



2009 Employment Census

The results of the
seventh Census of the
Creative Media
Industries

December 2009



Supported by:



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Part One Executive Summary

Distribution, Methodology and Response

- An electronic Census form was distributed to every company for which records were available in the Creative Media sectors covered, for completion on 1 July 2009. Paper forms were also made available to some sectors.
- The sectors covered included television, radio, animation, facilities, interactive media, computer games, commercials, corporate production and all film sectors apart from the freelance crew employed by film production companies. The workforce in photo imaging and publishing and performers are all accommodated elsewhere within Skillset's research programme.
- The Census excludes freelancers not working on Census Day because of the snapshot methodology employed of counting only those working on one particular day.
- The 2009 Census has achieved the highest response to date, for the first time in excess of 1,000. Significantly, the proportion of responses completed online has increased from a tiny proportion in previous years to nearly half the overall response.

Key Trends 2006-2009

- There has been a major decline in employment across the board, in every sector except independent production and cinema exhibition. The areas hit hardest are Terrestrial Broadcast, special physical effects, corporate production and computer games.
- Representation of women has fallen dramatically from 38% to 27%; interactive media commercials, pop promos, corporate production and animation have seen the biggest drop.
- Representation of BAMEs has dropped slightly from 7.4% to 6.7%.
- The share of employment in West London has decreased from 16% to 13% and increased proportionately in North West England from 6% to 9%, reflecting the relocation of part of the BBC's workforce from White City to Salford Quays.

Current Employment

- Total employment in the sectors covered is estimated at 188,150, a decrease from 202,000 in 2006 (bearing in mind that the scope and coverage of the surveys has changed). Information on the employment sectors excluded by the Census (film production, photo imaging, performers, publishing and freelancers not working on Census Day) indicates that total creative media employment remains around 500,000 people.
- Overall, around a quarter of the workforce is freelance (24%), a slight decrease from 27% in 2006 (bearing in mind previous caveats around changes in the scope and

coverage of the two surveys). Freelancing is most prevalent in those areas most closely involved in the production process.

- London and the South East continue to be the base for well over half the workforce, though as already noted, employment has increased in the North West at the apparent expense of West London.

Representation of Women

- As noted, the overall representation of women has fallen since 2006. Representation has fallen most sharply and is lowest in interactive media, games, commercials and corporate production, and has dropped least and remains highest in broadcast television, radio, and film production.
- As in previous years, representation is highest in costume and wardrobe (68%) and make up and hairdressing (52%). Women also make up over half (52%) of the legal workforce (an occupational category new to the 2009 Census), but less than half in every other occupational group. By comparison, in 2006, women made up over half the workforce in seven occupational groups, out of a similar number to that in the 2009 classification.
- There is considerable variation across the board, largely reflecting the concentration of sectors in each area and their levels of employment of women. Thus, West London, Central London and Scotland, which all accommodate substantial segments of the television and radio broadcasting sectors, contain the highest proportions of women. Representation is lowest in South London, South West England, the West Midlands and Yorkshire and the Humber, all of which contain concentrations of interactive and computer games companies.

Representation of BAMEs

- Representation of people from a BAME background differs considerably between sectors, being highest in processing labs, cable and satellite, film production (excl. freelancers which were outside the scope of the Census) and Terrestrial Broadcast, and lowest in mobile content, offline multimedia, and other interactive media.
- There are also some major variations in representation of BAMEs by occupational group. As in previous years, the highest proportions of BAMEs are employed in studio operations and editorial, journalism and sport, and engineering and transmission, and lowest in camera/photography, art and design and content development.
- As would be expected, there is great variation in representation across the UK, largely reflecting the composition of the local labour market in each area. Thus, London, the West Midlands, and the North West have the highest representation of BAMEs, and North East England and Northern Ireland the lowest.

Representation of Disabled People

- Overall, the proportion of the workforce described by their employers as disabled has remained the same since 2006, at 1.0%. This is very much lower than the proportion reporting themselves as disabled in Skillset's suite of workforce surveys. Most recently, in Skillset's 2008 Creative Media Workforce Survey (covered the same sectors as the Census apart from film production which was accommodated separately), 5.8% of the workforce said they had a disability.

Part Two Introduction

Background

This report represents the findings of the seventh 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 an increased emphasis and drive for employers to complete the form online. In addition in place of a telephone survey to secure headline employment data as in previous years, the Census this year used the telephone follow up stage to urge companies to complete the full form online. As a consequence of these activities, the 2009 Census received the highest response ever to the full survey, with over 1,000 companies participating.

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 1 July 2009**. For each they were asked to indicate how many were women, from a Black Asian or Minority Ethnic (BAME) background and disabled. A copy of the main Census form is appended to this report. Following Skillset's redevelopment and production of a full occupational map of the sectors within its footprint earlier in 2009 in order to accurately classify the industry's sectors and occupations, a number of changes have been made to both the sector and occupational classification systems used. There remains a high level of correspondence and similarity between previous and current systems enabling trend analysis in most cases.

Scope

The Census covers all sectors within Skillset, with a number of important exceptions:

- 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 workforce involved in making films as production levels fluctuate over time. While The Census covers permanent roles employed within film production companies (classified as 'Film Production'), freelance crew are covered within a separate cycle of research conducted jointly with the UK Film Council. The Census methodology is less problematic for other film sectors such as film distribution and cinema exhibition which are less freelance-dominated and more stable in employment terms.
- Photo imaging, which operates discretely from other sectors within Skillset's footprint is also covered through separate approaches within the research programme.
- Performers, who work across most of the sectors within Skillset's footprint, nearly all work on a very peripatetic basis which in common with film production crews, does not lend itself to inclusion within the Census. They are therefore included within separate approaches within Skillset's research programme.
- In 2008, publishing became the most recent sector to come into Skillset's footprint. Extensive analysis and industry consultation have taken place in order to develop a

strategy for the sector, underpinned by a Skill Needs Analysis, containing a summary of employment data on the sector from the Office for National Statistics' Labour Force Survey. Publishing is relatively well-served by such official sources and the data from them are thus considered to be reliable and accurate with the exception that some freelancers will be systematically excluded. The extent of this exclusion will be measured via Skillset's next Workforce Survey scheduled to fall early Spring 2010.

Method

Census forms were distributed to companies throughout June for completion on 1 July. A central database of around 26,000 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 trade journals and national press in order to reach companies outside the membership of industry organisations.

Each company was given three weeks to complete and return the questionnaire. Companies that had not responded by Monday 27 July were contacted by a range of media including letters, emails and telephone call (depending on sector and availability of contact information), with a final completion date of 31 July 2009.

Response

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**. For the first time, the response to the full survey exceeded 1,000. Significantly, the proportion of responses completed online has increased from a tiny proportion in previous years to nearly half of all responses received.

Figure 1 Response by Sector

Sector	Paper	Online	Total
TELEVISION			
Terrestrial Broadcast	0	7	7
Cable and Satellite	3	3	6
Independent Production	77	40	147
RADIO			
Broadcast Radio	17	60	77
Community Radio	7	2	9
Independent Production	3	2	5
FACILITIES			
Post Production	40	39	79
Studio and Equipment Hire	38	14	52
Outside Broadcast	6	3	9
VFX			
Special Physical Effects	2	6	8
Manufacture of AV Equipment	5	0	5

Processing Labs	1	0	1
Other Services for Film and TV	67	39	106
FILM			
Production	44	23	67
Distribution	1	6	7
Exhibition	75	1	76
ANIMATION	25	25	50
COMMERCIALS AND POP PROMOS	6	9	15
CORPORATE PRODUCTION	43	36	79
INTERACTIVE MEDIA			
Online Content	26	77	103
Mobile Content	1	1	2
Offline Multimedia	11	6	17
Other Interactive Media	9	11	20
COMPUTER GAMES			
Development	8	19	27
Publishing	1	2	3
Development Support	2	3	5
ARCHIVES AND LIBRARIES	13	5	19
TOTAL	534	475	1,010

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. These take into account all available information about the representation of the response for each sector in terms of numbers and size of companies.

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 Sector
Part Four	Representation of Women
Part Five	Representation of BAMEs
Part Six	Representation of Disabled People
Appendix	The Census Form

Acknowledgements

The Census was developed under the guidance of Skillset's Research Committee. During the period in which it was conducted, the committee comprised the following membership:

Peter Block, Broadcast Training and Skills Regulator
 Andrew Chowns, Producers Alliance for Cinema and Television

Alice Dickersen (Radio Centre)
Andy Egan, Broadcasting, Entertainment, Cinematograph and Theatre Union (BECTU)
Catherine Godward, Skillset
David Steele, UK Film Council
Edmund Ng, UK Film Council
Ed Pickering, Department of Culture, Media and Sport
Gaynor Davenport (UK Screen)
Jonathan Hirsch, independent consultant
Jo Taylor, Channel 4
Juno Kurian Thomas, Skillset
Kate O'Connor, Skillset
Kerrie Rice-Oxley, Nickelodeon
Richard Wiggins, Institute of Education (Chair)
Ritu Manhas, OFCOM

Part Three Overall Size and Shape of the Industry

Figure 2 shows overall employment by sector in 2006 and 2009, and the percentage change during the three year period. In a small number of cases - independent production for radio, outside broadcast and mobile content, both the sector and the response numbers are small, and estimates of both employment and percentage change should be treated with caution. The scope, definition and coverage of the sectors included in the Census has changed between 2006 and 2009, rendering overall trend analysis difficult, but total employment between the two surveys in the sectors covered has decreased from 202,000 to 188,150. Information on the employment sectors excluded by the Census (film production, photo imaging, performers, publishing and freelancers not working on Census Day) however indicates that total creative media employment remains at around 500,000.

