



Strategic Skills Assessment for the Creative Media Industries in Wales

January 2010

CONTENTS

1.	Introduction.....	4
1.1	Introduction	4
1.2	Aims and Objectives of a Strategic Skills Assessment	4
1.3	Policy Context	4
1.4	Research and Data	6
1.5	Summary of Key Messages	7
1.6	SSA Structure	9
2.	What Drives Skills Demand?	10
2.1	Introduction	10
2.2	Employment Profile	10
2.3	Economic Profile	14
2.4	Recruitment and Retention	16
2.5	Factors Driving Skills Demand in Wales	20
3.	Sector Skill Needs	22
3.1	Introduction	22
3.2	Overview of Skills in the Sector	22
3.3	Sectoral Skills Analysis	23
3.3.1	Television	23
3.3.2	Film	29
3.3.3	Radio.....	34
3.3.4	Animation	38
3.3.5	Content for Computer Games	40
3.3.6	Facilities	42
3.3.7	Interactive Content Design.....	44
3.3.8	Photo Imaging.....	47
3.3.9	Publishing.....	49
3.4	Skills Supply.....	53
3.4.1	Skills Supply: The Education System and New Entrants	53

3.4.2	Skills Supply: Continuing Professional Development.....	56
3.4.3	Skills Supply: Diversity	59
4.	Anticipating What Lies Ahead.....	60
4.1	Sectoral Growth Potential	60
4.2	Changing Skills Needs	63
5.	Geographical Differences in Labour and Skill Needs	65
5.1	Sector Employment across Wales	65
5.2	Wales' place in Sector Employment across the UK.....	65
6.	Recommendations - Actions Needed to Raise Skills and Productivity across the Creative Media Sector in Wales	68
Annex A	Limitations of Official Data Sources for Creative Media.....	73
Annex B	Data Sources	78
Annex C	Acknowledgements.....	80

1. Introduction

1.1 Introduction

Skillset is the Sector Skills Council (SSC) for the Creative Media Industries, comprising TV, Radio, Interactive Content Design, Animation, Content for Computer Games, Facilities, Photo Imaging and Publishing. Skillset is responsible for the production of Strategic Skills Assessments (SSA) for each of the UK's four constituent nations. This document sets out the SSA for the Creative Media Industries in Wales. This published version has been revised since the original SSA was submitted to the UKCES on 1st February 2010, following further consultation with stakeholders and in order to make more accessible to industry.

1.2 Aims and Objectives of a Strategic Skills Assessment

The overarching aim of the SSA is to influence government policy and inform the training delivery system in Wales. In order to do so, this SSA:

- Analyses Wales-specific skills data to produce a detailed report outlining the skills priorities facing the Creative Media sector in Wales in 2010;
- Has drawn on feedback from consultations with businesses and stakeholders which were carried out to identify the current and emerging skills needs of the sector;
- Uses a combination of data and feedback from industry and stakeholder consultations to explore the particular skills needs in Wales and the extent to which they differ from, or match, those of the UK; and
- Aligns closely with the UK-wide Creative Media SSA document.

1.3 Policy Context

Creative Media is an important sector for the economy, both at a Welsh and UK level. There have been a number of important policy developments which will have a direct bearing on the sector over the next 3 to 5 years. A brief summary of these is provided below:

- **Welsh Assembly Review of the Creative Industries¹** – the Welsh Assembly Government is currently conducting a review of the Creative Industries in Wales. The review will examine the state of the sector and offer some clear recommendations about the shape of Welsh Assembly Government

¹<http://wales.gov.uk/about/cabinet/cabinetstatements/2009/creativeindustries/?jsessionid=hziLKt7TVc1sTDgscTd4ytrSrydQhLLpBhpky1T31Fg2c1xSGYqm!1761965113?lang=en>

interventions going forward. A key element of the review is how to take forward skills development for and within the sector, taking into account existing sector skills priorities. The review is due to be published in March 2010;

- **Skills that Work for Wales**² – is the Welsh Assembly Government’s employment and skills strategy, which describes the ‘One Wales’ ambition for a highly-educated, highly-skilled and high-employment Wales. It builds on the consultation published in January 2008, and previous work including *The Learning Country: Vision into Action*.³ The Creative Media Industries are recognised as being of key strategic importance within the strategy;
- **Delivering Skills That Work for Wales: Investing in Skills**⁴ - this consultation sets out the goal of establishing a more demand-led and responsive skills system. It highlights a key role for Sector Skills Councils (SSCs) particularly in relation to implementing the Sector Priorities Fund (SPF) in collaboration with the Further Education sector;
- **For Our Future - The 21st Century Higher Education Strategy and Plan for Wales**⁵ – is the Higher Education strategy and plan for Wales. It makes reference to SSCs as having a key role to play in strengthening the contribution of higher education to workforce development and in relation to bringing employer/business needs into HE provision;
- **Digital Britain**⁶ – Lord Carter's *Digital Britain* final report sets out the UK Government’s strategic vision for the UK’s digital economy. The aim of the strategy is to ensure that the UK is at the leading edge of, and best utilises, global developments in digital technology. It addresses the role of digital technology not only for UK plc, but also taking account of the national and regional character of Digital Britain. A key element of the report relates to skills development and Skillset worked jointly with e-skills UK, the Sector Skills Council for the IT and Communications Industries, to help shape the skills and education content of the report.

² <http://wales.gov.uk/docs/dcells/publications/081217stfwstrategyandactionen.pdf>

³ <http://wales.gov.uk/dcells/publications/publications/guidanceandinformation/learningcountry/learningcountryvis-e.pdf?lang=en>

⁴ <http://wales.gov.uk/docs/dcells/consultation/091023investinginskillsen.pdf>

⁵ <http://wales.gov.uk/docs/dcells/publications/091214hestrategyen.pdf>

⁶ <http://www.culture.gov.uk/images/publications/digitalbritain-finalreport-jun09.pdf>

1.4 Research and Data

The analysis in this document is based on data and information from a number of UK sources which are listed in Annex B. This includes sector-endorsed primary research from Skillset and secondary data sources. It also draws on Wales specific data linked to skills analysis work undertaken by Skillset Cymru with a number of employers within the Creative Media sector in Wales as part of the Training Framework Programme.⁷ In addition to this a series of interviews with key employers and stakeholders (including broadcasters, unions, training providers and sector bodies) were undertaken during December 2009 and January 2010. A list of those who participated is provided in Annex C and D.

This work recognises the limitations of official data sources that rely on Standard Industrial and Standard Occupational Classifications for the Creative Media Industries, key elements of which are not served well by the classifications or the data that rely on them. Further detail on the limitations is provided in Annex A, but in brief:

- Key elements of the Creative Media Industries sit in broad classifications that include activity outside of Creative Media preventing any discrete and crucial analysis e.g. Interactive Content Design, Content for Computer Games and Facilities;
- Official data sources to a greater or lesser extent systematically exclude the increasing freelance labour pool required to create and distribute the creative content upon which our economy is becoming increasingly reliant;
- In some cases sample sizes are too small to enable discrete analysis of data contained within SIC that do exist. As it stands the sample sizes achieved by official data sources for the Creative Media Industries in Wales are far too small to enable discrete analysis.

