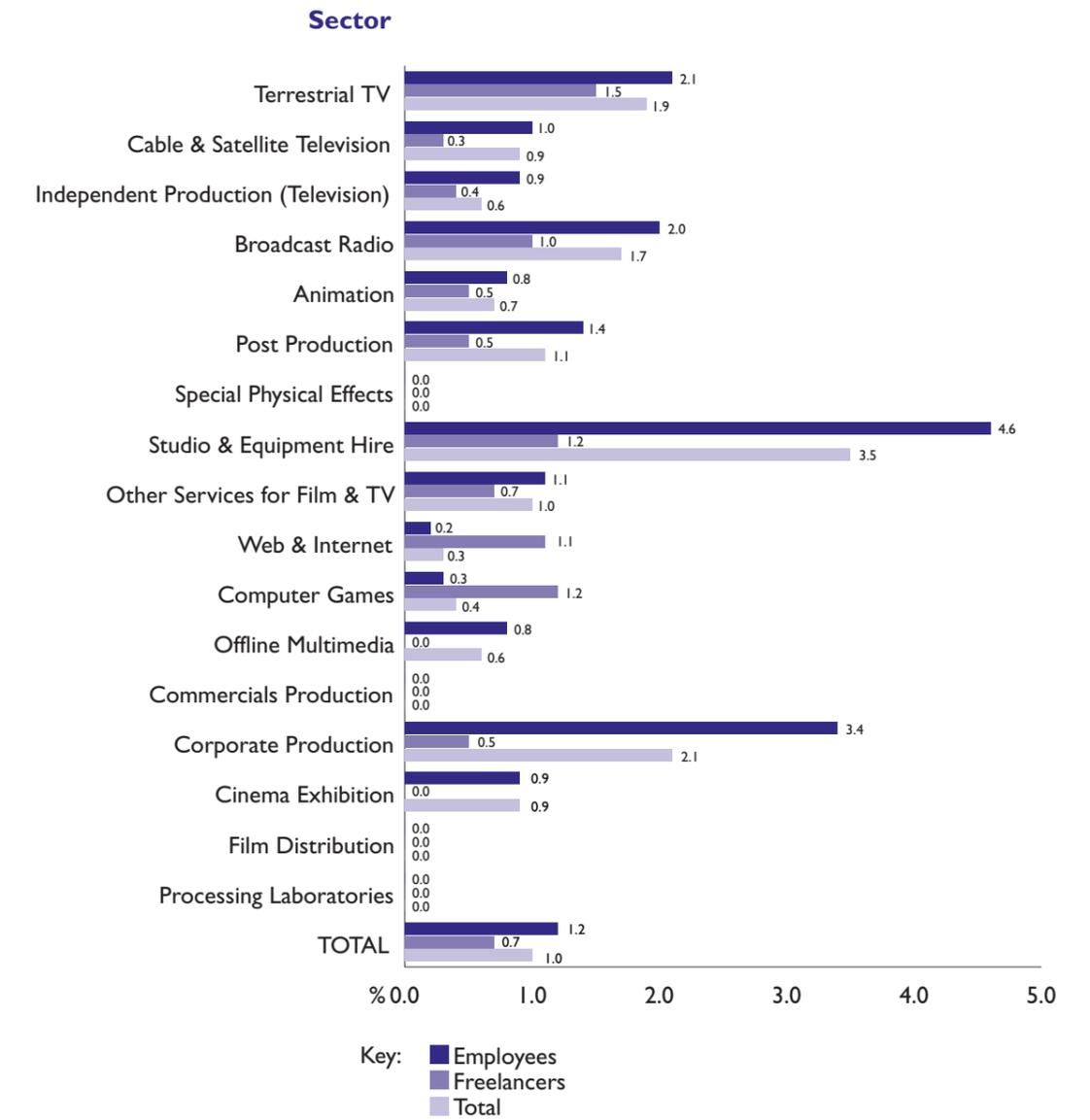
Figure 12 REPRESENTATION OF ETHNIC MINORITIES NATIONALLY AND REGIONALLY<sup>5</sup>



PART SIX REPRESENTATION OF DISABLED PEOPLE

Figure 13 shows the percentages of disabled workers employed within the audio visual industries. Overall, 1.0% of the audio visual industries workforce is disabled, with employees (1.2%) slightly more likely than freelancers (0.7%) to have a disability. Representation is highest within studio & equipment hire, corporate production, terrestrial TV and broadcast radio.