Trend analysis by sector is possible and scrutinising the picture on a sector by sector basis, shows a substantial decline in employment in virtually every area since 2006. The areas most severely affected are Terrestrial Broadcast, special physical effects, corporate production and computer games. A small number of sectors have actually shown a very slight increase in levels of employment since 2006, including independent production for TV and cinema exhibition. However, it should be kept in mind that there are three years between the two Censuses, and this apparent pattern may for example reflect growth in the immediate period since the 2006 survey followed by a period of stasis or decline (in other words, the figures do not necessarily suggest that these sectors have been immune from the effects of the current recession).

Figure 2 Employment in the Industry, 2006 – 2009

Sector	2006	2009	% Change
Television			
Terrestrial Broadcast	20,800	15,750	-24
Cable and Satellite	13,700	12,700	-7
Independent Production	20,950	21,700	+3
Radio			
Broadcast Radio	22,400	19,900	-11
Independent Production	400	1,000	+150
Facilities			
Post Production	7,800	7,450	-5
Studio and Equipment Hire	7,000	5,900	-16
Outside Broadcast	600	300	-50
VFX	N/A	6,900	N/A
Special Physical Effects	1,450	700	-52
Manufacture of AV Equipment	3,600	2,900	-19
Processing Labs	300	300	-
Other Services for Film and TV	22,550	18,600	-18
Film			
Production (excluding freelancers)	N/A	1,300	N/A
Distribution	1,200	1,200	-

Exhibition	16,600	17,650	+6
Animation	4,700	4,300	-9
Commercials and Pop Promos	3,500	4,100	-7
Corporate Production	6,350	3,950	-38
Interactive Media			
Online Content	29,000	27,550	-5
Mobile Content	400	800	+100
Offline Multimedia	9,700	2,750	N/A
Other Interactive Media	N/A	3,100	N/A
Computer Games			
Development		5,500	
Publishing	8,850	1,350	-20
Development Support		150	
Archives and Libraries	N/A	350	N/A
TOTAL	202,000	188,150	N/A

NB: Figures are rounded to the nearest 50.

Figure 3 shows total employment broken down by employees and freelancers within each occupational group. The employment total at the bottom of the table differs very slightly from that in **Figure 2** due to rounding. Comparison with data from the 2006 Census is not possible due to a major overhaul of the occupational classification system undertaken during Skillset's development of an occupational map during the period between the two surveys. The single largest occupational group is now business management, encompassing a very wide range of generic business support areas such as finance, HR, press and PR, employing nearly 30,000 people. The next largest groups are involved in content creation – production (24,400) and art and design (18,950), though retail and exhibition (17,700) and strategic management (12,000) are the next biggest groups, both employing a combination of generic and industry specific skills.

Figure 3 Total Number of Employees and Freelancers in Each Occupational Group

Occupational Group	Employees	Freelancers	Total
Strategic Management	10,350	1,650	12,000
Creative Development	3,300	2,150	5,450
Production	16,050	8,350	24,400
Legal	1,450	250	1,700
Broadcast Management	4,600	3,350	7,950
Engineering and Transmission	5,400	450	5,850
Editorial, Journalism and Sport	9,750	1,550	11,300
Content Development	1,550	700	2,250
Art and Design	11,900	7,050	18,950
Animators	6,150	2,010	8,160
Costume/Wardrobe	950	600	1,550

Make Up and Hairdressing	500	500	1,000
Camera/Photography	1,150	2,900	4,050
Lighting	1,350	2,150	3,500
Audio/Sound/Music	3,150	2,650	5,800
Transport	350	150	500
Studio Operations	850	200	1,050
Technical Development	5,650	850	6,500
Editing	3,250	2,400	5,650
Laboratories/Processing	550	50	600
Manufacture	1,200	150	1,350
Servicing	1,300	150	1,450
Libraries and Archives	1,350	100	1,450
Distribution, Sales and Marketing	5,650	300	5,950
Business Management	26,500	2,750	29,250
Retail and Exhibition	17,700	0	17,700
Other	450	2,350	2,800
Total	142,350	45,760	188,110

NB: Figures are rounded to the nearest 50.

The percentage of freelancers working in each occupational group is reported in **Figure 4**. Overall, around a quarter of the workforce is freelance (24%), a slight decrease from 27% in 2006 (bearing in mind previous caveats around changes in the scope and coverage of the two surveys). Freelancing is most prevalent in those areas most closely involved in the production process such as camera/photography (72%), lighting (61%), make up and hairdressing (50%), and audio/music/sound (46%). It is lowest in those areas furthest removed from the production process such as retail and exhibition (0%), distribution, sales and marketing (5%), and libraries and archives (7%).

Figure 4 Percentages of the Workforce who are Freelance in Each Occupational Group

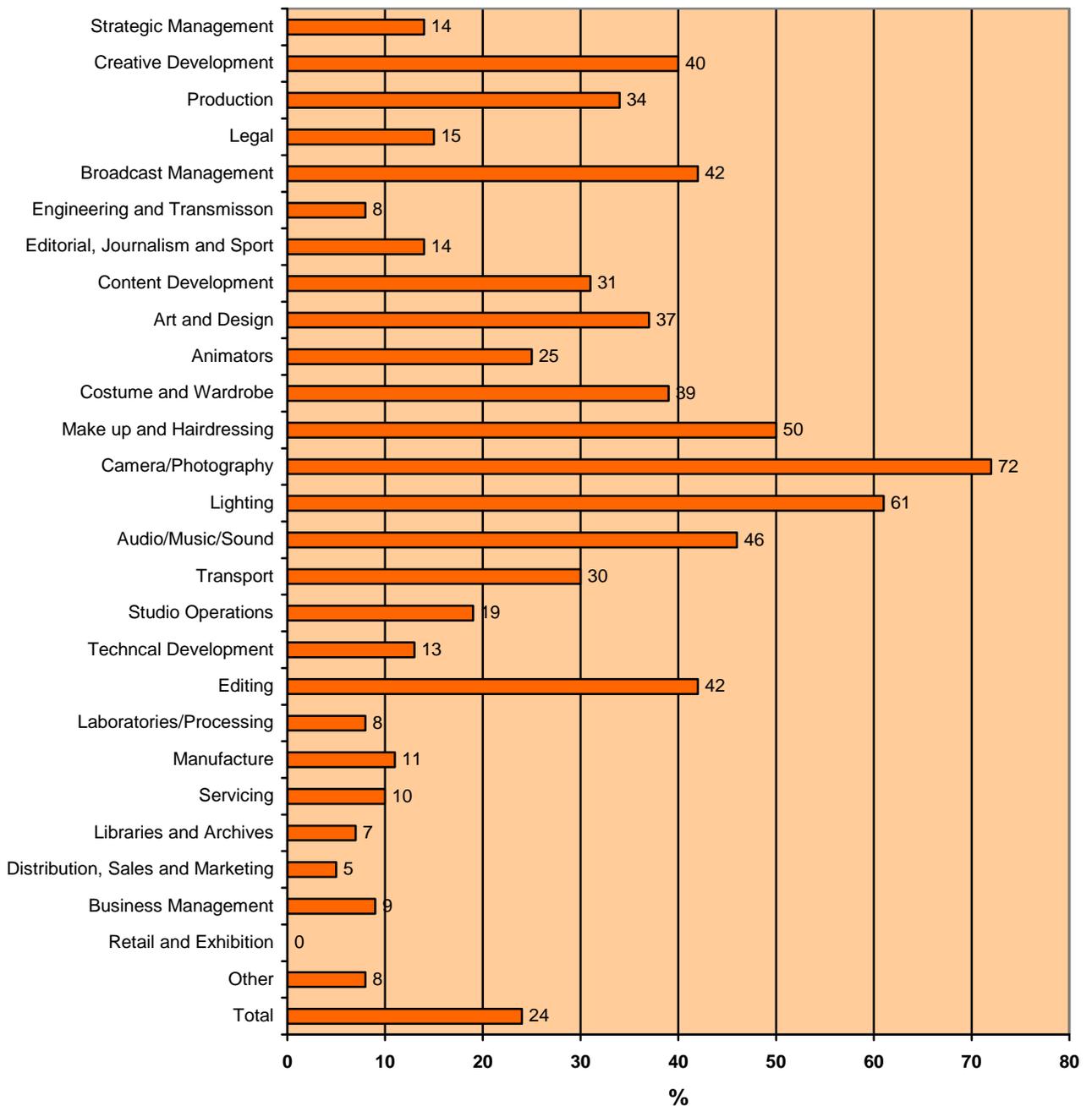
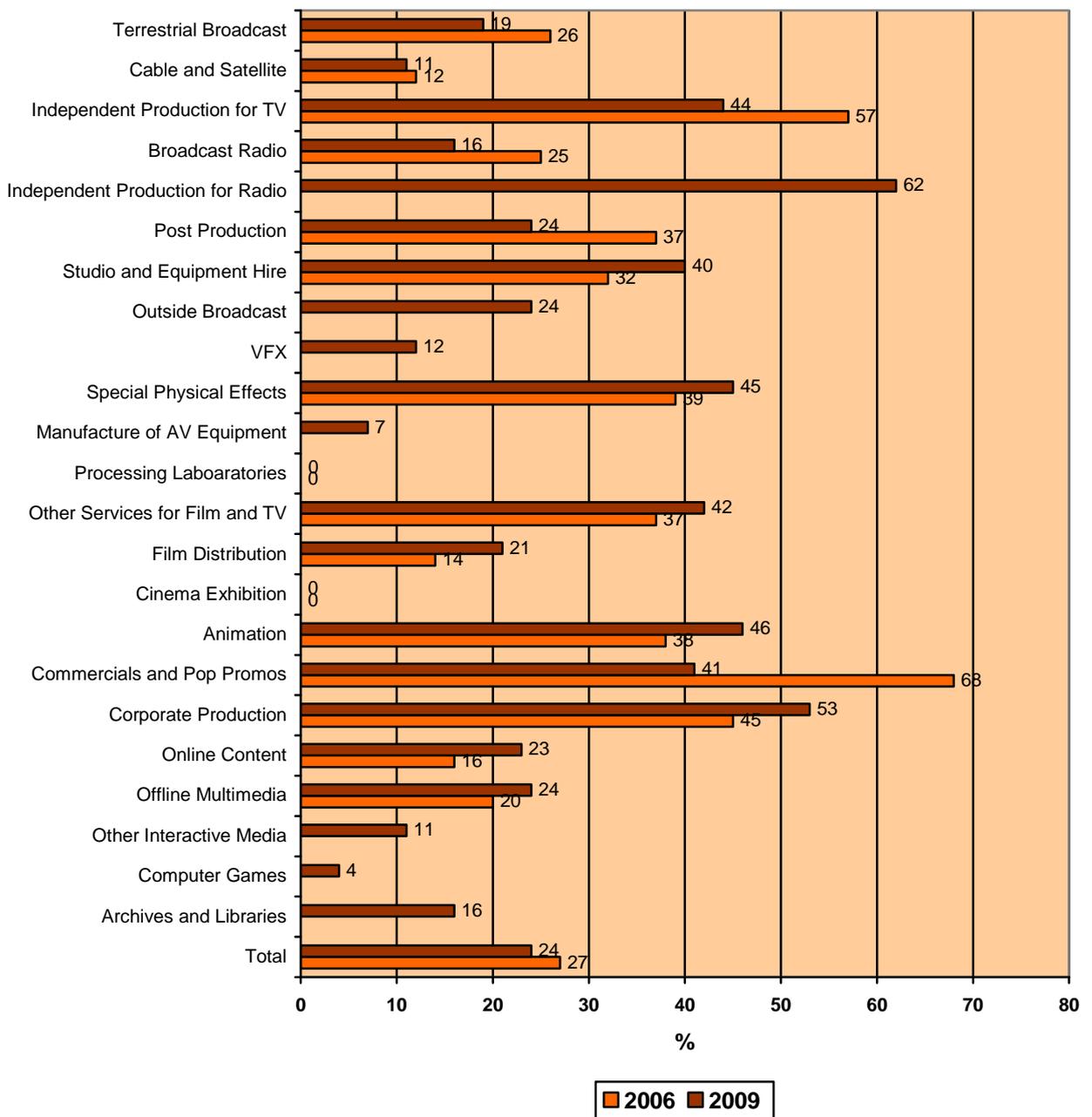


