Radio Sector – Labour Market Intelligence Digest

Background

Labour market data provided by the Office for National Statistics (ONS) do not provide the sectoral detail required by the Creative Media Industry and Skillset to identify and fill skills gaps and shortages[1]. As a result the industry charged Skillset in 1999 with generating Labour Market Intelligence (LMI) to a sectoral level throughout the four nations, where possible.

The LMI presented in this profile have been generated through Skillset's comprehensive research programme, details of which can be found by visiting www.skillset.org/research.

Size of Radio Sector[2]

Overall the Radio industry comprises around **350** organisations, independent stations and other companies[3] which are shared broadly among four sub-sectors as follows: BBC Radio, around 120 commercial radio groups and independent stations, around 180 community radio stations and up to 50 independent production companies for radio.

The Radio industry is characterised by a small number of large radio groups and a large number of smaller groups and independent stations. The BBC, Global Radio and Bauer dominate the landscape of larger businesses and between them account for a high proportion of the radio sector workforce. Approaching a quarter (23%) of companies in the Radio industry employ between 2 and 4 people, a third (35%) employ between 5 and 10, and a further 17% employ between 11 and 20 people. A quarter (25%) of the industry has more than 20 people working for them, which includes just 2% with a workforce of 250 or more.

A total of **22,800** people are employed in the Radio industry. As can be seen below in **Figure 1** this is estimated to be 5% of the entire Creative Media workforce[4].

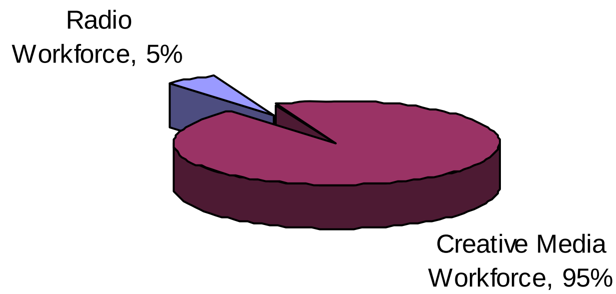
[1] This is in part due to the way in which industries in the UK's economy are classified e.g. TV and radio are combined and cannot be disaggregated, and freelancers are systematically excluded.

[2] Unless otherwise specified, Radio data are taken from the Skillset 2006 Employment Census, which excludes film production, performers, photo imaging, publishing and freelancers not working on Census Day.

[3] All company size figures exclude one man bands i.e. include businesses with 2 or more staff only.

[4] Unless otherwise specified data for the Creative Media industry as a whole are taken from the following sources: Skillset Employment Census 2006, Joint Skillset/UK Film Council Feature Film Production Workforce Survey 2008, Experian 2007, Skillset/Equity Performing Arts Industry Survey 2005 and Labour Force Survey 2005-2007.

Figure 1 Proportion of Creative Media Workforce in Radio



During the period that Skillset has been carrying out its Employment Census, the Radio industry workforce has grown steadily since 2003 from 20,300 to the current size of 22,800. Prior to 2003 there had been some fluctuation in workforce size since 2000, when the Radio workforce was estimated to number 22,900 (very similar to the current size estimate).

Figure 2 Size of Radio Workforce

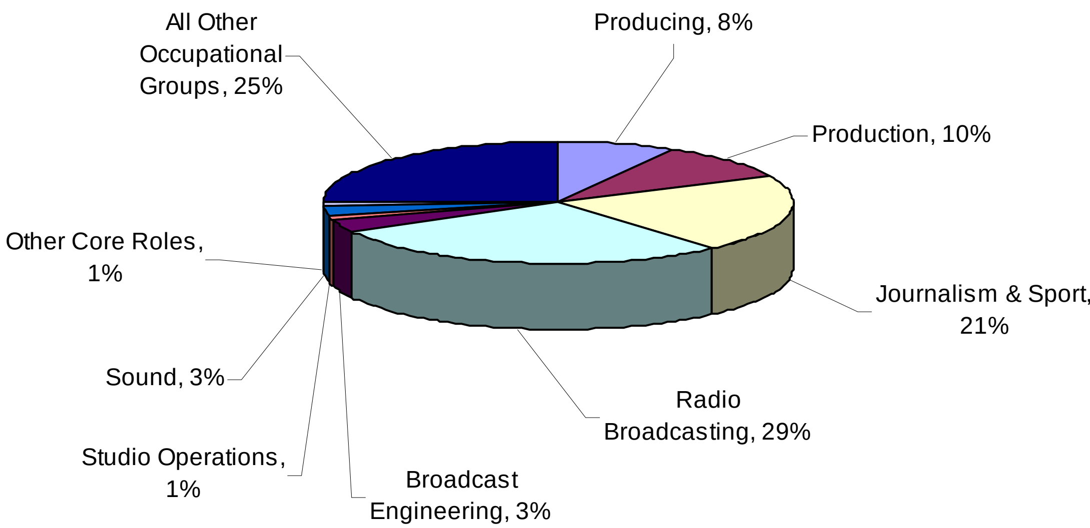
Sub-sector	**2006**	**2004**	**2003**	**2002**	**2001**	**2000**
Broadcast Radio	22,400	22,200	20,300	20,700	20,200	22,900
Independent Production (Radio)	400	-	-	-	-	-
ALL Radio	*22,800*	*22,200*	*20,300*	*20,700*	*20,200*	*22,900*

At a given time the workforce can broadly be divided as follows: almost half in BBC radio (48%), over two fifths in commercial radio (42%), around one in ten in community/voluntary radio (8%) and just 2% in independent production for radio.