Gaps in official data sources have been filled by the primary research programme Skillset manages which was established by the Audio Visual Industries Training Group a decade ago and has since been steered by the same organisations involved.⁸

⁷ The Skillset Cymru Training Framework, officially launched in January 2008, has taken a strategic approach to the skills and training needs of the sector, and represents a joint approach by Skillset Cymru, S4C, the trade association Teledwyr Annibynnol Cymru (TAC) and the Welsh Assembly Government to support the skills and training needs of production companies and freelancers within the Welsh Creative Media sector.

⁸ <http://www.skillset.org/research/committee/>

1.5 Summary of Key Messages

The key messages outlined in this Strategic Skills Assessment have been approved and agreed with key employers and strategic stakeholders on our National Board:

- **A sector of continued importance** - while elements of the Creative Media sector in Wales have undoubtedly been affected by the recession and enforced spending constraints, the sector continues to punch above its weight. In particular, the sector in Wales is a source of well paid, knowledge based jobs; is highlighted by the Welsh Assembly Government (WAG) as being of key strategic importance in employment and skills terms; and has the invaluable asset of a well qualified and well-motivated workforce. Wales is also gradually developing a reputation as a centre of excellence for example in TV drama production;
- **A sector that performs at a global level** - the sector in Wales (as in the rest of the UK) is affected by a range of global drivers, including the fast moving pace of technology and the appetite for new platforms on which to consume media content. The challenge of this in a skills context is that the current and future Creative Media workforce in Wales has to be equipped to keep up with the pace of change and competition from elsewhere as well as improve productivity, quality and the overall contribution of the sector to the Welsh economy;
- **Distinctive and localised challenges** - the increasing levels of TV drama production over recent years looks set to continue. This will provide a platform on which to build and explore further commercial opportunities and entry to new markets. Key to realising these opportunities will be the need to ensure that Wales has a Creative Media workforce fully equipped with the skills to take maximum advantage;
- **Workforce characteristics** – education and training in Wales needs to take into consideration specific workforce characteristics. These include: a relatively young workforce; an under-representation of women and Black, Asian and Minority Ethnic members of the workforce (BAMEs); a highly qualified workforce and a strong reliance on freelance and cross sector workers;
- **Leadership and management skills** – we need to generate a step change in leadership and management skills across the sector. For example, the need to

reduce the dependency on a small number of key individuals within production companies and ensure that the “next generation” has the necessary skills to take the sector forward. Provision in this area must also be industry relevant, of sufficient quality and accessible;

- **Business acumen and entrepreneurship skills** – need to be significantly improved amongst employed staff and freelancers, particularly in understanding intellectual property rights (IPR), finance generation, co-production, sales, marketing, promotion and distribution;
- **Adopting transferable skills and multi-skilling within the workforce** - this is essential in the context of convergence and is resulting in the blurring of conventional occupational roles across most of Skillset’s footprint in Wales;
- **Flexible support for freelancers** – freelancers make up a substantial part of the workforce in Wales and this is set to increase. Freelancers face several barriers when it comes to accessing training (cost, time, choice of training available). We need to ensure accessible financial systems, better choice and more flexibility in addressing freelance training needs;
- **Diversifying the Industries** - the Creative Media Industries both serve and draw on the talents and skills of a diverse population. The diversity consists of visible and non-visible differences. It is the harnessing of these differences which results in a globally successful, creative and productive industry. We need to support and value equality and diversity within the skills agenda across the industry;
- **Developing and exploiting multi-platform skills** - the onset of convergence between the Television, Digital and Interactive Content Design Industries is creating new challenges and demanding new skills from the Creative Media workforce. The sector needs to understand how to make money from digital platforms and how to exploit rights in different markets;
- **Improving the employability skills of new entrants** – we need to ensure that new entrants are equipped with “real world” skills such as awareness of broadcasting compliance issues and general business acumen which employers say are of crucial importance to them;

- **Improve Careers Information, Advice and Guidance (IAG) within the education system** - the provision of IAG from secondary school level onwards needs to be more comprehensive in Wales and needs to better inform potential new entrants of, and prepare them for, the opportunities and challenges of a career in the sector;
- **Education needs to keep pace with sector developments** - it is vital that the education system in Wales keeps pace with the rapidly changing global drivers that affect the Creative Media Industries and ensures that new entrants are equipped with the best possible transferrable skills to undertake the more mixed functions and roles that will be required to improve the competitiveness of the Welsh Creative Media sector in the future;
- **Continued priority given to the Creative Media Industries** – the Creative Media Industries should continue to receive attention as sectors of strategic importance by the Welsh Assembly Government, with priority placed on their skills needs and workforce development. Government and business should work more closely together, with employers having increased influence and investment in the skills system, and with government policy enabling greater tailoring of skills strategies to meet the high level skills needs of the industry;
- **Increased investment in Research and Labour Market Information** - before the skills needs of the Creative Media Industries can be addressed, they must first be identified. With increased resources and the continued support of industry and Government, Skillset’s Research programme can grow alongside the growth of the industry and do much more to understand the needs of employers and the workforce.

1.6 SSA Structure

The remainder of the SSA is structured under the following headings:

- Chapter 2 – What Drives Skills Demand;
- Chapter 3 – Sector Skills Needs;
- Chapter 4 – Anticipating What Lies Ahead;
- Chapter 5 - Geographical Differences in Labour and Skill Needs;
- Chapter 6 – Recommendations.

2. What Drives Skills Demand?

2.1 Introduction

In this section of the SSA, we consider the range of factors which drive skills demand in the Welsh Creative Media sector. It is structured under the following headings:

- Employment Profile;
- Economic Profile;
- Recruitment and Retention;
- Factors Driving Skills Demand in Wales.

2.2 Employment Profile

Skillset estimates show that around 13,000 people work in Creative Media in Wales. The largest sectors in Wales in terms of workforce are 'Interactive Content Design' (almost 4,000 people), 'Television' (around 3,500 people) and 'Publishing' (2,000 people) – see Annex A for sub-sector employment data.

Estimates show that there are around 15,695 businesses operating within the Creative Media sector in the UK.⁹ Geographical detail is missing from official data sources but evidence from Skillset research has shown that around 4% of companies (excluding Cinema Exhibition, Film Production and Publishing firms) are based in Wales.¹⁰ This equates to approximately 600 businesses operating within the Creative Media sector in Wales.¹¹

The majority of businesses operating within the Creative Media sector in Wales fall into the small to medium size enterprise (SME) category.¹² Only 4% of companies in the

⁹ ONS March 2009. Key elements of the Creative Media Industries sit in broad classifications that include activity outside of Creative Media e.g. Interactive Content Design, Content for Computer Games and Facilities and hence are not included in this estimate.

¹⁰ Skillset (2006) Employment Census and Skillset (2007) analysis of Experian. Figures exclude Cinema Exhibition, Film Production and Publishing.

¹¹ Excludes businesses in some Creative Media sectors e.g. Interactive Content Design and Content for Computer Games. See Annex A for more details on the limitations of official data sources.