Figure 13 REPRESENTATION OF DISABLED PEOPLE IN THE INDUSTRY IN EACH SECTOR



<sup>5</sup> Excludes cinema exhibition.

# Appendix

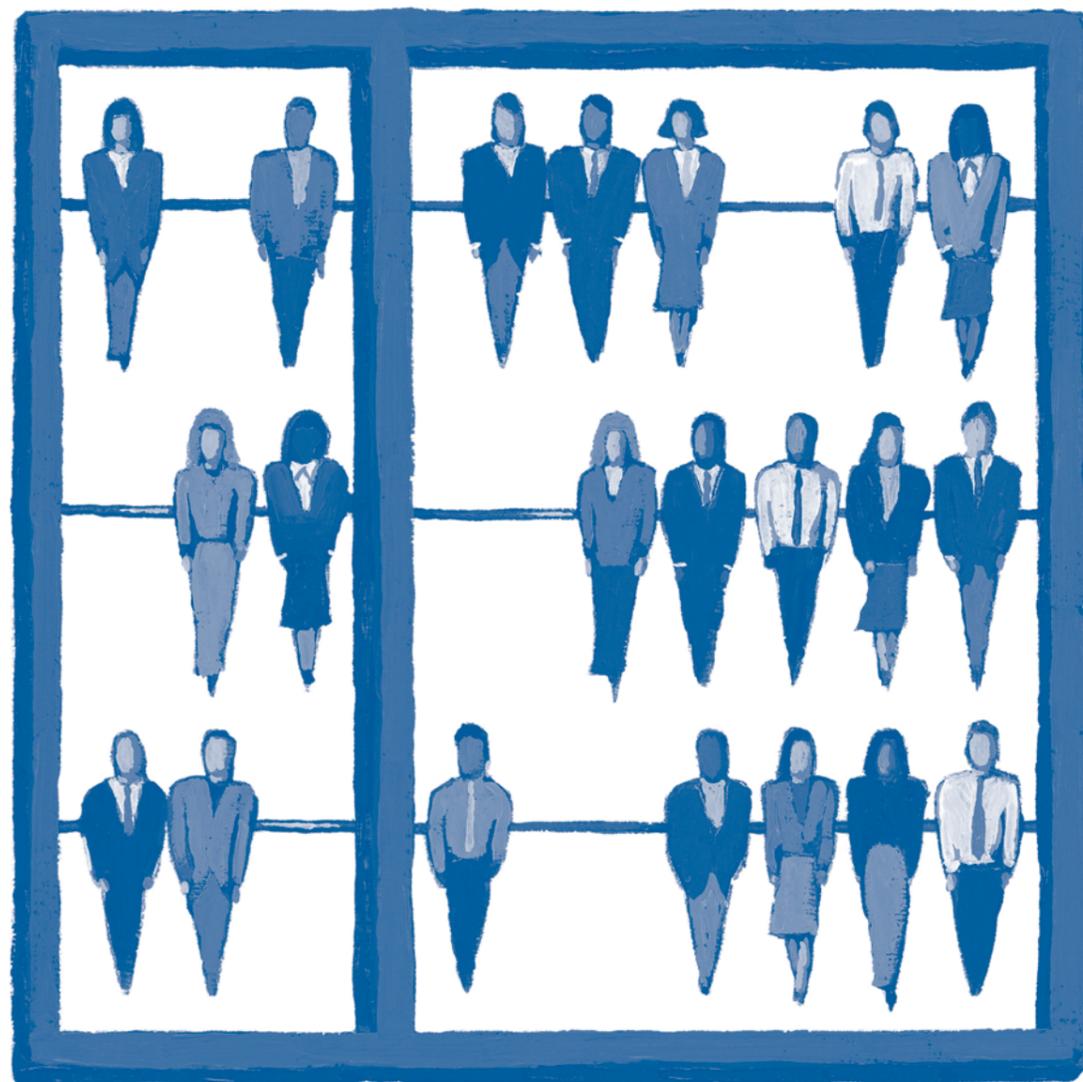
Occupational Groups	Role	Examples of Job Titles		
<b>1. Producing</b>	Animation	Producer		
	Commercials	Producer		
	Corporate	Producer		
	Feature Film	Development Executive, Executive Producer, Producer		
	New Media	Producer		
	Radio	Commercials Producer, Editorial Head of Department, Executive Producer, Producer, Senior Producer, Trailers Producer		
	Television	Development, Executive, Executive Producer, Producer, Promotions/Trailers Producer, Senior Producer, Series Producer		
	Archive Research	Researcher		
	Direction	1st Assistant Director, 2nd Assistant Director, 3rd Assistant Director, Director		
	Production	Continuity, Development Assistant, Production Assistant, Radio Reporter (not news), Researcher		
<b>3. Journalism &amp; Sport</b>	Production Management	Assistant Producer, Casting Manager, Floor Manager, Location Manager, Production Accountant, Production Manager		
	Scriptwriting	Script Editor, Scriptwriter		
	Editorial	Editor, News Editor		
	Newsgathering & Presentation	Broadcast Journalist, Commentator, Correspondent, Presenter, Reporter		
	Production	Director, Producer		
	Sports Reporter/Presenter	Commentator, Presenter, Sports Journalist		
	<b>4. Radio Broadcasting</b>	Audience Research	Analyst, Market Researcher, Research Manager, Strategy Manager	
		Commissioning	Commissioning Editor, Development Executive	
		Media Sales	Ad Sales Manager, Commercials Operations Assistant, Sales Executive/Manager	
		Presentation	Sponsorship Executive	
Scheduling		Continuity Announcer, Editor, Presenter, Pres Editor, Pres Operator, Producer		
Sound Producing		Network Assistant, Planning Assistant, Scheduler		
Station/Channel		Sound Producer		
Control Management		Controller, Launch Director, Station Manager, Station Director		
<b>5. Television Broadcasting</b>		Acquisitions	Acquisitions Manager, Acquisitions Assistant	
		Audience Research	BARB Analyst, Market Researcher, Research Executive, Research Manager	
	Channel Control	Channel Editor, Channel Manager, Controller		
	Commissioning	Commissioning Editor, Development Executive		
	Media Sales	Ad Sales Manager, Commercial Operations Assistant, Sponsorship Executive		