Figure 2 below illustrates the distribution of the workforce in Radio by occupation. Around 6,400 people in Radio (29%) work in radio broadcasting specific roles. A further 5,600 (25%) work in finance, HR, IT, marketing and general management roles that fall under an umbrella heading of 'other occupational groups' and 4,700 people (21%) work in journalism and sport roles. Other dominant occupations are production (2,300 people - approximately 10% of the workforce) and producing (1,800 people - approximately 8% of the workforce)[5].

[5] Please see Skillset's 2006 Employment Census Report at: www.skillset.org/research for the type of roles making up each occupational group.

Figure 2 Distribution of the Radio Workforce by Occupation



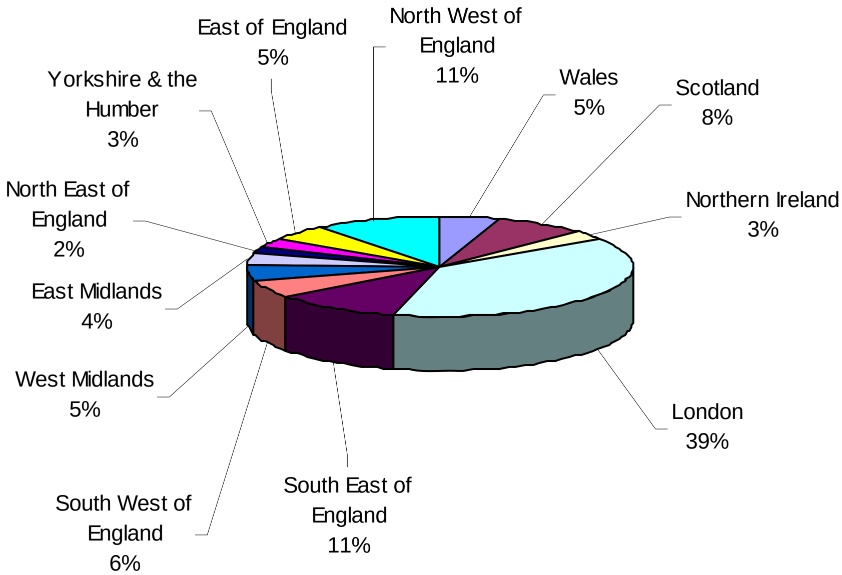
As shown in **Figure 3**, since 2002 there has been some variation in the occupational profile of the Radio workforce. The proportion working in Radio Broadcasting has increased from around one fifth between 2002 and 2004, up to 29% in 2006. After one in ten (10%) of the Radio workforce held a producing role in 2002, the proportion dropped to 3% between 2003 and 2004, before increasing once again to 8% in 2006. More recently there has also been a drop in the proportion of the workforce in 'other occupational groups' including finance; HR, IT, sales and general management roles (from 30% in 2004 to 25% in 2006).

Figure 3 Distribution of Occupations Within the Radio Workforce by Year

Occupational Group	**2006**	**2004**	**2003**	**2002**
Producing	8%	3%	3%	10%
Production	10%	11%	13%	12%
Journalism & Sport	21%	22%	24%	21%
Radio Broadcasting	29%	22%	21%	18%
Broadcast Engineering	3%	4%	1%	1%
Studio Operations	1%	1%	1%	2%
Sound	3%	2%	1%	2%
Other Core Roles	1%	5%	5%	9%
All Other Occupational Groups	25%	30%	29%	25%

As can be seen below in **Figure 4** two fifths (39%) of the Radio workforce is based in London. Around one in ten is based in each of the South East and North West (both 11%). The remaining 40% of the workforce is spread relatively evenly throughout the rest of the UK.

Figure 4 Distribution of the Radio Workforce by Nation/English Region



Since 2004 this profile has undergone small changes, with a smaller proportion of the Radio workforce being based in London in 2006 (39%) than estimated in 2004 (45%). There has also been a decrease in the proportion of the workforce based in the South East of England (from 15% in 2004 to 11% in 2006). The North West of England has an increased share of the Radio workforce in 2006 (11%) when compare to 2004 (6%).

In 2006 GVA (Gross Value Added) for radio and TV combined totalled £5,100 million, which equates to 0.6% of UK GVA. This represents an average year-on-year growth of 2% since 1997 (Annual Business Inquiry).

Shape of Radio Sector

A quarter (25%) of the Radio industry is freelance[6], compared to 29%[7] across the wider Creative Media industries. The trend has been on the increase in recent years from 19% in 2003, 23% in 2004, up to 25% in 2006. Prior to 2003 the profile of the Radio workforce was quite different, with a third (35%) of the Radio workforce in 2002 working as freelancers.