¹² Nesta Annual Review, February 09

Creative Media sector have more than 50 employees, but a third of the workforce are employed in very large companies (employing more than 200 people).¹³

This section goes on to explore some of the key characteristics of employment within the Creative Media workforce in Wales, including a breakdown of employment by:

- Occupation;
- Freelancers and Cross Sector Working;
- Gender, Ethnic Background, Disability & Age; and
- Geography.

Occupational Breakdown

In order for the Creative Media Industries to continue to support economic growth in Wales, they rely on contributions from a wide range of occupations across the sector. These range from creative and technical occupations such as content design, visual effects and animators through to management and professional roles. Table 1 provides a full breakdown of employment by occupation in the Creative Media Industries in Wales.

Table 1: Occupational Breakdown - Creative Media Industries in Wales¹⁴

OCCUPATIONAL GROUP	Total (%)	OCCUPATIONAL GROUP	Total (%)
Creative Media (excl. Publishing)		Publishing (UK data only)	
Strategic Management	8%	Managers and Senior Officials	25%
Creative Development	3%	Professional Occupations	7%
Production	20%	Associate Professional and Technical	36%
Legal	*	Administrative and Secretarial	12%
Broadcast Management	2%	Skilled Trades Occupations	4%
Broadcast Engineering & Transmission	1%	Personal Service Occupations	0%
Editorial, Journalism and Sport	5%	Sales and Customer Service Occupations	5%
Content Development	1%	Process Plant and Machine Operatives	3%
Art and Design	13%	Elementary Occupations	8%
Animators	3%	Total Publishing	100%

¹³ Skillset (2006) Employment Census and Skillset (2007) analysis of Experian. Figures exclude Cinema Exhibition, Film Production and Publishing, and includes companies with 2 or more people only.

¹⁴ * denotes a figure less than 0.5 but greater than 0. 'Publishing' occupations shows only UK data (no comparable 2009 data is yet available for Wales only). Figures for Film Production are all drawn from Skillset/UK Film Council (2008) Feature Film Production Workforce Survey.

Costume/Wardrobe	1%
Make Up & Hairdressing	*
Camera/Photography	7%
Lighting	*
Audio/Sound/Music	2%
Transport	*
Studio Operations	*
Technical Development	3%
Editing	3%
Laboratories and Imaging Services	4%
Manufacture	0%
Servicing	*
Retail and Exhibition	8%
Libraries and Archives	1%
Distribution, Sales and Marketing	1%
Business Management	12%
Other	*
Total Creative Media (excl. Publishing)	100%

Sources: Skillset (2009) Employment Census (which excludes freelancers available to the workforce but not working at the time of the Census), Skillset (2007) Photo Imaging Workforce Survey, Skillset/UK Film Council (2008) Feature Film Production Workforce Survey. Note: Data for Publishing is UK only and has been taken from the Labour Force Survey July-September 2009.

Freelance Employment and Cross Sector Working

For the purpose of this document, a member of the Creative Media Industries workforce is considered to be 'freelance' when they have a contract of less than 365 days and an 'employee' when they have a contract of 365 days or more. Three in ten (28%) of the workforce in Wales is freelance, lower than the average of 34% for the UK as a whole.¹⁵ However, many sectors of the Creative Media Industries are characterised by higher levels of freelancing, especially those areas most closely involved in the production process - for example at a UK-wide level, Film Production (80%), Independent Production for Radio (61%), Photo Imaging (60%), Corporate Production (54%), Animation (46%) and Independent Production for TV (44%).¹⁶

¹⁵ Skillset (2009) Employment Census, secondary analysis of unit lists for feature film productions (80 minutes or longer and minimum budget of £500K) involving UK based crew that were shot during 2006, and Labour Force Survey April - June 2009.

¹⁶ Ibid

Similarly, a third (34%) of the Wales Creative Media workforce use their skills across more than one sub-sector. This is particularly pronounced in Outside Broadcast, Corporate Production, Post Production and Animation.¹⁷

Gender, Ethnic Background, Disability & Age

Table 2 below presents data on the key characteristics of the Creative Media workforce at the Wales and UK level, looking specifically at gender, ethnic background, disability and age.¹⁸ The table reveals that:

- Representation of women is substantially lower in the Creative Media industries in Wales than the UK as a whole (29% compared to 42%).¹⁹ Both figures are lower than the figures for the Wales and UK economy as a whole (47% and 46% respectively);²⁰
- Black, Asian and Minority Ethnic (BAME) representation in the Welsh Creative Media sector is the same as the wider Welsh economy at 3%.²¹ This compares to 6% across the wider UK Creative Media workforce;²²
- 7% of the Welsh Creative Media workforce consider themselves to be disabled (as defined by the Disability Discrimination Act), compared to 8% across the UK;²³
- 47% of the Creative Media workforce in Wales is under 35 years, suggesting a relatively young workforce (in comparison to the Creative Media Industries across the UK where 42% of the workforce are aged under 35);²⁴
- 29% of the workforce speaks Welsh.²⁵

¹⁷ Skillset (2008) Creative Media Workforce Survey. Figures exclude Film Production, Photo Imaging and Publishing.

¹⁸ As with the employment data the reliability of the Wales only profile data is limited by small sample sizes. UK-wide data is more reliable in this respect and has been included for this, as well as comparison purposes

¹⁹ Skillset (2009) Employment Census, Skillset /UK Film Council (2008) Feature Film Production Workforce Survey, Skillset (2007) Photo Imaging Workforce Survey and LFS Apr-Jun 2009.

²⁰ LFS 2004-2006

²¹ Skillset (2009) Employment Census, Skillset /UK Film Council (2008) Feature Film Production Workforce Survey, Skillset (2007), Photo Imaging Workforce Survey and LFS Apr-Jun 2009 (Creative Media) and LFS 2004-2006 (wider Welsh economy). BAME percentages are worked out from total employment in Wales. This figure does not take into account the greater density of BAME populations in the Cardiff area (8%) where a lot of employment is located.

²² Skillset (2009) Employment Census, Skillset /UK Film Council (2008) Feature Film Production Workforce Survey, Skillset (2007) Photo Imaging Workforce Survey and LFS Apr-Jun 2009.

²³ Skillset (2008) Creative Media Workforce Survey, Skillset /UK Film Council (2008) Feature Film Production Workforce Survey, Skillset (2007) Photo Imaging Workforce Survey and LFS Apr-Jun 2009.

²⁴ Skillset (2008) Creative Media Workforce Survey, Skillset/UK Film Council (2008) Feature Film Production Workforce Survey, Skillset (2007) Photo Imaging Workforce Survey and LFS Apr-Jun 2009.