	Operations	Anyone responsible for the satellite signal		
	Presentation	Announcer, Continuity, Editor, Pres Operator, Producer		
	Satellite & Cable Distribution/Network Development	Affiliate Marketing Executive, Affiliate Sales Manager, Decoder Coordinator		
	Satellite & Cable Network	Broadcast Engineer, Network Operations Manager, Operations Assistant		
	Scheduling	Planning Assistant, Network Assistant, Scheduler		
<b>6. Programme Distribution</b>	Signing	Signer		
	Subtitling	Audio Descriptor, Languageing, Stenographer, Subtitler		
	Management	Director of International Relations, Head of Licensing, Sales Director		
	Operations	Acquisitions Assistant, Licensing Assistant, Programme Co-ordinator		
	<b>7. Transmission</b>	Management	Head of Department, Head of Design, Head of Maintenance	
		Operations	Electrician, Engineer, Rigger, Technician	
		<b>8. Broadcast Engineering</b>	Operations	Outside Broadcasting, Studio Engineer, Technical Operators, VT Engineer
			Plant and Maintenance	Electrical Maintenance Engineer, Plant Engineer, Service Engineer
			Project Engineering	Design Draughtsman, Project Design Engineer
			<b>9. Studio Operations</b>	Sound Recording & Reproduction
Videotape Operation				Autocue Operator, VT Operator
Vision Control				Director, Vision Controller
Vision Mixing				Vision Mixer
<b>10. Interactive or Games Production</b>				Creative development
	Technical Development			Database Designer, Engine Programmer, Information Architect, Server Architect, Systems Analyst, Tools Programmer
	Content			Account Manager, Asset Optimiser, Copywriter, Localisation Manager, Planner, Production, Search Engine Optimiser Director, Producer, Production Assistant, Project Manager
	Project Implementation	Accessibility Expert, Localisation Tester, QA Analyst, QA Manager, Tester, Usability Tester		
	<b>11. Interactive or Games Operations</b>	Q A		Custom Support, Operations Manager, Site Manager, Webmaster
		Support/Interactive Implementation		Business Development Manager, Sales Manager
		<b>12. Interactive or Games Business</b>	Business Development & Sales	Account Director, Consultant, Project Manager
			Project Management	Creative Director, Managing Director, Technical Director
			Business Management	