As in the wider Creative Media industries, certain occupational groups within the Radio industry have a greater reliance on freelancers than others, but not to the same degree as some other sectors (for example in TV up to nine in ten of the workforce in some occupations are freelancers). In Radio, those working in radio broadcasting (37%) and production (33%) are the most likely to be working as freelancers. Meanwhile those working in producing (7%), broadcast engineering (10%) and sound (11%) are the least likely. Despite there being little change in the overall proportion of freelancers in the

[6] For the purpose of this document, and the sources of these data, as agreed by industry 'freelance' is defined as an individual with a contract of fewer than 365 days and an 'employee' is defined as an individual with a contract of 365 days or more. For how long the individual has been freelancing and the mode of payment is not taken into consideration.

[7] This increases to 36% when freelancers available to but are not working are included.

Radio workforce between 2004 and 2006, there have been a couple of big changes within individual occupational groups. In 2004, 36% of those working in producing roles were freelancers, compared to just 7% in 2006. In a reverse of this pattern, in 2004 just 12% of those working in ‘other occupational groups’ including finance; HR, IT, sales and general management roles were freelancers. In 2006 a quarter (24%) of those working in such roles are freelancers.

Representation of women in Radio is fairly high at 48%, in comparison to the gender profile of both the wider Creative Media industries (42%) and the whole economy (46% - Labour Force Survey, Autumn 2006). The figure for the Radio workforce remains unchanged from 2004, but represents an increase since 2003 when women made up 43% of the Radio workforce.

Individuals from a Black, Asian and Minority Ethnic (BAME) background make up 7% of the workforce in the Radio industry. This is slightly higher than the 6% of BAME individuals in the Creative Media workforce as a whole and the same proportion as the working age population across the entire UK economy (8% - Labour Force Survey Autumn 2006). Since 2002 the proportion of the Radio workforce from a BAME background has fluctuated between 7% and 8%, standing at 8% in 2004, hence representing a small decrease in 2006.

A quarter (25%) of London’s population of working age is from a BAME background (Labour Force Survey Autumn 2006). Given that two fifths of the Radio workforce is based in London it is useful to isolate the workforce based there, and 11% of the Radio workforce based in the region is from a BAME background.

7.4% of individuals working in the Radio industry[8] consider themselves to be disabled as defined by the Disability Discrimination Act (DDA)[9], compared with 8% in the wider Creative Media workforce[10]. This represents an increase amongst the Radio workforce from 2.9% in 2003 and 6.1% in 2005.

Amongst the Radio workforce, employees (8%) are more likely to report a disability than freelancers (5%).

The age profile of the Radio workforce is slightly older than that of the Creative Media workforce as a whole, with two fifths (37%%) of the Radio workforce aged under 35 years compared with 41% in this age group across the wider Creative Media workforce. The age profile of the Radio workforce is similar to that of the workforce within the wider economy, where 36% are aged under 35 years.

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[8] Unless otherwise specified data for the Radio industry are taken from Skillset’s 2008 Creative Media Workforce Survey, with comparative data taken from the Skillset 2005 Survey of the Audio Visual Industries' Workforce and Skillset 2003 Workforce Survey.

[9] Disability, as defined by the Disability Discrimination Act (DDA), covers many people who may not usually have considered themselves disabled. It covers physical or mental impairments with long term, substantial effects on ability to perform day-to-day activities.

The Radio workforce itself is older than when the age profile was last measured in 2005. At this time 42% of the workforce were aged under 35 years. Just 17% were aged 50 or over in 2005, compared to 21% in 2008.

Freelancers working in the Radio industry have a similar age profile to that of permanent employees. Approaching two fifths (36%) of freelancers are aged under 35 years, compared to 37% of employees. As is typical of the wider Creative Media industry, the age profile of women working in the Radio sector is younger than the age profile of men. 47% of women working in Radio are aged under 35 years, compared to 27% of men.

Over three fifths (64%) of the Radio workforce are married or in a long-term relationship, and there is little variation by contract type. This is slightly higher than the average across the wider Creative Media workforce, where 63% are married or in a long-term relationship. The Radio workforce is more likely to be married or in a long-term relationship than was the case in 2003 (48%), but there is little change from 2005 when 63% of the workforce were married or in a long-term relationship.

Three in ten (28%) people in the Radio industry have a dependent child under 16 years, which is around the same as in the Creative Media industry as a whole (28%)[11], but a much lower proportion than across the whole economy, around six in ten (62%) of whom has a dependent child. The Radio workforce is more likely to have a dependent child than it was in 2003, but there is little change since 2005 (22% in 2003, compared to 29% in 2005).

In addition, family status varies by gender within the Radio workforce; one third (33%) of men have a dependent child compared with nearly one quarter (22%) of women.

Working Patterns and Career Development of Radio Sector

Over one third (35%) of the Radio workforce surveyed in 2008 entered the Creative Media industries after 1999, including 6% who started their first job in the Creative Media industries since the 2005 survey was carried out (from 2006 onwards).