Table 2: Employment Profile of Creative Media Industries in Wales

Characteristic	Wales	UK
16-34 years ²⁶	47%	42%
35 years and over ²⁷	53%	58%
Female ²⁸	29%	42%
BAME ²⁹	3%	6%
Disabled ³⁰	7%	8%
Welsh Speakers ³¹	29%	-

2.3 Economic Profile

Over the last decade, the Creative Media Industries have grown at twice the rate of the economy as a whole. The UK has the largest creative industry in the world relative to GDP, and is a world leader in culture and media, consistently in the top three achieving countries.³² At the heart of the Creative Industries is Creative Media - which comprises a diverse number of market sectors, from Television, Radio, Film and Publishing through to Content for Computer Games and Photo Imaging. Recent figures suggest that the UK's Creative Media Industries employ around half a million³³ people, and contribute around 5.2% of UK economic output (or around £60billion), making it the largest in Europe.³⁴

The Creative Media Industries are also playing an incredibly important role in the economic, social and cultural life of Wales. The Welsh Assembly Government has identified the Creative Media Industries as a sector of strategic importance to the

²⁵ Skillset (2009) Employment Census, Skillset/UK Film Council (2008) Feature Film Production Workforce Survey, Skillset (2007) Photo Imaging Workforce Survey.

²⁶ Skillset (2008) Creative Media Workforce Survey, Skillset/UK Film Council (2008) Feature Film Production Workforce Survey, Skillset (2007) Photo Imaging Workforce Survey and LFS Apr-Jun 2009.

²⁷ Ibid

²⁸ Skillset (2009) Employment Census, Skillset /UK Film Council (2008) Feature Film Production Workforce Survey, Skillset (2007) Photo Imaging Workforce Survey and LFS Apr-Jun 2009.

²⁹ Ibid

³⁰ Skillset (2008) Creative Media Workforce Survey, Skillset /UK Film Council (2008) Feature Film Production Workforce Survey, Skillset (2007) Photo Imaging Workforce Survey and LFS Apr-Jun 2009.

³¹ Skillset (2009) Employment Census, Skillset/UK Film Council (2008) Feature Film Production Workforce Survey, Skillset (2007) Photo Imaging Workforce Survey.

³² Technology Strategy Board Creative Industries Strategy 2009-2012, Technology Strategy Board (2009)

³³ Skillset (2009) Employment Census, secondary analysis of unit lists for feature film productions (80 minutes or longer and minimum budget of £500K) involving UK based crew that were shot during 2006, and Labour Force Survey April - June 2009.

³⁴ Nesta Annual Review February 09, p22

Welsh economy. As part of its skills and employment strategy, *Skills that Work for Wales*, the Welsh Assembly Government has placed the skills agenda at the heart of its programme for economic growth, and sees SSCs such as Skillset as being “*the strategic interface between employers and the Assembly Government*”.

However, the recent credit crunch and subsequent economic downturn has had a substantial effect on both employment numbers within the Creative Media Industries and the sector’s profile. Skillset research into the effects of the recession reports that more than four-fifths of UK Creative Media companies say their business has been affected by the recession in the year to September 2009.³⁵ Most reported fewer commissions and budget reductions.³⁶ Television has been affected in 2009 by a downturn in advertising revenues and shift to online advertising³⁷ and the Creative Media sector overall is struggling with reduced revenue and difficulties in accessing finance.

In Wales, Scotland and Northern Ireland³⁸ 56% of companies surveyed said they had reduced their training budget in response to the recession.³⁹ It is unclear as to why this should be much higher than the UK-wide response of 34%. More than three-fifths of Welsh, Scottish and Northern Irish respondents had initiated a recruitment freeze and more than a third had lowered rates of pay.⁴⁰

Over one third of companies surveyed in Wales, Scotland and Northern Ireland had made or expected to make some staff redundant as a result of the recession.⁴¹ It might be expected that such redundancies within the industry will have led to an increase in the pool of freelance workers. Some 13% of the surveyed companies from Wales, Scotland and Northern Ireland said they had increased their use of freelancers. However, it is noticeable that a quarter of companies reported issuing shorter contracts for freelancers and over one third of companies have not renewed some freelance contracts as a result of the recession.⁴²

³⁵ Skillset (2009) *From Recession to Recovery*. Based on a sample of 262 employers.

³⁶ Ibid

³⁷ Ibid

³⁸ The survey grouped these nations together

³⁹ Skillset (2009) *From Recession to Recovery*. Based on a sample of 262 employers.

⁴⁰ Ibid

⁴¹ Ibid

⁴² Ibid

Furthermore, evidence shows that smaller businesses have been slightly less affected than larger ones. One hypothesis for this result is a cultural difference between larger companies and small/micro businesses, the latter being driven less by profit and more by a 'passion' for the work.⁴³

Not all sub-sectors within the Creative Media Industries in Wales are suffering however. The message from industry stakeholders in Wales was up-beat overall⁴⁴ and particularly so for the TV sector based in large measure on the momentum generated by the so-called "Doctor Who effect" and the resulting increase in drama commissions being produced in Wales.

Longer term forecasts are also more promising. Nesta report that although facing a short term period of retraction and headcount reduction, the overall sector forecast is one primed for medium to long-term growth. They point to historical evidence – most recently the dot.com crash – as evidence that downturns can actually play a role in triggering strong growth. Their current estimates for the UK Creative Industries – the heart of which is Creative Media – is for 4% growth on average per annum to 2013, which will add a further 150,000 jobs to the Creative Economy.⁴⁵ At this time Nesta surmise that Creative Industries will contribute around £85 billion to UK GDP.⁴⁶

Such forecasts may be somewhat aspirational: they are clearly based on embracing new technologies and markets using new business models. Furthermore a key caveat is that the right governmental support elements are in place for the most innovative and potentially high growth industries such as in the Creative Economy.⁴⁷

2.4 Recruitment and Retention

Recruitment

Creative Britain states that "the chance to start a career in the Creative Industries means moving to London, working for free or knowing someone who can get you a foot

⁴³ Ibid

⁴⁴ A series of interviews were undertaken (during January 2010) with a range of Creative Media Industries stakeholders in Wales (including broadcasters, unions, training providers and representative bodies).

⁴⁵ James Meadway with Juan Mateos-Garcia (2009), Why the UK needs a recovery plan based on growth and innovation, Policy Report 01: March 2009

⁴⁶ Ibid

⁴⁷ Ibid

in the door.”⁴⁸ While this statement is borne out in much of the data, specifically what drives many potential entrants across the UK to follow this route is less clear. The oversupply of potential new entrants – a characteristic of many sectors within the Creative Media Industries – may be a central factor. Symptomatic of this oversupply is that a high percentage of new entrants across the UK are undertaking voluntary (unpaid) work as a means of gaining a foothold in the industry: 45% of the workforce (and 43% of 16-24 year olds) had undertaken unpaid work at some time in their career. In some sectors like Content Creation and Independent TV Production the percentage figure is much higher.⁴⁹

High levels of unpaid work may partly reflect the inherent culture of the industry. The Skillset (2008) Creative Media Workforce Survey found that only a third of new entrants entered the industry via formal recruitment processes such as job adverts or recruitment agencies. Ad hoc or informal methods like ‘word of mouth’ and via ‘friends and family’ formed the majority of approaches.