Figure 5 illustrates the variation in freelance usage within the creative media industries by sector in 2006 and 2009. Levels of freelancing are highest in sectors in which all or most of the workforce are involved in production or content creation (eg independent production for radio, corporate production, animation and special physical effects), and lowest in sectors not involved in producing content – such as cinema exhibition and processing laboratories. There is no clear pattern in the levels of freelancing between 2006 and 2009 across sectors – in some cases it has increased and in others it has gone down. These figures need to be treated with caution as though Census Day is chosen with care following industry consultation they show only the proportion of freelancers in the workforce on the actual day

of the Census. Thus if production levels are relatively low (for example due to the recession), proportions of freelancers in the workforce will look low, and may disguise trends identified through other Skillset research such as an increasingly casualised labour force working fewer days or hours per head.

Figure 5 Percentages of the Workforce who are Freelance in Each Sector, 2006 and 2009



NB: Film production is excluded as only employees in the sector were counted. As noted earlier freelance crew are accommodated separately by Skillset’s Research Programme.

The geographical distribution of the workforce is illustrated in **Figure 6**. London continues to be the work base for nearly half the workforce in scope, but significantly the share of

employment in West London has gone down from 16% to 13% while in the North West of England it has increased in proportion from 6% to 10%. This reflects the recent relocation of considerable segments of the BBC's workforce from White City in West London to Salford Quays in the North West.

Figure 6a Workbase of the Industry*

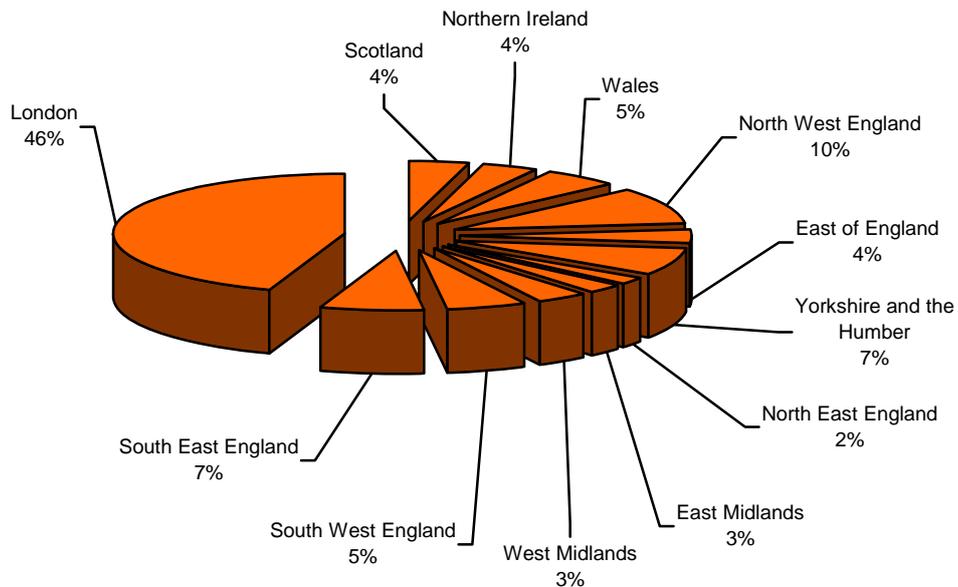
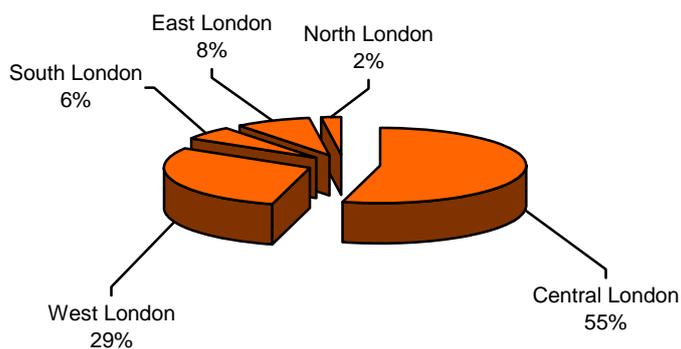


Figure 6b London only



*Figures exclude cinema exhibition

Part Four Representation of Women

The representation of women in each sector in 2006 and 2009 is shown in **Figure 7**. Across the board, the proportion of women in the workforce in scope has fallen from 38% to 27%. This is the most acute trend to have been detected by the Census since it was first introduced in 2000. The decrease is almost universal across sectors (with the apparent exception of special physical effects), but particularly high in all of the sub sectors of interactive media and computer games and sectors most closely involved in production such as commercials, corporate production, animation and independent production.