Formal recruitment procedures such as advertising tend to be more common in Radio than in other sectors of the Creative Media industry. In 2008, three in ten (31%) of the Radio workforce said they had heard of their most recent job from an advertisement (this remains unchanged from 2005), and this was the case for a quarter of the entire Creative Media workforce.[12] The most commonly cited source by both the Radio workforce and the wider Creative Media industries' workforce was directly from an employer (32% and 30% respectively).

Contract type also has a strong bearing on the formal and informal routes of accessing recent work. Freelancers in the Radio sector (12%) are much *less* likely than employees (48%) to have heard about their most recent role via an advertisement, whilst being

[11] Excludes performers and photo imaging.
[12] Unless otherwise specified data for the Creative Media industry as a whole are taken from the following sources: Skillset 2008 Creative Media Workforce Survey, Joint Skillset/UK Film Council Feature Film Production Workforce Survey 2008, Experian 2007, Skillset/Equity Performing Arts Industry Survey 2005 and Labour Force Survey 2005-2007.

much *more* likely to have heard about it from someone they had worked with before (this was the case for 21% of Radio freelancers and 13% of Radio employees).

The average working week is shorter in Radio compared with the average across the Creative Media industry as a whole at 4.5 days compared with 5.3 days. The average working day for those in Radio is also similar, with a reported average of 9.0 hours per day compared with 9.3 hours across the wider Creative Media workforce.

Freelancers working in the Radio industry report a similar average working day to permanent employees (8.9 hours and 9.1 hours respectively) but a shorter average working week (4.1 days and 4.7 days respectively).

The average income received by the Radio workforce is lower at £31,600 than the average of £32,300 received by the wider Creative Media workforce[13]. However, it represents an increase from the average income of £24,800 amongst the Radio workforce in 2003 and £29,200 in 2005.

Permanent employees in the Radio industry have a much higher average income than those working as freelancers (averages of £34,000 and £24,300 respectively).

Incidence of unpaid working (excluding an occasional charitable contribution) is higher within the Radio workforce than within the wider Creative Media workforce (54% and 45%[14] respectively). This is significantly higher than in 2005, when 43% of the Radio workforce reported having undertaken unpaid work. The extent of unpaid work varies by contract type, with 66% of Radio freelancers having worked unpaid compared with 50% of Radio employees.

Nearly two fifths (36%) of those working in the Radio industry have received structured careers advice or guidance during their career, compared to 29% of the wider Creative Media workforce[15]. This is higher than the incidence of structured careers advice in 2005 (34%), but lower than in 2003 (40%). Permanent employees within the Radio workforce are more likely than those working as freelancers to have received structured careers advice or guidance during their career (38% and 31% respectively).

Experiences of Freelancers in Radio Sector

Nearly half (49%) of those working as freelancers in the Radio industry have always been employed in this way, just slightly higher than the wider Creative Media workforce (47%). The proportion of the Radio workforce in this situation is higher than in 2005 (44%), but lower than in 2003, when two thirds (67%) of Radio freelancers said that they had always been employed in this way.

Freelancers in the Radio industry who have not always been employed in this way give various reasons for the change to the nature of their work. The reasons given are shown in **Figure 5**. Two fifths (39%) said they had become freelance to gain greater freedom. A

[13] Skillset 2008 Creative Media Workforce Survey. NB: Excludes film production, performers, photo imaging and publishing.
[14] Ibid.
[15] Ibid.

similar proportion (36%) said that it was because they were made redundant, or expected to be, from a previous job. One fifth (19%) of Radio freelancers said they had changed because it was the only work available.

Since 2005, the pull of greater freedom and the push from the threat of, or actual, redundancy have remained common reasons for the workforce becoming freelance. The promise of better earning power is not as common a reason in 2008 as it was in 2005, and that is also the case for those seeking better quality work/ valuable experience.

Figure 5 Reasons for Becoming Freelance

Reason for becoming freelance	Broadcast Radio (2008)	Broadcast Radio (2005)
Greater freedom	39%	40%
Made redundant/expected to be from previous job	36%	38%
Only work available	18%	21%
Better earning power	9%	25%
To care for dependants	9%	2%
Better quality work/valuable experience	6%	19%
Promotion depended on becoming freelance	6%	8%
Other domestic/personal reasons	3%	11%
More convenient location	0%	9%
Other	21%	4%

Radio freelancers work an average of 188 days a year (marginally higher than in 2005, when freelancers worked 186 days on average), which is very similar to the average of 187 days for freelancers across the Creative Media industries.

Freelancers working in the Radio sector also report an average working week of 35 hours, a shorter week on average than was the case in 2005, when it stood at 37 hours. This is much lower than the average for freelancers working in the wider Creative Media industry (47 hours per week)[16].

Two thirds (66%) of freelancers working in the Radio industry had a written contract in their current or most recent employment. This is similar to the 69% of freelancers working in the wider Creative Media industry that had a written contract.

Two fifths (41%) of freelancers working in the Radio industry has a contract of less than a month in length. A further three in ten (28%) of those under contract have a contract length of between one and three months. Nearly one fifth (18%) have a contract of between three and six months and 13% have a contract of between six and twelve months. Less than 1% of Radio freelancers have a contract that is open ended or indefinite in length.