It has also been argued that the recent recession may have resulted in an increase in unpaid work, with companies increasing their use of volunteers in roles that would otherwise have been taken by paid staff. However, this finding may have related more to existing staff ‘working for free’ rather than companies shifting recruitment strategies to new entrants (who might work for free). Skillset also found evidence that companies in the recession had become particularly averse to recruiting at new entrant level - no matter how qualified the candidate may be – because they lacked experience.⁵⁰ A high percentage of companies who have participated on Skillset Cymru’s Training Framework and who were interviewed for this research in December 09 underlined the fact that during the recession their focus is on retaining current staff and not on recruiting new entrants and that public resources, such as Skillset’s various training funds, should be targeted at training existing full time members of staff and freelancers.

However, it should be noted that not all Creative Media sectors are oversupplied. Notably skills shortages exist in areas like Production, Engineering and the more craft orientated occupations while oversupply is most pronounced in the most general

⁴⁸ Creative Britain New Talents for the New Economy, Department for Culture Media and Sport (2008)

⁴⁹ Skillset (2008) Creative Media Workforce Survey. Figures exclude Film Production, Photo Imaging and Publishing.

⁵⁰ Skillset (2009) From Recession to Recovery. Based on a sample of 262 employers.

Creative Media roles.⁵¹ A lack of information on the range of occupational roles may be a contributing factor. Employers report that current new entrants have little knowledge about 'working in the Media' and even less about how to enter the sector. This despite a marginal increase in the proportion of the Creative Media workforce receiving structured careers advice - 29% in 2008 (with 12% receiving advice from Skillset) compared to 28% in 2005 (9% receiving advice from Skillset).⁵² It is unclear whether the problem is a lack of good quality information or a lack of engagement and/or communicating this information to potential entrants. Notably in 2008 Skillset reaffirmed their commitment to improving industry information for new entrants and, specifically, stressing the wide range of job roles on offer (and not just the obvious few roles).⁵³

It may also be tempting to link this 'lack of information' (coupled with the propensity for informal entry routes and intense competition from other new highly qualified entrants) to low levels of workforce diversity in some sectors of Creative Media in Wales. However research does suggest that both women and Black, Asian and Minority Ethnic individuals (BAME) within the workforce are more likely than men and white people, respectively, to have undertaken unpaid work.⁵⁴

Retention

A low participation rate for females aged 25-34 hints that losses from the industry are high for women either starting a family or with young children, or those caring for others or older dependents.⁵⁵ More generally, with the industry characterised by an oversupply of labour in some sectors, informal and flexible working (informal entry routes, use of freelancers and so on), and technological and consumer tastes driving cross sector and cross industry working, then some losses might be deemed inevitable. However, in the time of recession – when speed of recovery might be linked closely to the talent available in the work pool – such a finding would be all the more acute.

Of course, employers may respond by choosing to attract skills from other sectors. In the case of generic skills like commercial and business administration this might be

⁵¹ Skillset (2006) Employers Survey

⁵² Skillset (2008) Creative Media Workforce Survey. Figures exclude Film Production, Photo Imaging and Publishing.

⁵³ Sector Skills Agreement for the Creative Media Industries Wales Update 2008-11

⁵⁴ Skillset (2008) Creative Media Workforce Survey. Figures exclude Film Production, Photo Imaging and Publishing.

⁵⁵ Dedicated research was conducted in this area in the Skillset (2006) Balancing Children and Work in the Creative Media Industries.

beneficial to the industry as a whole. However, for specific technical skills this is not an option. In these cases employers may choose to strengthen an employee's ties with the industry (building loyalty, increasing the opportunity costs of leaving *etc*) by presenting a strong career path built around continuing professional/skills developments. Many though remain sceptical. Training staff means lost productivity in the short term, it requires replacements to cover their duties, and runs the risk that the employee will leave the industry anyway (indeed armed with new skills and qualifications the employee may be more attractive to other sectors).⁵⁶

New technology and in particular the new digital context, is also changing the roles of people within the Creative Media Industries. Given this context, supporting staff to improve their skills and help them meet the new realities brought about by technology change, will be crucial. On the agenda will be improving access to high quality but affordable training, for example ensuring that information is clearly available on public funding support for training in the industry in Wales and by developing and supporting the training infrastructure (currently much of the training is concentrated in London and the South East of England making travel and accommodation expensive for potential Welsh trainees). Much progress has been made in this respect including implementation of the Skillset Cymru Training Framework which includes support for companies, freelancers and training providers.

Finally, it should be stressed that sole traders and freelancers are associated with lower levels of training compared to the permanent workforce (across the UK 40% and 62% respectively had received training in the past 12 months).⁵⁷ In addition to difficulties identifying the 'right kinds of courses', the opportunity costs (the lost income) of undertaking training are undoubtedly a factor. In response to this issue a number of interventions including the Skillset Cymru Freelance Fund have been set up. This has been augmented by other initiatives such as the development of the Broadcasting, Entertainment, Cinematograph, and Theatre Union's (BECTU) Union Learning Advisors as part of the WAG-funded CULT Cymru project.

⁵⁶ Skillset (2009) Film Sector Employers: Skills and Training Needs in Production, Distribution and Exhibition

⁵⁷ Skillset (2008) Creative Media Workforce Survey, Skillset/UK Film Council (2008) Feature Film Production Workforce Survey, Skillset (2007) Photo Imaging Workforce Survey.

2.5 Factors Driving Skills Demand in Wales

The Creative Media Industries in Wales has identified a number of key factors currently driving skills demand in Wales. These are set out below:

- **Recovering from the recession** - The recession continues to have a negative impact and substantial cuts in the workforce have been made in some sectors. However longer term predictions for the industry are for strong growth based primarily upon opportunities for distributing content (multi-platforms), and the role Creative Media plays in supporting wider sectors of the Welsh and UK economies;
- **Growth in Welsh Television Production** - the BBC has committed to doubling TV network production from Wales by 2016. It has also committed to the development of a drama centre at Roath Basin in Cardiff Bay. This will not only provide opportunities for the BBC and the wide range of businesses within its supply chain, but also other businesses within the Creative Media sector. Industry representatives feel that if Wales is to capitalise on this increased throughput, it must develop the production capacity which currently exists. A key component of making this happen will be to demonstrate to commissioning editors that Wales has the strength and depth of talent to originate, develop and deliver multi-million pound commissions;
- **Developing new business models (technology and convergence)** - traditional approaches and supply chain relationships are being replaced by new business models where creative content is conceived, published, distributed, advertised and consumed digitally. This has led to the need for traditional incumbents to broaden their skill set and develop an awareness of the new ways in which content can be monetised. Advanced digital technology is also making geographical location less of an issue. If Welsh companies are to take advantage of the global opportunities which exist, the broad consensus from industry is that traditional core skills, such as TV production, will need to be supplemented with an understanding of how the end product can be distributed. A key component in this will be finding and developing new audiences;
- **Understanding Intellectual Property (IP)** - linked to the above, the Creative Media Industries are undergoing rapid and radical change, driven in large part

by new technologies, such as the Internet, online publishing, and digital broadcasting. And at the heart of these businesses is intellectual property. Creative Media companies need to understand how to manage rights inventory, license revenue streams, and royalty payments efficiently and profitably as the number of media and delivery channels expand;

- **Innovation** - is at the heart of the Creative Media sector as emphasised in *Digital Britain*. Innovative new technologies are a key factor in driving the demand for skills. However, the need to continually keep pace with market demand also requires innovative capacity. This cuts across the Creative Media sectors: from the need within the Film industry to develop ideas which attract funding, to Facilities companies anticipating the future needs of their customer base. In addition, innovation will drive demand for content that can be 'versioned' in a number of ways depending on the distribution channel e.g. film for online markets;
- **Globalisation** - Welsh Creative Media companies operate in a global marketplace. However, the industry consultations held in Wales in December 09 also found the view that it must be realistic about what it can aspire to given its relatively small size. There were seen to be challenges for TV production, with securing a greater share of the UK market viewed as more of a priority than expanding internationally. The view was that to do this required greater entrepreneurial and business development skills;
- **Retaining talent within the industry** - the Creative Media Industries in Wales needs to retain its highly skilled people. Losses from the industry reduce productivity and act as a disincentive to employers to support training. Losses to other sectors, the attraction of London and South East England's Creative Media market, and the recession are a significant threat to retaining Welsh talent.