Occupational Groups	Role	Examples of Job Titles			
<b>13. Drawn/Stop Frame Animation</b>	Pre-Production	Character, Set and Prop Builders, Designer (Character, Location and Prop), Layout Artist, Script Editor, Storyboard Artist			
	Primary Creative	Art Director/Principal Design, Director, Producer, Writers			
	Production	Animation, Background Artists, Compositors, Digital Paint and Trace Artists, D.O.P/Camera			
	<b>14. 2D/3D Computer Animation</b>	Pre-Production	Designer (Character, Location and Prop), Editor, Storyboard Artist.		
		Primary Creative	Art Director/Principal Design, Director, Producer, Writers		
		Production	Animator, Composer, Lighting, Modelling, Technical Director, Texture Artist		
		<b>15. Art &amp; Design</b>	Artist	Lettering Artist, Seonic Artist, Sketch Artist	
			Graphic Design	Graphic Designer	
			Operator	Graphics Technician	
			Production Design	Art Director, Production Designer	
Props			Buyer, Property Master/Mistress, Set Dresser		
Set Crafts			Carpenter, Construction Manager, Painter, Plasterer, Rigger		
Set Design			Art Director, Set Designer		
<b>16. Camera</b>	Design		Director of Photography		
	Production		Camera Director, Camera Operator, Clapper Loader, Focus Puller, Grip, Stills Photographer		
	<b>17. Costume/Wardrobe</b>		Design	Chief Costume Designer, Costume Designer, Costume Stylist	
		Dressing	Senior Dresser, Wardrobe Assistant, Wardrobe Supervisor		
		Making	Costume Maker, Dressmaker		
		Stores/Supply	Costume Stock Operative, Wardrobe Assistant		
		<b>18. Library/Archives</b>	Archives	Archivist	
			Library	Film Librarian, Librarian, Music Librarian	
			<b>19. Lighting</b>	Design	Lighting Director
				Operations	Console Operator
Setting/Placing				Lighting Assistant, Production Electrician, Rigger	
<b>20. Make Up &amp; Hairdressing</b>				Design	Chief Hairdresser, Make Up Designer
	Hairdressing			Hairdresser, Hairdressing Assistant, Wigmaking Assistant	
	Make Up			Make Up Artist, Make Up Assistant, Special Effects Make Up Artist	
	Stores			Make Up Stores Assistant	
	<b>21. Post Production</b>			Audio	5.1 Audio Converter, Assistant Dubbing Editor/Mixer, Dubbing Editor/Mixer, Foley Artist
		Editing		Assistant Film Editor, Film Editor, Linear/Tape Assistant, Linear/Tape Editor, Non-Linear Offline Assistant, Non-Linear Offline Editor, Non-Linear Online Assistant, Non-Linear Online Editor, Technical Assistant	
		Machine Room		Junior VT Operator, Operator QC, Senior VT Operator	
		Support Equipment	Engineer, Junior Engineer		
		Support IT	IT Engineer, IT Support		
		Telecine	Digital Intermediate, Encoded Text (CeeFax), Grading Assistant Colourist, Grading Colourist, Neg Cutter		
Vision Text		Graphic Designer (various grades).			
<b>22. Sound</b>		Sound Recording & Reproduction	Boom Operator, Sound Assistant, Sound Recordist		
		<b>23. Special Physical Effects</b>	Design	Special Effects Designer	
			Manufacture	Pyrotechnics Technician, Special Effects Model Maker	
	Operations		Special Effects Operator		
	<b>24. Runner</b>		Runner	All entry-level Running jobs	
			<b>25. All Other Occupational Groups</b>	Admin/Secretarial	Admin Assistant, PA, Receptionist, Secretary
				Bookings	Bookings Assitant, Bookings Manager, Client Liaison Manager
				Driver	Delivery Driver
				Finance	Accountant, Billing Clerk
				General Management	Board of Management, Chief Executive, Facilities Manager, Other Senior Managers
Human Resources				Personnel Officer, Training Manager	
IT		Database Administrator, IT Manager, Network Administrator, Programmer, Server Administrator, Server Architect			
Legal		Solicitor			
Premises Operations		Caterer, Cleaner, Security Officer			
Press & PR	Press Officer				
Sales & Marketing	Marketing Manager, Sales Manager				