In terms of contractual entitlements, half (53%) of Radio freelancers with contracts are entitled to holiday credits or leave, which is similar to the proportion in the wider Creative Media workforce (55%).

[16] Ibid.

A smaller proportion (38%) of freelancers who have contracts are entitled to sick leave, and only one in ten (13%) are entitled to maternity or paternity leave.

Qualifications in Radio Sector

Perspective of Workforce

The Radio workforce is highly qualified and seven in ten (71%) has a degree, an increase from 64% in 2005 and 57% in 2003. This is high relative to the entire UK population of working age, 23% of whom are graduates (Labour Force Survey, Autumn 2006), and compared with the entire Creative Media workforce, 58% of whom are graduates. Two fifths (39%) of the degrees held by those working in Radio are media related (up from 34% in 2005), similar to the proportion (41%) of those held by individuals across the wider Creative Media workforce.

Freelancers working in the Radio industry are less likely to hold a graduate qualification than employees in the sector (68% and 73% respectively).

Within Radio, technical qualifications are also common and are held by a quarter of the workforce.

Of the other qualifications for which Skillset collects information, 13% of the Radio workforce holds an A level or GNVQ in Media Studies or related subject. 2% hold a National/Scottish Vocational Qualification (N/SVQ) and 1% hold a Modern Apprenticeship/Apprenticeship.

A fifth (19%) of the Radio workforce does not hold any qualifications (this includes degrees, technical qualifications, A Levels or GNVQs, S/NVQs and Modern Apprenticeships), which is similar to the wider Creative Media workforce.

The most popular subjects of study for both media specific postgraduate qualifications and media specific undergraduate degrees and diplomas are listed in **Figures 6 and 7**.

Amongst the Radio workforce as a whole, journalism is the most common area of study for those holding a media specific postgraduate qualification (this is the subject of study for 75% of those with such a qualification). A further 7% hold a postgraduate qualification in cross-sector media production or broadcasting and 5% in radio studies or production.

A quarter of those holding a media specific undergraduate qualification have studied Communication/Media Studies (inc. Cultural Studies), while nearly one in five (17%) studied journalism and 16% studied cross-sector media production or broadcasting.

Figure 6 Top Subjects of Media Related Postgraduate Qualifications in the Radio Sector

Subject of Study	
Journalism (inc. Broadcast, TV, Radio, Online, Newspaper, Periodical)/NCTJ	**75%**
Cross Sector Study/Production/Design (combination of	**7%**

TV/Radio/Film/Video/Theatre) or Media Production or Broadcasting	
Radio Studies/Radio Production	**5%**
Other	**4%**

Figure 7 Top Subjects of Media Related Undergraduate Degrees/Diplomas in the Radio Sector

Subject of Study	
Communication/Media Studies (inc. Cultural Studies)	**25%**
Journalism (inc. Broadcast, TV, Radio, Online, Newspaper, Periodical)/NCTJ	**17%**
Cross Sector Study/Production/Design (combination of TV/Radio/Film/Video/Theatre) or Media Production or Broadcasting	**16%**
Music	**7%**
English/Other Language	**6%**

The most popular subjects of study for other postgraduate and undergraduate qualifications are listed in **Figures 8 and 9**. A wide variety of subjects were mentioned and the top six are listed for each type of qualification.

Languages, literature and culture is the most common area of study among those with an other postgraduate qualification in the Radio workforce as a whole (18%), followed by business, administration and law (16%) and arts, media and publishing (15%).

Languages, literature and culture is also by far the most common area of study among those with an other undergraduate qualification (36%), while 16% studied arts, media and publishing and 14% studied social sciences. Business, administration and law, the second most common area of study at postgraduate level was studied by only 5% of the Radio workforce at undergraduate level.

Figure 8 Top Subjects of Other Postgraduate Qualifications in the Radio Sector

Subject of Study	
Languages, Literature and Culture	**18%**
Business, Administration and Law	**16%**
Arts, Media and Publishing	**15%**
Social Sciences	**13%**
History, Philosophy and Theology	**10%**
Education and Training	**9%**

Figure 9 Top Subjects of Other Undergraduate Degrees/Diplomas in the Radio Sector

Subject of Study	
Languages, Literature and Culture	**36%**
Arts, Media and Publishing	**16%**

Social Sciences	**14%**
History, Philosophy and Theology	**11%**
Science and mathematics	**7%**

With such a wide variety of subjects specified it is no surprise that the institutions of study are also numerous. For those holding a media specific postgraduate qualification the most common institutions of study are: City University (10%), University of the Arts London (8%), Dartington College of Arts (now known as University College Falmouth incorporating Dartington College of Arts; 7%), Cardiff University (6%) The University of Birmingham (6%) and The University of Central Lancashire (5%). For those holding a media specific undergraduate degree or diploma, the most common institutions of study are: The University of Stirling, The Nottingham Trent University, The University of Manchester, The University of Central Lancashire and Bournemouth University (all 4%).