Figure 7 Representation of Women in the Industry in Each Sector, 2006 and 2009

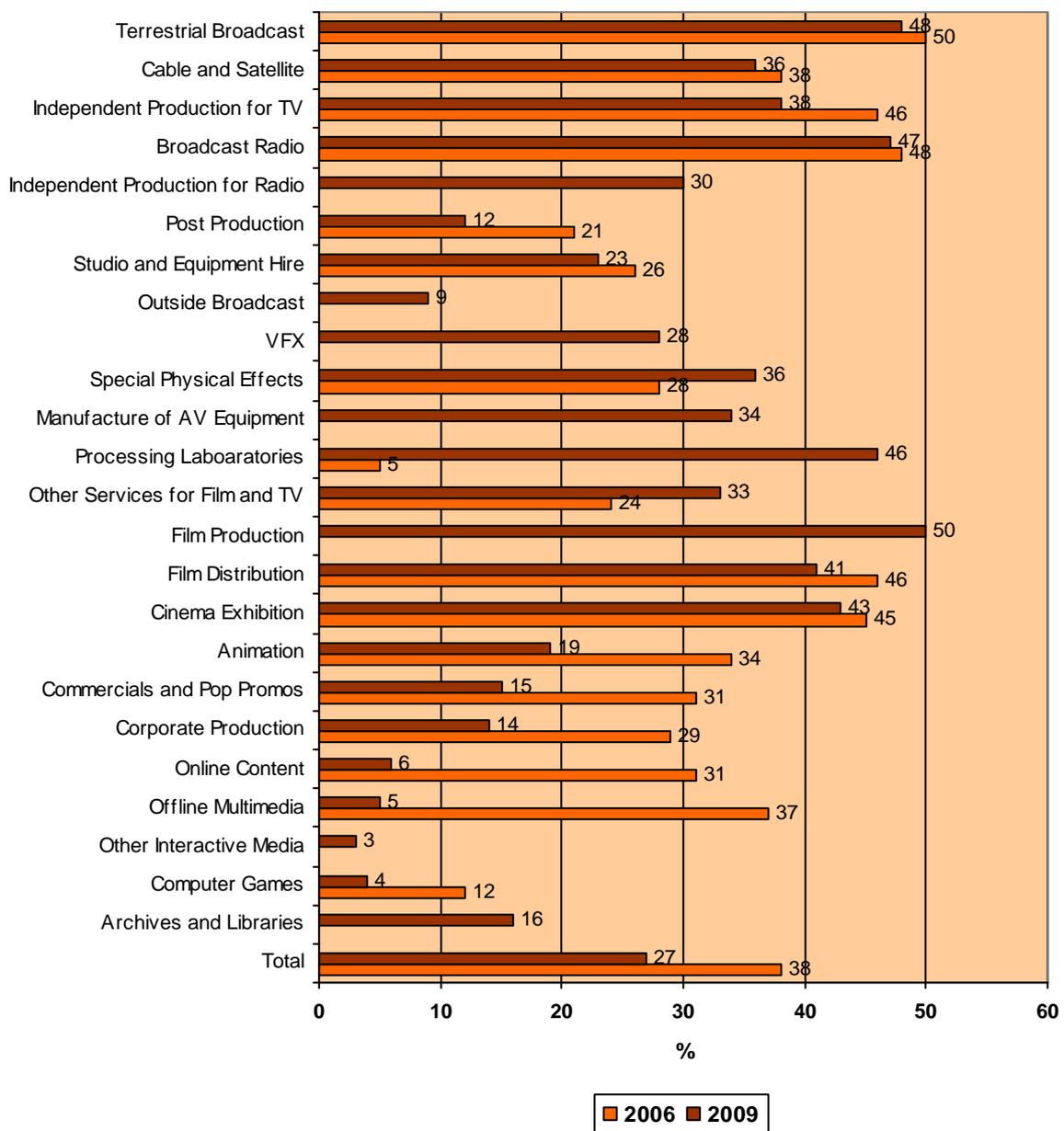
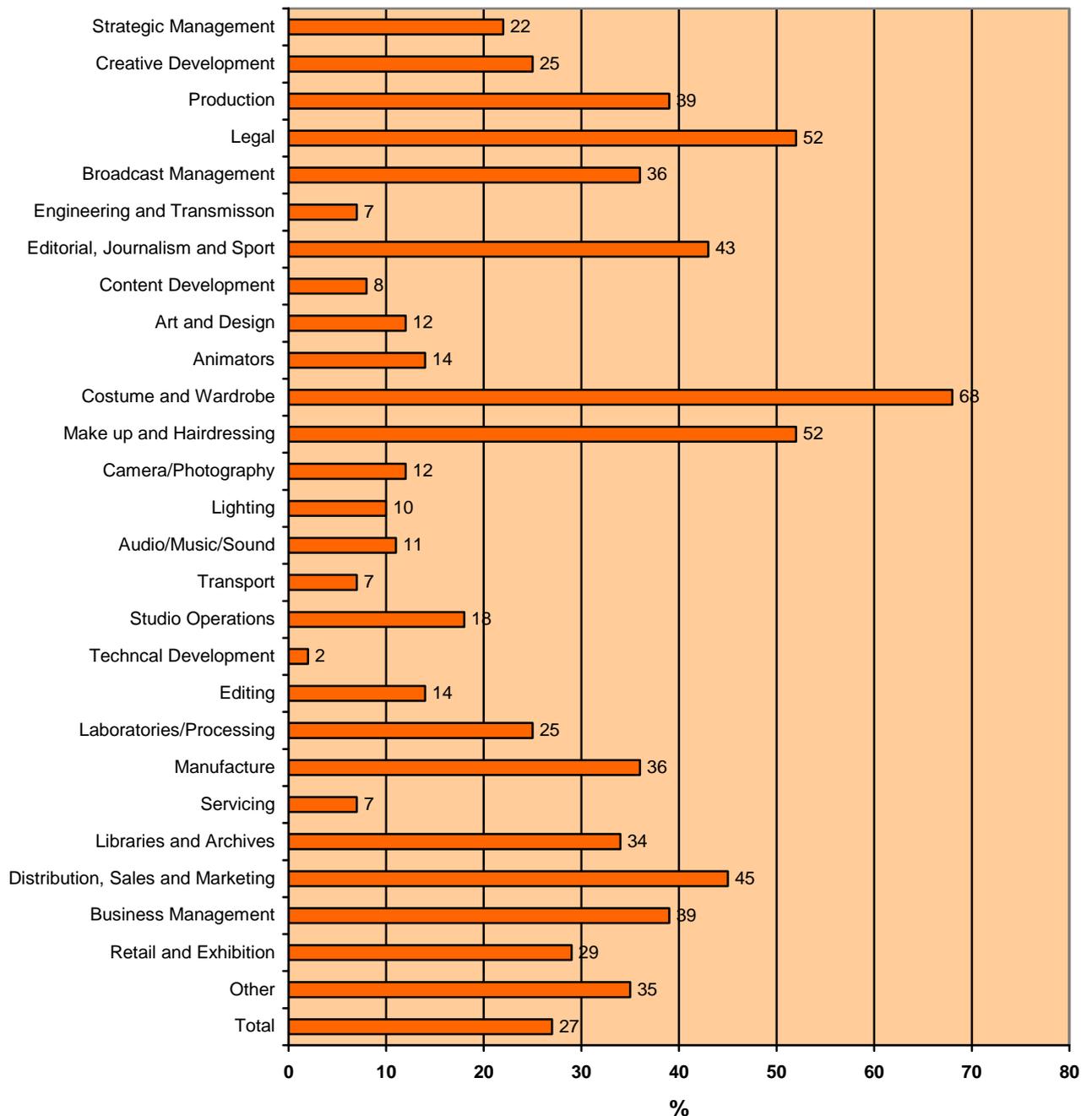


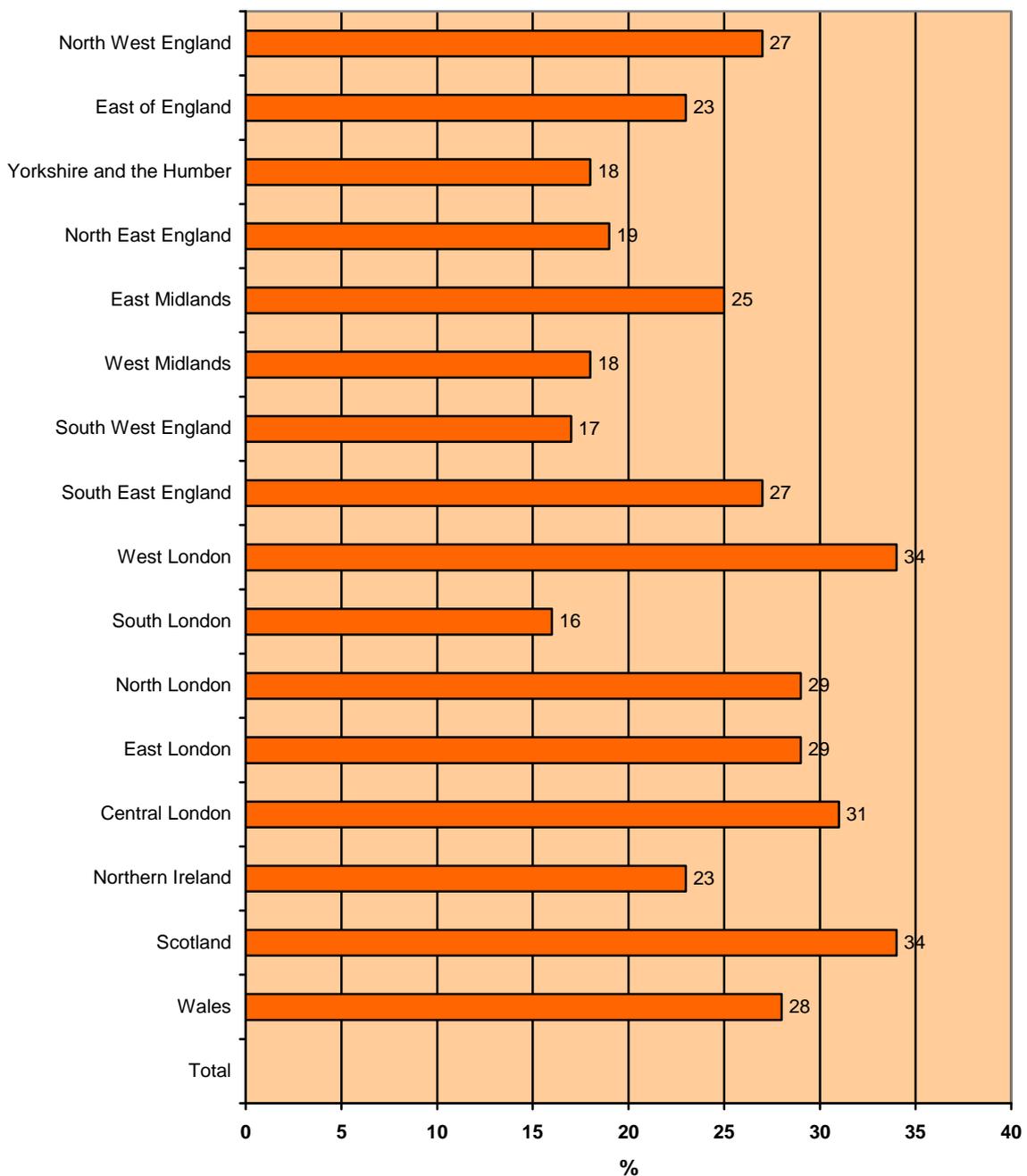
Figure 8 shows the proportions of women in each occupational group. Unfortunately, revisions to Skillset’s occupational classification system preclude a full comparison with 2006, but as in previous years, representation is highest in costume and wardrobe (68%) and make up and hairdressing (52%). Women also make up over half (52%) of the legal workforce (an occupational category new to the 2009 Census), but less than half in every other occupational group. By comparison, in 2006, women made up over half the workforce in seven occupational groups, out of a similar number to that in the 2009 classification.