# STAND UP AND BE COUNTED

# July 12th 2006

## The sixth census of the industry



Census available online at [www.skillset.org/census](http://www.skillset.org/census)

## HOW TO COMPLETE THE CENSUS

1. Please complete this form on Census Day (12 July 2006) or as soon as possible thereafter and return it by 4 August 2006 to the independent research organisation Qualasys Limited: FREEPOST NAT3137, Suite 333, Lee Valley Technopark, Ashley Road, Tottenham, London, N17 9BR. You do not need to use a stamp. 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 region in which your organisation is active (see point 11 below).
2. **Any information you provide us on the Census form will be treated in absolute confidence** and contribute to an overall statistical view of the industry. We are asking for your contact details only so that we know in which sector and region you operate, and so that we can get in touch if there is anything we want to clarify about what you have told us.
3. Please enter the number of staff you employ and the number of freelancers on your payroll whom you use on **Wednesday 12 July 2006**. Please include all those who work for you for any part of the day, for whatever length of time.
4. Employees are classified as those on contracts of 365 days or more and freelancers are those on your payroll on contracts of 364 days or less, including those on Schedule D status. Please include only those based in the United Kingdom and any UK nationals who are working overseas on **Wednesday 12 July 2006**.
5. **You may find it helpful to read the whole form before ascribing individuals to occupational groups.** Where the name of an occupational group corresponds with your company's main sector of operation (eg. animation or radio broadcasting), do not necessarily assume that all of your staff/freelancers will be categorised within this group.
6. We know that the way people work nowadays is complex and that some people work in occupations which are difficult to define or classify, or may work across more than one occupation. Please count **once only** all people working for you on **Wednesday 12 July 2006**, in whichever category you think best describes their role.
7. Don't forget to include yourself, especially if you are a small or one-person operation.
8. If you do not employ or use anyone in any particular category, just leave the box blank.
9. We are also asking you how many of the people you employ or use in each category are women, how many you consider are from ethnic minorities and how many you consider are disabled. We understand that it can sometimes be difficult to judge these issues, but we are seeking broad estimates based on your discretion. Disability may cover physical or mental impairments with long term substantial effects on ability to perform day to day activities such as: visual, hearing, speech, co-ordination, mobility and many people who may not usually have considered themselves disabled. Please supply as much information as you can on these areas. If you don't have it, just put an 'x' in these boxes.
10. If you have any queries about completing the Census, please contact **Catherine Godward** at Skillset (**tel: 020 7520 5776; e-mail: [catherineg@skillset.org](mailto:catherineg@skillset.org)**), who will be pleased to assist.
11. 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 Catherine Godward ([catherineg@skillset.org](mailto:catherineg@skillset.org)) or you can go to [www.skillset.org/census](http://www.skillset.org/census) and complete the form online or print hard copies and complete the form manually.