3. Sector Skill Needs

3.1 Introduction

In this section of the report, the current level of skills in the Creative Media sector are profiled before going on to consider evidence on the current skills needs of Welsh employers. The section finishes with an overview of the education infrastructure and supply side interventions which currently exist in Wales. The chapter is set out around the following themes:

- Overview of Skills in the Sector;
- Sectoral Skills Needs;
- Skills Supply.

3.2 Overview of Skills in the Sector

The Creative Media Industries in Wales are characterised by a highly qualified workforce, with 68% of the workforce in possession of a degree level qualification.⁵⁸

Media is one of the most popular subject areas, with a total of over two-fifths of graduates holding a degree level qualification in a media-related subject.⁵⁹

Furthermore, three-in-ten members of the Wales workforce (30%) hold a postgraduate qualification.⁶⁰ Relative to the UK, a greater proportion of the Creative Media workforce in Wales is educated to a higher level. Across the UK, 57% have a graduate/level 4 degree and 18% have a postgraduate qualification.⁶¹

Approaching three-fifths (57%) of the Welsh Creative Media workforce had participated in training during the preceding 12 months.⁶² Demand for training remains high, with 56% of the workforce indicating that they have a current training or development requirement.⁶³

⁵⁸ Skillset (2008) Creative Media Workforce Survey, Skillset/UK Film Council (2008) Feature Film Production Workforce Survey, Skillset (2007) Photo Imaging Workforce Survey, LFS 2005.

⁵⁹ Skillset (2008) Creative Media Workforce Survey, Skillset/UK Film Council (2008) Feature Film Production Workforce Survey, Skillset (2007) Photo Imaging Workforce Survey.

⁶⁰ Skillset (2008) Creative Media Workforce Survey, Skillset/UK Film Council (2008) Feature Film Production Workforce Survey, Skillset (2007) Photo Imaging Workforce Survey, LFS 2005.

⁶¹ Ibid

⁶² Skillset (2008) Creative Media Workforce Survey, Skillset/UK Film Council (2008) Feature Film Production Workforce Survey, Skillset (2007) Photo Imaging Workforce Survey.

⁶³ Ibid

This highlights the challenge that the Creative Media Industries face in keeping pace with the technological advances that drive demand (and need) for training and development within the sector. However, the onset of recession in 2008/09 meant that almost one in two employers (43%) in Wales, Scotland and Northern Ireland had to reduce their training budgets.⁶⁴ This could have implications on the sector's ability to emerge from the recession in a strong position.

Despite the potential oversupply of new entrants to the sector, skills gaps and shortages in the Creative Media Industries arise for a number of reasons and can vary significantly across the constituent sub-sectors. A skills gap occurs when the existing workforce have lower skill levels than are necessary to meet business or industry objectives whereas a skills shortage exists when there is a lack of adequately skilled individuals in the labour market.

In general, the sector is characterised by a relatively young workforce, many of whom are new to the Creative Media Industries. This trend is largely positive as it is testament to the attractiveness of the sector to new graduates. However, it does have some implications for the skills base within the industry. Many employers consider the skills gained on-the-job to be the most relevant; however there is recognition that it takes time to embed these practical skills in raw graduates. In addition, the speed at which the sector develops is a contributor to many of the skills shortages across the sector. Where employers do experience a skills shortage or gap, they are often unable to locate suitable training provision which can deliver the required training in a tight timescale.

3.3 Sectoral Skills Analysis

This section provides an overview of the main skills needs, shortages and gaps within the constituent sectors of the Creative Media Industries in Wales.

3.3.1 Television

Overview

Television is a major sector within the Creative Media Industries in Wales. It comprises Terrestrial Broadcast, Cable and Satellite Television and Independent Production. Current estimates suggest that around 3,500 people are employed in the sector in

⁶⁴ Skillset (2009) From Recession to Recovery. Based on a sample of 262 employers.

Wales.⁶⁵ The majority of jobs - around 2,500 - are in Independent Production. The sector's trade association, Teledwyr Annibynnol Cymru (TAC), currently represents the interests of around 38 independent producers in Wales and the Producers Alliance for TV and Cinema (PACT) has a total of 17 Welsh members. The independent sector is made up of mainly small companies providing limited content in specific genres, though some like Tinopolis, Boomerang +, Indus, Presentable (part of the RDF group), Modern and Green Bay operate across the UK and beyond, and provide regular content for the network and international markets.

An estimated 1,000 people work for Terrestrial Broadcasters in Wales.⁶⁶ BBC Wales is the largest employer and producer of Public Service Broadcasting (PSB). S4C is the second largest broadcaster with ITV being much smaller, though still highly relevant. The change from analogue to digital services across the UK will see S4C become a wholly Welsh language channel. Few people are thought to work in Cable and Satellite Television in Wales.

Overall, 31% of the TV sector in Wales works in a freelance capacity (though figures vary from 38% in Independent Production to 15% in Terrestrial Broadcast). A relatively high proportion of freelancers can have implications on the skills base. Freelancers are generally not able to access affordable training as readily as employees, and as such, are particularly vulnerable to being left behind unless their skills are updated.

Despite the success of *Doctor Who* and other productions, network production output overall remains disproportionately low per capita. Output from Welsh Independent Production formed less than 50 hours of programming for the five UK-wide terrestrial channels in 2007, while the total number of hours sourced from Wales dropped from 119 hours in 2006 to just 99 in 2007.⁶⁷ However, these figures do not account for the substantial programming produced locally for BBC Wales, ITV Wales and S4C.