Figure 8 Representation of Women in the Industry in Each Occupational Group



Representation of women in sectors in scope to the Census across the nations and regions of the UK is shown in **Figure 9**. There is considerable variation across the board, largely reflecting the concentration of sectors in each area and their levels of employment of women. Thus for example, West London, Central London and Scotland, which all accommodate substantial segments of the television and radio broadcasting sectors, contain the highest proportions of women. Representation is lowest in South London, South West England, the West Midlands and Yorkshire and the Humber, all of which contain concentrations of interactive and computer games companies.

Figure 9 Representation of Women in the Industry Nationally and Regionally*



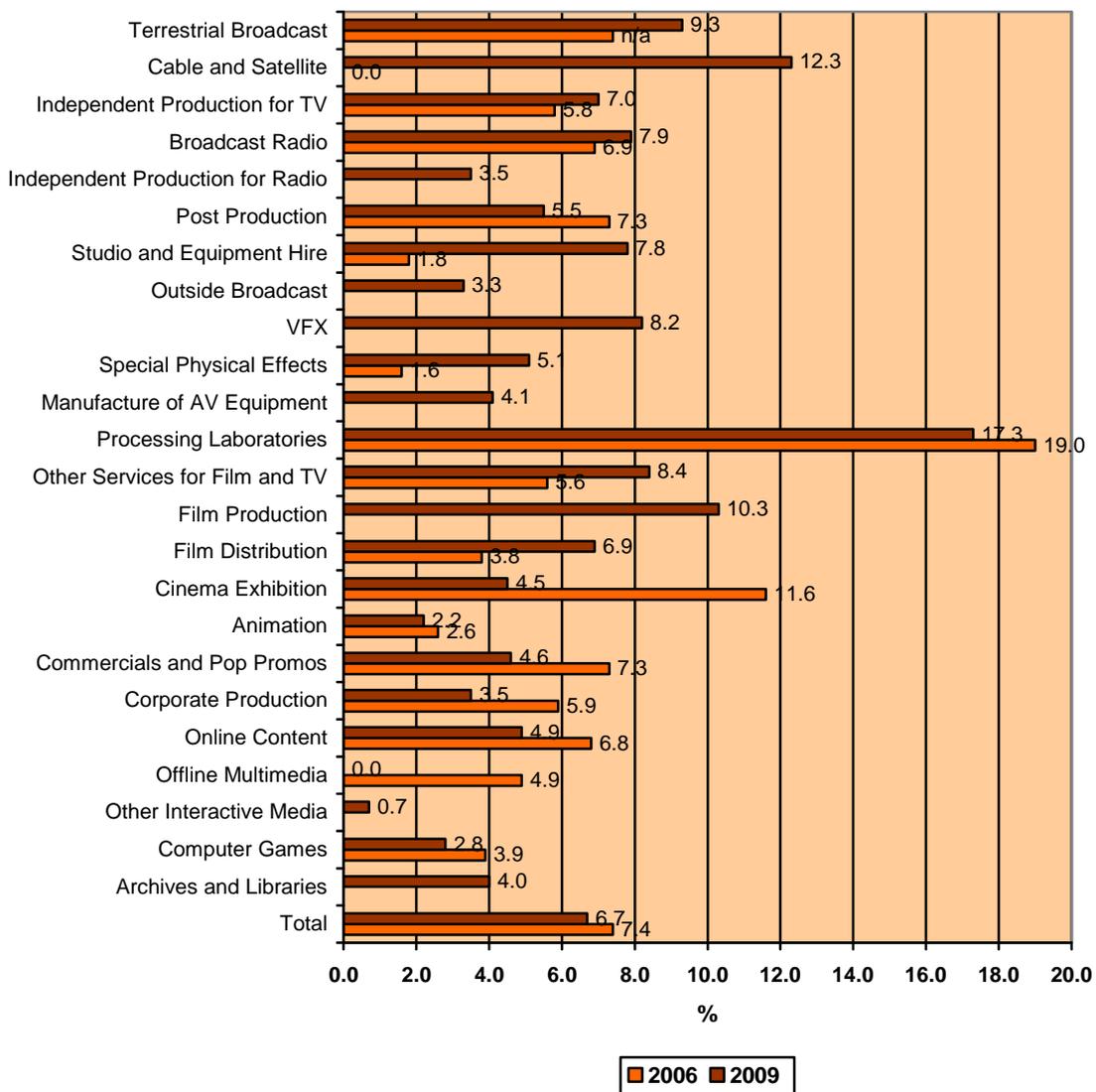
*Figures exclude cinema exhibition

Part Five Representation of people from a Black, Asian or Minority Ethnic Background (BAME)

Representation of BAMEs in each sector is shown in **Figure 10**. Overall, 6.7% of the workforce in scope to the Census is from a BAME background, a decrease from 7.4% in 2006. It should be noted that the proportion had previously increased from 7.0% in 2004 and it is likely that the fluctuations around 7% over recent years are unlikely to indicate the beginnings of major long term trends and instead may partly reflect the evolving scope and methodology of the Census.

The representation of BAMEs varies by sector, being highest in processing labs, cable and satellite, film production and Terrestrial Broadcast, and lowest in offline multimedia, and other interactive media.

Figure 10 Representation of BAMEs in the Industry in Each Sector, 2006 and 2009



Representation of BAMEs also varies by occupational group, as seen in **Figure 11**. As in previous years, the highest proportions of BAMEs are employed in studio operations and editorial, journalism and sport, and lowest in camera/photography, art and design and content development.

Figure 11 Representation of BAMEs in the Industry in Each Occupational Group

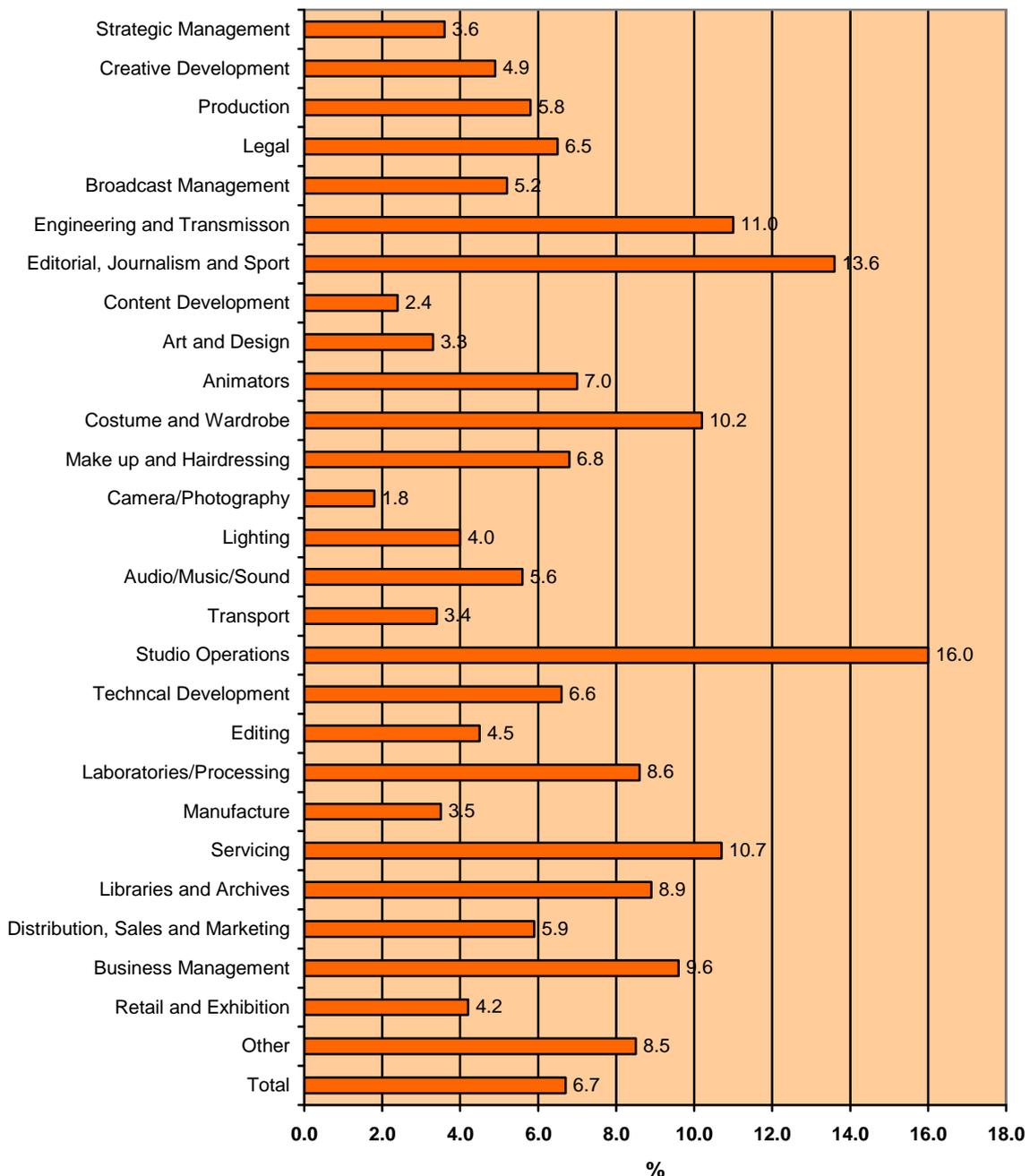
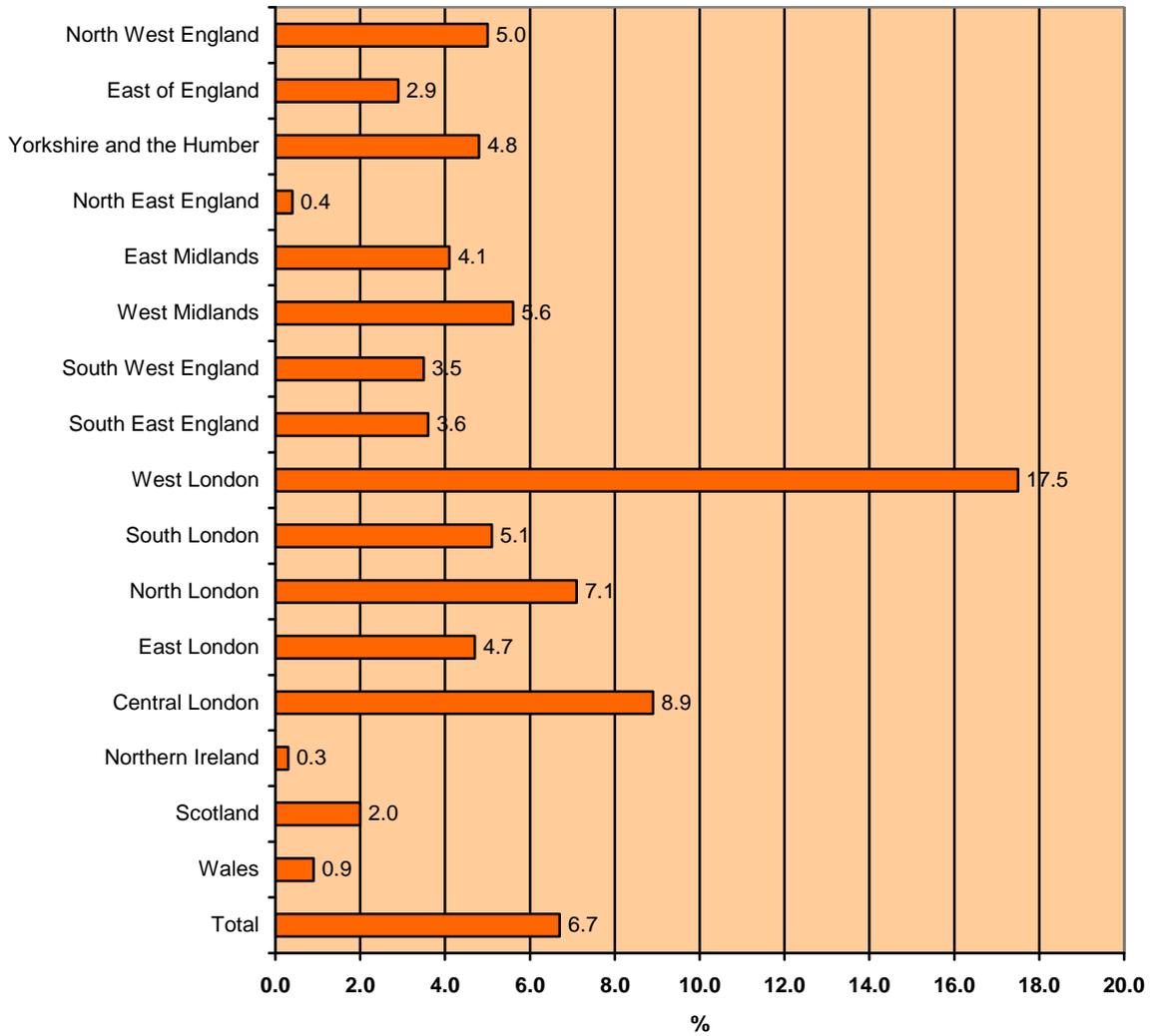