## CONTENTS

The Census asks for the number of people working in roles within the following occupational groups:

**Producing  
Production  
Journalism & Sport  
Radio Broadcasting  
Television Broadcasting  
Programme Distribution  
Transmission  
Broadcast Engineering  
Studio Operations  
Interactive or Games Production  
Interactive or Games Operations  
Interactive or Games Business  
Drawing/Stop Frame Animation**

**2D/3D Computer Generated Animation  
Art & Design  
Camera  
Costume/Wardrobe  
Library/Archives  
Lighting  
Make Up & Hairdressing  
Post Production  
Sound  
Special Physical Effects  
Runners  
All Other Occupational Groups**



### IMPORTANT - PLEASE READ

This is the sixth census of the audio visual industries. The Census has the full support of the industry and is carried out every two years. The Census enables us to track how the industry is changing over time, and map areas of growth, decline and transition. The results from 2006 will be available at: [www.skillset.org/census](http://www.skillset.org/census) which is where you can also find the results of previous years.

Please complete this Census form on or as near as possible to Census Day, Wednesday 12th July 2006. If you need any assistance, please call 020 7520 5776. This form is also available to complete online at [www.skillset.org/census](http://www.skillset.org/census)

# skillset

The Sector Skills Council for the Audio Visual Industries

skills  
FOR BUSINESS



Occupational Groups	Role	Employees (inc. contracts of 365 days or more)			Freelancers (inc. contracts of 364 days or less and Schedule D)		
		Total Number	Number of Females	Number of Ethnic Minorities	Total of Disabled	Number of Females	Number of Ethnic
of Disabled							
<b>8. Broadcast Engineering</b>	Operations Plant & Maintenance Project Engineering						
<b>9. Studio Operations</b>	Sound Recording & Reproduction Videolape Operation Vision Control Vision Mixing						
<b>10. Interactive or Games Production</b>	Creative Development Technical Development Content Project Implementation QA Support/Interactive Implementation						
<b>11. Interactive or Games Operations</b>	Business Development & Sales Project Management Business Management						
<b>13. Drawn/Stop Frame Animation</b>	Pre-Production Primary Creative Production						
<b>14. 2D/3D Computer Generated Animation</b>	Pre-Production Primary Creative Production						
<b>15. Art &amp; Design</b>	Artist Graphic Design Operator Production Design Props Set Crafts Set Design						
<b>16. Camera</b>	Design Production						
<b>17. Costume / Wardrobe</b>	Design Dressing Making Stores / Supply						

Occupational Groups	Role	Employees (inc. contracts of 365 days or more)			Freelancers (inc. contracts of 364 days or less and Schedule D)		
		Total Number of Employees	Number of Females	Number of Ethnic Minorities	Total Number of Freelancers	Number of Ethnic Minorities	Number of Disabled
<b>18. Library / Archives</b>	Archives Library						
<b>19. Lighting</b>	Design Operations Setting / Placing						
<b>20. Make Up &amp; Hairdressing</b>	Design Hairdressing Make Up Stores						
<b>21. Post Production</b>	Audio Editing Machine Room Support Equipment Support IT Telecine Vision Text						
<b>22. Sound</b>	Sound Recording & Reproduction						
<b>23. Special Physical Effects</b>	Design Manufacture Operations						
<b>24. Runner</b>	Runner						
<b>25. All Other Occupational Groups</b>	Bookings Driver Finances General Management Human Resources IT Legal Premises Operations Press & PR Sales & Marketing Secretarial / Admin						
<b>TOTAL*</b>							

\* 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. PLEASE NOW RETURN IT TO:**  
**Qualasys Limited: FREEPOST NAT3137, Suite 333, Lee Valley Technopark, Ashley Road, Tottenham, London, N17 9BR.**



**skillset**

Skillset | Prospect House | 80-110 New Oxford Street | London | WC1A 1HB

T 020 7520 5757 F 020 7520 5758 W [www.skillset.org](http://www.skillset.org)