A number of factors highlight the growing importance of the TV sector as an employer within the Creative Media Industries in Wales. These include:

⁶⁵ Skillset (2009) Employment Census

⁶⁶ Ibid

⁶⁷ Pact (2008) Production Trend Out of London

- **Increased output from outside of London** - regulatory and other commitments to increase output outside of London include a commitment by the BBC to increase Wales' share of the television network expenditure to 5% by 2016. The movement to Wales of *Crimewatch* and thereafter *Casualty* are examples of this commitment in practice and builds upon the momentum generated by the production of *Doctor Who* and *Torchwood*. However, it remains to be seen how much of the 5% will be allocated to non-BBC Wales in-house productions. The effective closure of ITV production commissioning in Wales has seen a decline in both in-house and outsourced productions. Channel 4 has for the first time adopted a target for commissions placed “outside of England” (i.e. not just outside London) and though the initial percentage is small, this is likely to increase in response to further pressure as a public service remit for the channel is specified. In interviews held by Skillset Cymru in December 2009, some stakeholders suggested (although this is yet to be fully reflected in data sets) that the outside of London strategy is also leading to higher levels of interest in non-Welsh companies establishing a presence in Wales;
- **Less fragmentation of production companies** - the acquisition led growth of Tinopolis and Boomerang+, as well as the mergers of other Independent Production companies in recent years offers the possibility that the Welsh Independent Production sector will be less fragmented. The fact that broadcasters and S4C in particular have adopted commissioning strategies which (in the case of S4C) has resulted in some longer-term, more substantial commissions being let. According to some stakeholders, this is having a stabilising effect on the TV sector by increasing security and enabling longer term planning by independent producers. There is also anecdotal evidence to suggest that consolidation within the Independent Production sector within Wales may be leading to clusters of activity - effectively achieving a ‘critical mass’ of expertise and specialisation in specific genres at company level and that this process is gradually leading to an overall improvement in the quality of TV output;
- **Convergence media** - developments in High Definition, interactive and online television together with professionally produced content has strengthened the sector in the face of pressure from user generated content;

- **Proliferation of digital TV channels** – this is providing an increased range of market opportunities for the Welsh production sector.

A key challenge for the TV sector in Wales (as in other UK regions) is that of the decline in commercially generated regional and local news output. There are long-standing fears that news output generated by ITV Wales in particular may not be sustainable. The Government has announced it is inviting bids from Wales, Scotland and the Tyne Tees and Border Television region for the Independently Funded News Consortia (IFNC) to produce multi-platform local and regional news. The IFNCs are being established in response to concerns raised in the *Digital Britain White Paper* about the ability of commercial models to continue to provide regional news and news in the Nations. The IFNC contracts will be awarded following competition against a range of key criteria. One “desirable” criteria is “commitments to multi-platform training”. This will raise important skills issues in Wales linked primarily to the supply of “Digital Journalists” capable of delivering cross platform content.⁶⁸

Skills Requirements

Welsh respondents to the Skillset (2008) Creative Media Workforce Survey most commonly requested training in ‘editing’ (17% of respondents), ‘online, web design, interactive media or computer games’ (13%) and ‘camera’ (13%).⁶⁹

Additional skills needs in Wales were identified by the Skillset Cymru Training Framework and from detailed interviews held with key employers and sector stakeholders during December 2009 and January 2010.⁷⁰ These skills needs are outlined below:

- **A shortage of leadership and management skills** - within Independent Production companies, resulting in inadequate staff progression from lower to higher levels (for example from Assistant Editor to Producer) – and raising significant concerns regarding the capacity of the “next generation” of sector leaders. Some have argued that the skill shortage relating to leadership and management has resulted in an unhealthy over-reliance on a very small number of senior executives in independent production companies. Employers are

⁶⁸ Source: <http://www.guardian.co.uk/media/2009/apr/28/ofcom-ed-richard-local-tv-news>

⁶⁹ Skillset (2008) Creative Media Workforce Survey. Figures exclude Film Production, Photo Imaging and Publishing.

⁷⁰ Skillset Cymru interviews with industry employers and stakeholders in December 2009 and January 2010

taking hold of this issue with 2 in every 5 training courses undertaken by companies on the Skillset Cymru Training Framework relating to business administration, and Leadership and Management in 2009. Skillset, S4C and TAC have recognised skills needs in this area and have recently commissioned training provider Kirkbright⁷¹ to deliver a high level Leadership and Management development programme for the leaders and 'rising stars' of creative production businesses in Wales;

- **A shortage of higher level business skills** - amongst senior executives (e.g. in securing multi strand funding packages and brand sponsorship for commercial TV projects);
- **A shortage of experienced, talented Executive Producers** - with creative content and business skills, and the ability to win network productions. Skillset's Talent Attraction Scheme, co-funded with Creative Business Wales and established with the backing of the BBC, ITV, Channel 4 and PACT was recently set up to address this issue. To date, two key talents have been appointed under the scheme – at Rondo and Green Bay – and there are early signs of success;
- **A shortage of entrepreneurial skills** (and confidence) - both in terms of those employed at various levels within the industry, and also amongst freelancers, particularly freelancers who may have been forced to take this route as a result of redundancy;
- **A shortage in senior production talent** - across all genres and especially those with a track record and experience to compete more effectively for commissions particularly those with experience of delivering 'returning series' productions;
- **A shortage of project administration and organisational skills** - especially in archiving, compliance, rights and maintaining editorial standards;
- **A shortage of skills in special effects generation** - (which is also a problem in the context of the Film sector) resulting in special effects for both TV and Film

⁷¹ www.kirkbright.com

productions having to be outsourced to companies outside of Wales. BBC Wales has made huge advancements in this area in recent years developing their own internal special effects talent. This could potentially form the basis of future growth in this area in Wales;

- **A need to develop high-level Script Writers** - wanting to progress their careers and operate at the highest level possible. As high quality scriptwriting is currently facing succession issues, the experience and expertise that has created a strong independent sector in Wales is at risk of being lost as individuals reach retirement age. This is particularly true for drama, and it is hoped that the BBC Wales drama village will act as a draw for more drama opportunities. Skillset Cymru, S4C and TAC recently established a high level Scriptwriting Mentoring scheme with training organisation Cyfle.⁷² Demonstrably talented and experienced scriptwriters will be mentored by a senior Script Editor across a number of genres including drama (especially in the Welsh language), nursery/children's programmes and comedy;
- **Digital convergence skills** - continues to create development needs. Independent Production companies have highlighted the need for multi-skilled staff with an understanding of multi-platforms. The development of multi-platform capabilities would add value to existing activity within companies and meet ongoing requirements of commissions. Independent companies need to be well placed to take advantage of multi-platform opportunities that are relevant to the changing face of broadcasting and the ways in which consumers' access content. Skillset Cymru, S4C and TAC have commissioned training organisation Cyfle to deliver a symposium addressing multi-platform issues, looking particularly at the commercial aspects of digital, as very little is still understood about how to make money from digital markets;
- **New technologies** - stakeholders further reported that new technologies (such as High Definition and 3D) have also created skills gaps, especially in terms of set design and manufacture and hair and make-up given the added level of detail involved. However, stakeholders also reported that camera related and post production skills in relation to the specific requirements of HD were largely being met in Wales;

⁷² www.cyfle.co.uk

- **Capacity of the workforce in Wales** - another concern expressed by some stakeholders was that with increasing levels of repeat commissions (such as *Doctor Who*) being produced in Wales, combined with feature film production (which can 'distort' the market place in Wales for short periods of time) there were on occasion capacity limitations (e.g. in freelance camera operators) resulting in acute, though arguably, short-term skills gaps;
- **Programme formatting skills** - stakeholders also raised concerns that Wales may be lagging behind as a result of skills gaps amongst senior producers in programme formatting skills (linked to the convergence agenda);
- **Experienced Directors** (TV drama and documentary) – a need for high-level, experienced Directors with multi-cam abilities;
- **Production Managers** - with high level budgeting and researching skills;
- **Good quality Researchers** - with strong investigative and journalistic skills;
- **Web-based skills** - including Welsh Language skills for the web and CMS and optimisation skills;

3.3.2 Film

Overview

The Film industry comprises the sub-sectors of Production, Distribution and Exhibition, and is further supported by the Facilities sector which provides services for Film, for example in Post Production. 200 people work in the key sub-sector of Film Production in Wales, which is about 2% of the UK total.⁷³ Only a small number of people work in Film Distribution in Wales. The Film Agency for Wales estimates a further 180 people work in Cinema Exhibition across 57 venues in Wales.