In terms of qualifications in other subjects, the most common institutions of study for postgraduate qualifications are: University of London (Institutes and activities, 8%), The University of Glasgow (6%), The University of Leeds (4%), The University of Manchester (3%) and The Nottingham Trent University (3%). For undergraduate degrees of diplomas in other subjects the most common institutions of study are: The University of Oxford (4%), The University of Manchester (4%), The University of Cambridge (4%), University of London (Institutes and activities, 3%) and The University of Edinburgh (3%).

Perspective of Employers[17]

Overall employers in the Radio industry tend to rate post entry qualifications higher than those taken pre-entry. Post entry continuing professional development (CPD) was the most popular type of provision amongst large[18] Radio employers (85% rated it as important) and around eight in ten rated other types of post entry training as important including management, technical and business training. In contrast to other sectors, the most popular type of pre-entry provision is community learning, which will in part be due to the growing numbers of community or voluntary stations.

In terms of graduate qualifications, four fifths (79%) of Radio employers rate any degree as important, the same proportion as found amongst the wider Creative Media industry. Fewer employers rate pre-entry degrees in media subjects as important in comparison with pre-entry degrees in other subjects (36% vs 78% in Radio and 39% and 75% across the entire Creative Media industry).

Approaching half (48%) of Radio employers would consider encouraging their permanent staff to work toward a qualification, slightly lower than across the Creative Media industry overall (51%). Specialist and specific vocational qualifications such as health & safety (71%) and degrees and postgraduate qualifications (70%) are the most popular options amongst Radio employers in favour of their staff working towards a qualification. A fifth (18%) of Radio employers take on apprentices, which is much higher

[17] All figures pertaining to the perspective of employers are taken from Skillset's Employers Survey 2006 which excludes film production, cinema exhibition, performers, photo imaging and publishing. A total of 113 interviews were carried out with employers in the radio industry.

[18] For the purpose of this document and the source of these data all 'large' employers employ 26 people or more and all 'small' employers employ 25 people or fewer.

than the Creative Media average of 9%. A further fifth (22%) would consider doing so (compare to 28% across the wider Creative Media industry).

Eight in ten (80%) Radio employers demonstrate their value of education by maintaining links with schools, colleges, universities and/or private training providers, which is much higher than the 55% of employers across the Creative Media industry as a whole. The links commonly take the form of work placements, provision of teaching support and providing them with information about the sector.

Training Delivery in Radio Sector

Perspective of Workforce

Three quarters (74%) of the Radio workforce had received some training in a twelve month period between 2007 and 2008, which is higher than the Creative Media industries' workforce as a whole (66%)[19], and remains unchanged from the period between 2004 and 2005. It is also slightly higher than the comparative figure for the Radio workforce in 2003, when 72% of the Radio workforce had received some training in a twelve month period between 2002 and 2003.

Approaching three fifths (79%) of permanent employees working in the Radio industry had received some training in a twelve month period between 2007 and 2008, compared to just 59% of freelancers.

On average the Radio workforce received 7.9 days training in the twelve month period, compared to 6.7 days in 2005.

Freelancers in receipt of training during the twelve month period between 2007 and 2008 received an average of 15.0 days, a much higher figure than the 6.2 days received on average by employees.

Figure 10 shows the most common areas in which training had been received in the twelve month period. The Radio workforce were most likely to have received training in ethics/safeguarding trust (25%), health and safety (17%), journalism and presenting (17%), specific software applications (13%) and legal (13%).

By way of comparison, in 2005 the Radio workforce were most likely to have received training in more traditional industry specific areas, including editing (23%), journalism and presenting (23%), as well as management and leadership (16%), health and safety (13%) and IT (13%).

[19] Excludes publishing.

Figure 10 Topic of Training Received in the Radio Industry by Year

Topic of Training Received	Broadcast Radio (2008)	Broadcast Radio (2005)
Industry Specific		
Journalism/Presenting	**17%**	**21%**
Specific Software applications	**13%**	**-**
Production	**10%**	**10%**
Editing	**9%**	**23%**
On-line/Web design/interactive media/electronic games	**9%**	**-**
Radio Broadcasting	**8%**	**10%**
Studio Operations	**7%**	**-**
New/Digital Technology	**6%**	**8%**
Generic		
Ethics/Safeguarding Trust	**25%**	**-**
Health & Safety	**17%**	**13%**
Legal	**13%**	**10%**
Management/Leadership	**11%**	**16%**
IT	**5%**	**13%**
Sales & Marketing	**3%**	**9%**

Of the training received by the Radio workforce in the past twelve months, over three quarters (77%) was delivered in the classroom. Two fifths (41%) of the Radio workforce had received on the job training, three in ten (29%) said their training was delivered using technology and one quarter (25%) using a combination of classroom and technologies.

Permanent employees working in Radio (81%) were more likely than freelancers (60%) to have received training in the classroom, while freelancers were more likely to have received on the job training (58% and 37% respectively).

Of the training received by the Radio workforce in the past twelve months, four fifths (81%) was provided by an employer, and over one quarter (26%) was provided by a private company. One in ten (10%) members of the workforce had provided the training for themselves (i.e. self-taught), and 5% had received training from a public education body.