Figure 12 shows the proportion of BAMEs in the workforce in scope in each nation and region of the UK. As would be expected, there is great variation, largely reflecting the composition of the local labour market in each area. Thus, London, the West Midlands, and

the North West have the highest representation of BAMEs, and North East England and Northern Ireland the lowest.

Figure 12 Representation of BAMEs in the Industry Nationally and Regionally*

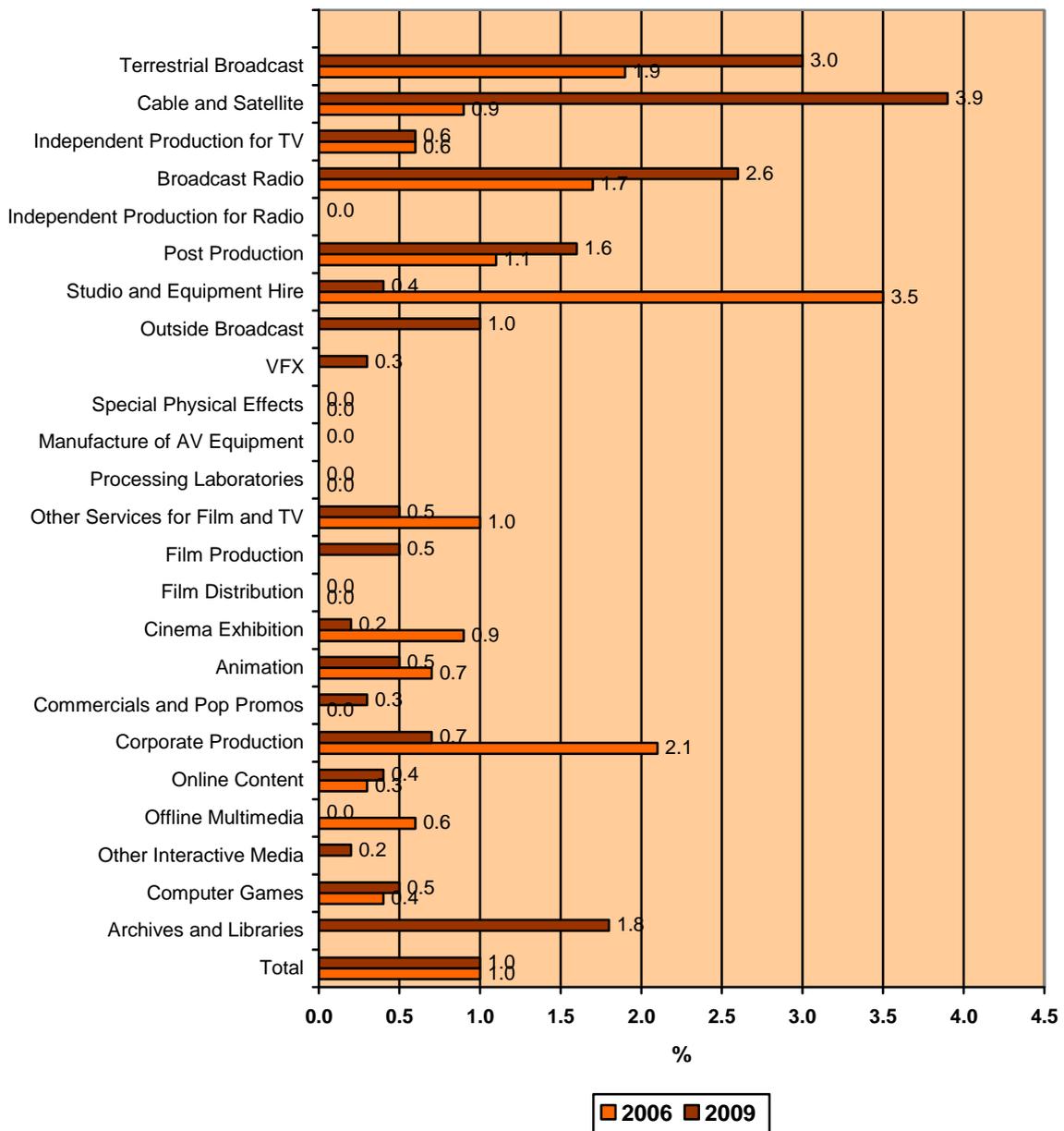


*Figures exclude cinema exhibition

Part Six Representation of Disabled People

Finally, the Census asked companies to indicate how many disabled people were working in their company on Census Day. Overall, 1.0% of the workforce is reported to be disabled, as shown in **Figure 13** – the same reported percentage as in 2006. This is lower than the proportion who report themselves to be disabled as defined by the Disability Discrimination Act in self-reporting surveys. For example, in Skillset’s 2009 Creative Media Workforce Survey, 5.8% of respondents identified themselves as disabled.

Figure 13 Representation of Disabled People in the Industry in Each Sector, 2006 and 2009



Appendix One

Census Form

Please see overleaf

Stand up and be counted

1 July 2009

The seventh Census of the Creative Media Industries

IMPORTANT - PLEASE READ

This is the seventh Census of the Creative Media Industries. The Census has the full support of the industry and is carried out every two years. The Census results enable us to track how the industry is changing over time, and map areas of growth, decline and transition.

Please complete this Census form on or as near as possible to Census Day, **Wednesday 1 July 2009**.

If you need any assistance, please call 020 7713 9886.