Permanent employees working in Radio (85%) were more likely than freelancers (67%) to have received training from an employer. Conversely, freelancers were more likely to have provided training themselves (17% and 8% respectively), via a trade association (10% and 3% respectively) or via a public education body (15% and 3% respectively). Permanent employees (27%) were slightly more likely than freelancers (23%) to have received training from a private company.

The most common source of payment of training fees for the Radio workforce is an employer (74%), while nearly one in three (29%) of the workforce said they paid no fees for their training during this period. One in twenty (5%) of the Radio workforce paid for the training themselves.

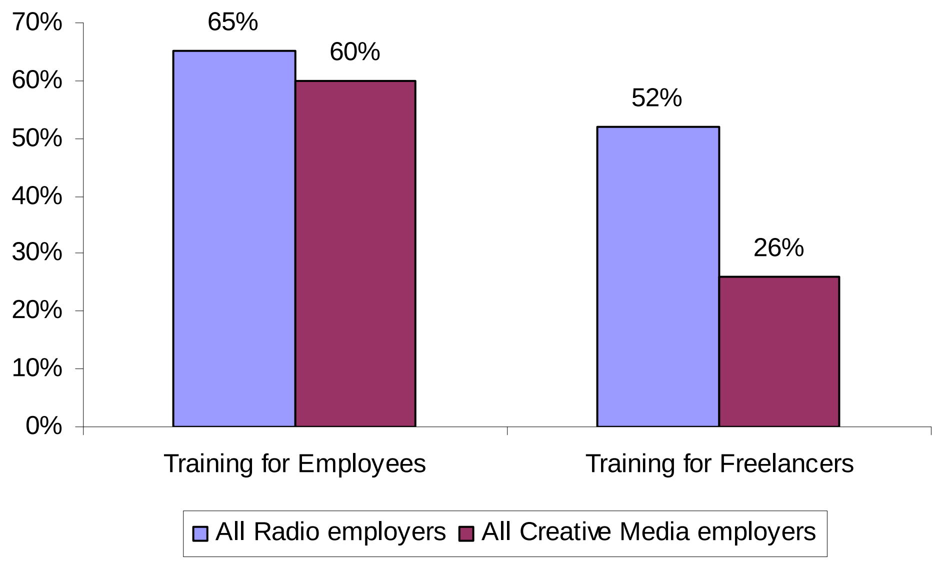
Permanent employees working in Radio (80%) were more likely than freelancers (48%) to have their fees paid by an employer. Freelancers were more likely than employees to have fees paid by a grant award from a body or trust (8% and 1% respectively), or to have paid for the training themselves (17% and 2% respectively). Freelancers (42%) were also more likely than employees (25%) to have had no fees to pay for training.

Perspective of Employers

Two thirds (65%) of Radio employers carry out some form of training or development for permanent employees (including both on and off the job training), which is more than across the wider Creative Media industry where this is the case for three fifths of employers (60%). The most popular type delivered within Radio companies is structured support on the job carried out by another member of staff (cited by 96% of Radio employers). A further nine in ten also mentioned in-house training sessions carried out by another member of staff (92%).

In terms of training provided for freelancers, half (52%) of Radio employers carry out some form of training or development for freelancers (including both on and off the job training), compared with just a quarter (26%) across the Creative Media industry as a whole. The most common mode of training for freelancers delivered by Radio employers is through in-house training sessions carried out by another member of staff (96%). Structured support on the job by another member of staff is also a common method of training freelancers (87%).

Figure 11 Training Provided by Radio and All Creative Media Employers by Contract Type



Eight in ten (79%) Radio employers offer work experience or work placement posts to potential new entrants which is larger than the proportion of Creative Media employers as a whole who do this (67%).

Almost half (48%) of Radio employers said that they were prevented from undertaking training/development more often. Of this group, the main reasons given for the problems faced with training was that it is too costly (78%) and that they do not have enough time (51%).

Training Needs in Radio Sector

Perspective of Workforce

Half (51%) of the Radio workforce cited a training need in 2008, which is similar to the 52% of the wider Creative Media workforce reporting a training or development need[20]. There is no difference between freelancers working in Radio and permanent employees. The 2008 Radio figure is lower than the 56% reporting a training need in 2005.

Areas of training most commonly cited by the Radio workforce are production (18%), journalism/presenting (15%), management and leadership (14%), on-line/web design/interactive media/electronic games (12%), editing (11%) and specific software (11%). These and some other common areas of training need are shown in **Figure 12** (although many more topics of training are mentioned on a less frequent basis).

[20] Excludes publishing.

By way of comparison, the most common areas of training need in 2005 were IT (19%), management and leadership (19%), editing (17%) and new or digital technology (14%).

Figure 12 Areas of Training Need in the Radio Industry by Year

Topic of Training Received	Broadcast Radio (2008)	Broadcast Radio (2005)
Industry Specific		
Production	**18%**	**11%**
Journalism/Presenting	**15%**	**9%**
On-line/Web design/interactive media/electronic games	**12%**	**-**
Editing	**11%**	**17%**
Specific software	**11%**	**-**
New/Digital Technology	**9%**	**14%**
Television Broadcasting		**9%**
Generic		
Management/Leadership	**14%**	**19%**
IT	**9%**	**19%**
Legal	**8%**	**-**
Business skills	**7%**	**-**
Careers Advice & Development	**5%**	**15%**
Accountancy/Finance	**5%**	**6%**
Languages	**2%**	**7%**

As shown in **Figure 13**, 86% of the Radio workforce who had tried to obtain training or training materials had experienced barriers to receiving it. This is similar to the 89% of the wider Creative Media workforce who had experienced barriers[21]. In 2005, 85% of the Radio workforce had experienced barriers to receiving training.

The most common obstacle cited by the Radio workforce was employers not being willing to pay for training (36%), followed by employers not willing to give time off for training (34%). High fees (28%) and a lack of information about available training (23%) were common barriers amongst the Radio workforce.

The Radio workforce is much less likely to cite a difficulty in assessing the quality of courses than the wider Creative Media industries workforce (19%, compared to 34% of the wider Creative Media workforce).

There have been many changes in the pattern of responses since 2005, with some barriers to training having increased (e.g. employers not willing to give time off for training, lack of information about available training and lack of employment support), while others have decreased amongst the Radio workforce (e.g. fees too high, training is at inconvenient times, risk of possible loss of earnings).

[21] Excludes publishing.

Figure 13 Barriers to Training

Barrier to Training	Broadcast Radio (2008)	Broadcast Radio (2005)	All Creative Media[22]
Any barriers or obstacles	*86%*	*85%*	*89%*
Employers not willing to pay for training	36%	40%	29%
Employers not willing to give time off for training	34%	26%	22%
Fees are too high	28%	38%	43%
Lack of information about available training	23%	14%	27%
Difficult to assess the quality of courses	19%	23%	30%
Training is in inconvenient times	13%	23%	24%
Lack of suitable courses/training in UK	13%	12%	20%
Lack of suitable courses/training in the region/nation I live/work	12%	15%	
Training is in inconvenient places	11%	15%	21%
Domestic/personal arrangements	9%	14%	12%
Fear of losing work through committing time in advance	9%	9%	20%
Possible loss of earnings too high a risk	7%	16%	21%
Lack of employment support	6%	1%	2%
I don't have enough time	3%	2%	2%
Other	6%	9%	4%

As shown in **Figure 14**, the difference in barriers faced by freelancers and employees within the Radio sector is vast (as found in the wider Creative Media industries). Freelancers (60%) are more likely than permanent employees (18%) to find that fees are too high, training is in inconvenient places (17% and 10% respectively), and a lack of suitable courses/training in the region/nation they live or work (27% and 8% respectively). Freelancers (23%) are also more likely than employees (5%) to cite domestic/personal arrangements, difficulty in assessing the quality of training (27% and 17% respectively) and the possible loss of earnings (13% and 5% respectively).

Figure 14 Barriers to Training by Contract Type within Radio

Barrier to Training	ALL RADIO	Radio freelancers	Radio employees
Any barriers or obstacles	*86%*	*90%*	*85%*
Employers not willing to pay for training	36%	43%	34%
Employers not willing to give time off for training	34%	10%	42%
Fees are too high	28%	60%	18%
Lack of information about available training	23%	27%	21%
Difficult to assess the quality of courses	19%	27%	17%
Training is in inconvenient times	13%	10%	14%
Lack of suitable courses/training in UK	13%	17%	12%

[22] Excludes publishing.

Lack of suitable courses/training in the region/nation I live/work	12%	27%	8%
Training is in inconvenient places	11%	17%	10%
Domestic/personal arrangements	9%	23%	5%
Fear of losing work through committing time in advance	9%	10%	8%
Possible loss of earnings too high a risk	7%	13%	5%
Lack of employment support	6%	-	8%
I don't have enough time	3%	-	3%
Other	6%	7%	6%

Perspective of Employers

A third (35%) of Radio employers recognise a gap between existing skills and those needed to meet business objectives, a higher proportion than amongst the wider Creative Media industry (26%). The most common skill gaps reported by Radio employers are engineering, production, radio broadcasting and commercial awareness. In addition, future skill gaps are anticipated by half (49%) of large Radio employers, which is again a greater proportion than the average across the wider Creative Media industry (36%). Specific skill areas cited relate to technical equipment, communication and project management.

In terms of the skills of new employees specifically, the view of Radio employers is less positive than the view across the Creative Media industry as a whole; 16% of Radio employers compared with three in ten (30%) employers across the wider Creative Media workforce rate them as ‘fully equipped’. A further two fifths (42%) of Radio employers compared with 40% across the wider Creative Media industry rate them as having ‘…most of the skills but have some need for development’. One in ten (9%) of Radio employers said that new employees have ‘few’ or ‘none of the skills’ required.

Future Research

Labour market data from Skillset’s regular cycle of research will continually update this digest. This includes data gathered on the size and shape of the industry, the demands of individuals and employers in terms of training experiences, skill gaps and shortages.

Skillset, 2009