The Census form is also available to complete online at www.skillset.org/census



How to complete the Census

1. Please complete this form on Census Day (Wednesday 1 July 2009) or as soon as possible thereafter and return it by **Friday 31 July 2009** 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.
2. The Census is being distributed via several channels: if you receive more than one copy of the form, please ensure that only one form is completed for each nation or region in which your organisation is active (see point 3 below).
3. If your organisation has bases in more than one nation or region please complete a separate form for each nation or region (see overleaf). Further copies of the form may be obtained from Juno Kurian Thomas (junok@skillset.org) or you can go to www.skillset.org/census and complete the form online or print hard copies and complete the form manually.
4. **Any information you provide us on the Census form will be treated in absolute confidence** and the information will contribute to an overall statistical view of the industry. We are asking for your contact details only to know which sector and region you operate in and to get in touch if there is anything we want to clarify about what you have told us.
5. Please enter the number of employees and freelancers on your payroll on **Wednesday 1 July 2009** including yourself and all those who work for you for any part of the day whatever length of time. For a definition of 'employee' and 'freelancer' please refer to the [Glossary](#).
6. **You may find it helpful to read the whole form before ascribing individuals to occupational groups.**
For examples of job titles that fall into each group please refer to the [Appendix](#).
7. We know that the way people work nowadays is complex and that some people work across more than one occupation and some occupations are difficult to define. Please count **once only** all people working on **Wednesday 1 July 2009** in whichever category you think best describes their role.
8. Don't forget to count yourself, especially if you are a small or one-person operation.
9. If you do not employ or use anyone in any particular category, just leave the box blank.
10. Please include only those who are based in the United Kingdom and any UK nationals who are working overseas on Wednesday 1 July 2009.
11. We are also asking you how many people in each category are women, from a Black, Asian and Minority Ethnic (BAME) background or are disabled. We understand that it can sometimes be difficult to judge and we are seeking broad estimates based on your discretion. Please refer to the [Glossary](#) for a definition of 'BAME' and 'disabled'.
12. If you have any queries about completing the Census, please contact **Juno Kurian Thomas** at Skillset (**tel: 020 7713 9886; e-mail: junok@skillset.org**), who will be pleased to assist.

Glossary

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

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

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

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

About your organisation

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

Company name: _____ Contact name: _____

Tel no: _____ Fax no: _____

e-mail address: _____ Postcode: _____

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

What is your organisation's MAIN area of activity? (✓ one only. Please enter an X against any other areas in which you work.)

Television	<input type="checkbox"/>	Facilities	<input type="checkbox"/>	Film	<input type="checkbox"/>	Systems Design/Software	<input type="checkbox"/>
Terrestrial (Public)	<input type="checkbox"/>	Post production	<input type="checkbox"/>	Production	<input type="checkbox"/>	Social Networks/Web 2.0	<input type="checkbox"/>
Terrestrial (Commercial)	<input type="checkbox"/>	Studios & Equipment Hire	<input type="checkbox"/>	Distribution - UK	<input type="checkbox"/>	Broadcaster/Distributor	<input type="checkbox"/>
Cable & Satellite	<input type="checkbox"/>	Outside Broadcast	<input type="checkbox"/>	Distribution - International	<input type="checkbox"/>	Computer Games	<input type="checkbox"/>
Independent Production	<input type="checkbox"/>	System Integration	<input type="checkbox"/>	Animation	<input type="checkbox"/>	Games Development	<input type="checkbox"/>
Community	<input type="checkbox"/>	VFX	<input type="checkbox"/>	Commercials Production	<input type="checkbox"/>	Games Publishing	<input type="checkbox"/>
Distribution	<input type="checkbox"/>	Special Physical Effects	<input type="checkbox"/>	Corporate Production	<input type="checkbox"/>	Games Development Support (middleware, tools and technology)	<input type="checkbox"/>
Interactive	<input type="checkbox"/>	Manufacture of Audio Visual Equipment	<input type="checkbox"/>	Pop Promos	<input type="checkbox"/>	Archives & Libraries	<input type="checkbox"/>
Radio	<input type="checkbox"/>	Processing Laboratories	<input type="checkbox"/>	Interactive Media	<input type="checkbox"/>	Other, please specify	<input type="checkbox"/>
Broadcast (Public)	<input type="checkbox"/>	Transmission	<input type="checkbox"/>	Online Content	<input type="checkbox"/>	_____	
Broadcast (Commercial)	<input type="checkbox"/>	Other Services for Film & Television	<input type="checkbox"/>	Mobile Content	<input type="checkbox"/>	_____	
Independent Production	<input type="checkbox"/>			Offline Multimedia	<input type="checkbox"/>		
Community/Voluntary	<input type="checkbox"/>			Internet Protocol Television (IPTV)	<input type="checkbox"/>		

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

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

Wales	<input type="checkbox"/>	Central and North East Scotland	<input type="checkbox"/>	South London	<input type="checkbox"/>	West Midlands	<input type="checkbox"/>
North and Mid Wales	<input type="checkbox"/>	Aberdeen & Grampian, Angus & Dundee, Perthshire, Argyll, the Isles, Loch Lomond, Stirling and the Trossachs		Richmond Upon Thames, Kingston Upon Thames, Merton, Sutton, Croydon, Bromley		Shropshire, Staffordshire, The Black Country, Coventry, Warwickshire, Herefordshire, Worcestershire	
Anglesey, Gwynedd, Conwy, Denbighshire, Flintshire, Powys, Wrexham		Highlands and Islands	<input type="checkbox"/>	West London	<input type="checkbox"/>	East Midlands	<input type="checkbox"/>
West Wales	<input type="checkbox"/>	Shetland, Orkney, Outer Hebrides, Highlands and Skye		Hillingdon, Harrow, Brent, Ealing, Hounslow, Hammersmith, Fulham		Derbyshire, Nottinghamshire, Lincolnshire, Rutland, Leicestershire, Northamptonshire	
Ceredigion, Carmarthenshire, Pembrokeshire		Northern Ireland	<input type="checkbox"/>	South East of England (excluding London)	<input type="checkbox"/>	North East of England	<input type="checkbox"/>
South Wales	<input type="checkbox"/>	England		Oxfordshire, Buckinghamshire, Milton Keynes, Bracknell Forest, West Berkshire, Reading, Slough, Windsor and Maidenhead, Wokingham, Surrey, Kent, Medway, East Sussex, West Sussex, Brighton & Hove, Hampshire, Isle of Wight, Portsmouth, Southampton		Northumberland, Tyne and Wear, County Durham, Tees Valley	
Bridgend, Vale of Glamorgan, Cardiff, Newport, Monmouthshire, Tarfaen, Blaenau, Gwent, Caerphilly, Merthyr Tydfil, Rhondda Cynon Taf, Swansea, Neath Port Talbot		Central London	<input type="checkbox"/>	South West of England	<input type="checkbox"/>	Yorkshire & the Humber	<input type="checkbox"/>
Scotland		City of Westminster, Kensington and Chelsea, Lambeth, Wandsworth, Southwark, Camden, Islington		Gloucestershire, Wiltshire, Swindon, Former Avon, Somerset, Bournemouth, Dorset, Poole, Devon, Cornwall		North Yorkshire, West Yorkshire, East Riding of Yorkshire, North Lincolnshire, North East Lincolnshire, South Yorkshire	
Glasgow, Edinburgh and Southern Scotland	<input type="checkbox"/>	East London	<input type="checkbox"/>			East of England	<input type="checkbox"/>
Edinburgh & Lothians, Greater Glasgow and Clyde Valley, Ayrshire & Arran, Dumfries & Galloway and Scottish Borders		Hackney, Redbridge, Havering, Barking and Dagenham, Newham, Tower Hamlets, City of London, Bexley, Greenwich, Lewisham				Norfolk, Cambridgeshire, Suffolk, Bedfordshire, Hertfordshire, Essex	
		North London	<input type="checkbox"/>			North West of England	<input type="checkbox"/>
		Barnet, Enfield, Haringey, Waltham Forest				Cumbria, Lancashire, Greater Manchester, Merseyside, Halton, Cheshire, Warrington	

Census

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

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

¹Please refer to the [Glossary](#) for definitions.

Occupational Group	Occupational Role	Employees				Freelancers			
		Total number of employees	Number of women	Number of people from a BAME background ¹	Number of disabled people ¹	Total number of freelancers	Number of women	Number of people from a BAME background ¹	Number of disabled people ¹
7. Editorial, Journalism & Sport	Editorial								
	Newsgathering & Presentation								
	Production								
	Sports Reporter/Presenter								
8. Content Development	Content Development								
9. Art & Design	Artist								
	Graphic Design								
	Production Design								
	Set Design								
	Props								
	Animal Handling								
	Construction/Set Crafts								
	2D Drawn Animation Design								
	2D Computer Generated Animation Design								
	3D Computer Generated Animation Design								
	Stop Motion/Stop Frame Animation Design								
Web & Other Interactive Content Design									
10. Animators	2D Drawn								
	2D Computer Generated								
	3D Computer Generated								
	Stop Motion/Stop Frame								
	Visual FX								
11. Costume & Wardrobe	Design								
	Dressing								
	Making								
	Stores								
12. Make Up & Hairdressing	Design								
	Operations								
	Stores								
13. Camera/Photography	Camera - Design								
	Camera - Production								
	Photography								
14. Lighting	Design								
	Operations								
	Setting/Placing								

¹Please refer to the [Glossary](#) for definitions.

Occupational Group	Occupational Role	Employees				Freelancers			
		Total number of employees	Number of women	Number of people from a BAME background ¹	Number of disabled people ¹	Total number of freelancers	Number of women	Number of people from a BAME background ¹	Number of disabled people ¹
15.Audio, Sound & Music	Sound Recording/Reproduction								
	Music								
	Management								
16.Transport	Driver								
17.Studio Operations	Videotape Operation								
	Vision Control								
	Vision Mixing								
18.Technical Development	Technical Development								
19.Editing	Editing								
	Telecine								
	Machine Room								
20.Laboratories & Processing	Laboratory Services								
	Imaging								
21.Manufacture	Manufacture								
22.Servicing	Technical Support								
23.Library & Archives	Library								
	Archives								
24.Distribution, Sales & Marketing	Distribution - Management								
	Distribution - Operations								
	Media & Ad Sales								
25.Business Management	Corporate PR & Marketing								
	Business Development								
	Finance/Accounts								
	Human Resources								
	Health & Safety								
	IT								
	Administration								
	Premises Operations								
	Client Services/Bookings								
TOTAL*									

¹Please refer to the [Glossary](#) for definitions.

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

Thank you for completing the Census form. Please now return it to: Qualasys Limited: Freepost NAT3137, Suite 333, Lee Valley Technopark, Ashley Road, Tottenham, London N17 9BR

Appendix

Occupational Groups	Occupational Roles	Examples of Job Titles
1. Strategic Management	CEO	CEO, Managing Director
	Producing	Associate Producer, Creative Director, Development Executive, Editorial Head of Department, Executive Producer, Producer, Technical Director
2. Creative Development	Script	Screenwriter, Script Editor, Script Reader, Script Writer
	Storyboard	Storyboard Artist, Storyboard Assistant, Storyboard Supervisor
	Writing & Authoring	Copy Writer, Multimedia Author, Web Writer
3. Production	Direction	Director, First Assistant Director, Second Assistant Director, Script Supervisor, Third Assistant Director
	Casting	Casting Assistant, Casting Director, Casting Manager
	Locations	Assistant Location Manager/Locations Assistant, Locations Manager, Unit Manager
	Production	Associate Producer, Continuity Co-ordinator, Head of Development, Production Co-ordinator, Production Manager, Production Runner, Programme Editor, Programming Manager, Project Manager/Producer, Researcher
	Production Management	Assistant Producer, Floor Manager, Location Manager, Production Manager
	Archive Research	Researcher
	Implementation	QA Manager, Search Engine Optimisation Specialist, Site Manager, Webmaster
	Quality Assurance	Account Manager, Proofreader, QA Director, QA Tester/Technician, Usability Specialist
	Project Management	Producer, Production Assistant, Project Manager, Senior Producer
	4. Legal	Legal - Corporate
Legal - Intellectual Property		IPR Lawyer
5. Broadcast Management	Acquisitions	Acquisitions Assistant, Acquisitions Manager
	Audience Research	Market Researcher, BARB Analyst, Analyst, Research Manager, Strategy Manager
	Channel/Station Control	Channel Editor, Channel Manager, Controller, Launch Director, Station Manager
	Commissioning	Commissioning Editor, Development Executive
	Presentation	Announcer, Continuity Co-ordinator, Editor, News Reader, Producer
	Cable & Satellite Distribution	Affiliate Marketing Executive, Affiliate Sales Manager, Decoder Co-ordinator
	Cable & Satellite Network	Broadcast Engineer, Network Operations Manager, Operations Assistant
	Scheduling	Network Assistant, Planning Assistant, Scheduler
	Signing	Signer
	Subtitling	Audio Descriptor, Head of Linguaging, Stenographer, Subtitled
6. Engineering & Transmission	Engineering - Operations	Engineering Manager, IT Engineer, Technical Operators, Outside Broadcasting, Wireman
	Plant & Maintenance	Contribution/Distribution Engineer, Electrical Maintenance Engineer, Maintenance Engineer, Plant Engineer
	Project Engineering	Assistant Engineer, Design Draughtsman, Junior Engineer, Production Engineer, Project Design Engineer
	Transmission - Management	Head of Department, Head of Design, Head of Maintenance
	Transmission - Operations	Electrician, Engineer, Rigger
7. Editorial, Journalism & Sport	Editorial	Editor, News Editor
	Newsgathering & Presentation	Broadcast Journalist, Commentator, Correspondent, Presenter, Reporter
	Production	Director, Producer
	Sports Reporter/Presenter	Commentator, Presenter, Sports Journalist
8. Content Development	Content Development	Asset Researcher, Content Director, Content Strategist, Illustrator, Sound/Video Compressionist, Researcher, Interface Designer, Web Analytics Analyst, Online Community Manager
9. Art & Design	Artist	Art Director, Creative Manager, Lettering Artist, Scenic Artist
	Graphic Design	Graphic Designer, Graphic Technician, Level Editor, Map Builder, Object Planner
	Production Design	Art Department Co-ordinator, Art Director, Assistant Art Director, Production Designer, Stand By Art Director, Supervising Art Director
	Set Design	Art Director, Set Designer
	Props	Armourer, Buyer, Greensmen, Property Master/Mistress, Set Dresser
	Animal Handling	Animal Handler, Animal Trainee Trainer, Animal Trainer
	Construction/Set Crafts	Carpenter, Construction Manager, Model Maker, Supervising Rigger
	2D Drawn Animation Design	Art Director, Character Designer, Colour Stylist, Production Designer
	2D Computer Generated Animation Design	Animatic Artist (Flash), Art Director, Background Designer, Technical Design Assistant
	3D Computer Generated Animation Design	Art Director, Concept Artist, Layout TD, Previs Artists
	Stop Motion/Stop Frame Animation Design	Art Director, Design Assistant, Head of Art Department, Set Designer, Team Leader Model Making
	Web & Other Interactive Content Design	Designer, Graphic Designer, Information Architect, Interface Experience Designer, User Experience Designer, Web Designer

Appendix

Occupational Groups	Occupational Roles	Examples of Job Titles
10. Animators	2D Drawn	Animation Director, Animator, Checker, Digital Paint Supervisor, Key Clean Up Artist
	2D Computer Generated	Animator, Background Artist (Flash), Scanner (Flash)
	3D Computer Generated	Character Animator, Effects (FX) Supervisor, Fur/Feathers FX Artist, Lead Animator, Lighting Supervisor, Render Wrangler
	Stop Motion/Stop Frame	Assistant Animator/Stop Frame Animator, Animation Director/CG Animation Director, CG Animator, CG Compositor FX, Motion Control Operator
	Visual FX	Compositing Artist, Matt Painter, Modeler, Rigging Supervisor, Texture Artist, VFX Supervisor
11. Costume & Wardrobe	Design	Chief Costume Designer, Costume Designer, Costume Stylist
	Dressing	Senior Dresser, Wardrobe Master/Mistress, Wardrobe Assistant, Wardrobe Supervisor
	Making	Costume Maker, Costumer, Dress Maker
	Stores	Costume Stock Operative, Wardrobe Assistant
12. Make Up & Hairdressing	Design	Chief Hairdresser, Make Up Designer
	Operations	Hairdresser, Hairdressing Assistant, Make Up Artist, Make Up Assistant, Special Effects Make Up Assistant, Wigmaking Assistant
	Stores	Make Up Stores Assistant
13. Camera/Photography	Camera - Design	Director of Photography
	Camera - Production	Camera Assistant PSC, Camera Director, Digital Imaging Technician, DV Director/Self Shooter, Camera Operator PSC, Camera Operator Studio/OB, Lighting Camera
	Photography	Stills Photographer
14. Lighting	Design	Gaffer, Lighting Designer, Lighting Director
	Operations	Best Boy, Generator Operator, Lighting Console Operator
	Setting/Placing	Lighting Electrician, Moving Light Technician, Production Electrician, Rigger, Rigging Gaffer
15. Audio, Sound & Music	Sound Recording/Reproduction	Boom Operator, Sound Designer/Director, Sound Recordist/Production Mixer, Sound Supervisor, Sound Technician
	Music	Composer, Music Supervisor
	Management	Agent
16. Transport	Driver	Driver Facilities, Minibus Driver, Transport Captain, Transport Co-ordinator, Transport Manager
17. Studio Operations	Videotape Operation	Autocue Operator, VT Operator
	Vision Control	Director, Vision Controller
	Vision Mixing	Technical Operator, Vision Mixer
18. Technical Development	Technical Development	Database Designer, Flash Developer, Interaction Designer, Lead Programmer, Software Engineer
19. Editing	Editing	Editor - Offline, Editor - Online, Head of Editing, Operator, Runner
	Telecine	Assistant, Colourist, Head of Telecine, Operator, Runner
	Machine Room	Assistant, Head of Machine Room, Operator, Quality Control
20. Laboratories & Processing	Laboratory Services	Negative Developer, Other Specialist Lab Service
	Imaging	Film Librarian, Head of Imaging, Negative Handler, Projectionist, Scanning and Recording Operator
21. Manufacture	Manufacture	Machine Operator
22. Servicing	Technical Support	Technician
23. Library & Archives	Library	Librarian, Library Manager, Library Technician, Transmission Librarian
	Archives	Archives Librarian, Archivist
24. Distribution, Sales & Marketing	Distribution - Management	Director of International Relations, Head of Licensing, Sales Director
	Distribution - Operations	Acquisitions Assistant, Account Manager, Licensing Assistant, Programme Co-ordinator, Sales Manager
	Media & Ad Sales	Ad Sales Manager, Commercial Operations Assistant, Sponsorship Executive
25. Business Management	Corporate PR & Marketing	Marketing Assistant, Marketing Manager, PR Manager, Sales and Bidding Manager
	Business Development	Account Manager, Business Development Manager, Licensing/IPR Manager, Product/Brand Manager, Sales Manager
	Finance/Accounts	Accountant, Bought/Purchase Ledger Assistant, Financial Controller, Finance Director
	Human Resources	HR Administrator, HR Director/Manager, Training and Development Manager
	Health & Safety	Health & Safety Officer
	IT	Head of IT, IT Support Executive, Programmer, Senior Systems Administrator, Technical Director
	Administration	Administrator, Personal Assistant, Receptionist
	Premises Operations	Building Manager, Caterer, Cleaner, Despatch Security, Facilities Manager, Facility Runners
	Client Services/Bookings	Senior Bookings Co-ordinator, Bookings Co-ordinator