Indicative findings also suggest that the sector enjoys relatively strong levels of workforce diversity: 44% of the Film Production sub-sector in Wales is female; it also

⁷³ Skillset (2009) Employment Census and secondary analysis of unit lists for feature film productions (80 minutes or longer and minimum budget of £500K) involving UK based crew that were shot during 2006.

has an above average representation from BAME groups (15%); and around 3% of the UK Film Production sub-sector consider themselves to be disabled.⁷⁴

In terms of the economic impact of the Film sector in Wales, production spend (on facilities, services, locations, accommodation, catering etc) in Wales directly against film in 2008-09 was £1,898,165 - of which only £362,500 (19%) originated from Welsh production companies, with the lions-share coming from inward investment, principally England (£1,231,530), and the USA (£806,000).⁷⁵

It is well known that Wales has played host to a number of high-profile domestic and international film productions over the last decade. In very recent years, *Iron Clad*, *Robinhood*, *Harry Potter* and *Submarine*, to name a few, have been produced in Wales and achieved international success. Wales has also supplied many world renowned actors and directors.

Overall, such promotion at the international level is thought to provide disproportional economic benefits to Wales from enhanced tourism, exports, inward investment and other sources, as well as a number of less tangible advantages such as improving the international perception of Wales. Very often, however, these productions import the majority of their film crew for location filming and evidence would suggest that very few local crew members in substantive positions are recruited. However, they provide the potential for increased employment opportunities, provided there are suitably trained, experienced and available crew at the time of production in Wales.

Films do have a significant ability to promote cultural tourism. "Films depicting the UK are responsible for attracting about 1 in 10 overseas tourists, spending around £1.8 billion a year. In 2006, this additional spending is estimated to be worth £900 million to the UK GDP and £200 million to the Exchequer".⁷⁶

Of equal, if not more, importance is the development of the indigenous Film Production company infrastructure in Wales, with a particular emphasis on the creators of intellectual property – the writers, directors and producers, who can provide an increased consistency of generating film productions for the local market and further

⁷⁴ Skillset (2009) Employment Census and Skillset/UK Film Council (2008) Feature Film Production Workforce Survey

⁷⁵ Statistics from the Welsh Screen Commission

⁷⁶ The Economic Impact of the UK Film Industry, July 2007, Oxford Economics. P1

afield. There has been a marked increase in the number of feature film productions progressing production in recent years, with seven feature films entering production in 2008-09 generated from Welsh writers, directors and/or producers, four of which additionally shot and/or post-produced their film in Wales.⁷⁷ There are some 15 companies currently actively engaged in feature film development/production in Wales and/or owned by Welsh born company directors/producers. This relates directly to the Film Agency for Wales' experience of dealing with their current active slate of awards. The Film Agency for Wales is also currently looking at the potential to progress 3-5 companies towards sustainably and repeatedly producing feature films.⁷⁸

Skills Requirements

At a UK-wide level, the Skillset/UK Film Council (2008) Feature Film Production Workforce Survey shows that 52% of the UK Film Production sub-sector need training. Of these, 19% mentioned they were looking to up-skill on core business skills – (including finance, business skills, marketing and management). Interestingly, the percentage of freelancers requesting training in core business skills was much higher than the percentage that had recently received training in this area. Some 16% required training in art/design, 13% in camera, 12% in general computer/administration skills and 8% in technical skills related to editing/post production/digital production/visual effects'.⁷⁹

Further research on skills needs has revealed that current generic skill needs in the context of the Film Production sub-sector include:⁸⁰

- Leadership and management (for example, team motivation and conflict resolution);
- Commercial skills (commercial acumen, knowledge of the firm's value chain, finance for non-finance managers);
- Negotiation and diplomacy (with colleagues and customers).

⁷⁷ 2009 Study on the Case for Positive Intervention to Support Film Centred Production Companies in Wales produced by Olsberg and commissioned by the Film Agency for Wales

⁷⁸ Ibid

⁷⁹ Skillset (2008) Creative Media Workforce Survey and Skillset/UK Film Council (2008) Feature Film Production Workforce Survey

⁸⁰ Skillset (2009) Film Sector Employers Skills and Training Needs in Production, Distribution and Exhibition

Moreover, current specialist skills needs include:⁸¹

- Producers and company directors in relation to their leadership and management skills, company capacity building abilities, marketing and commercial skills (particularly with fast evolving business and distribution models);
- Shortage of production accountants;
- Line Producers;
- Post Production Supervisors – with a particular emphasis on ensuring they are up-to-date with latest digital production and Post Production methods, workflow and delivery requirements;
- Development executives and long-form writers particularly through the medium of Welsh;
- Location Managers with up to date knowledge of legal developments;
- Cinema Exhibitors and Programmers with skills in relation to the latest D-Cinema technology and related marketing and programming implications;
- Outreach and standardisation of training for Education Officers.

It is anticipated that future skill needs within Film will centre on developments in new digital technologies.⁸² Specifically, this will require skills in change management and exploiting opportunities such as online and digital sales as well as dealing with threats such as file sharing. Respondents also noted the need to:

- Keep up to date in camera and digital post technology;
- Ensure high level data management skills (particularly in relation to the logistics of tracking master materials in digital format);
- Ensure sufficient availability of construction and lighting crew (as a result of the Olympic Games in 2012 being likely to take up much of this capacity);
- Creative skills – script development and long-form writing.

Industry stakeholders interviewed by Skillset Cymru in January 2010 agreed that much of the UK-wide data highlighted above was reflective of skills issues in Wales. They also suggested that many of the skills shortages and needs relating to the TV sector were also relevant to Film. In particular, informants underlined the need to:

⁸¹ Ibid

⁸² Ibid

- **Increase the scale of Film Production in Wales** - in order to expand the capacity to develop new talent.
- **Develop the business skills of senior executives** – to achieve a step change in the business skills of senior executives involved in the Film industry in Wales particularly in the building of sustainable Film focused companies, feature development skills, fundraising, marketing, distribution and sales aspects of the Film industry.
- **Increase Welsh production crews** - ensure that Film Production crews contain a high proportion of Welsh based staff. This will ensure skills are transferred and remain in Wales.
- **Develop transferrable skills between TV and Film** – to build on the momentum of increased drama production in Wales by ensuring an increasing level of transferrable skills between TV and Film. Informants highlighted the need for more of those working in TV in Wales to gain experience within the Film Production sub-sector in order to increase capacity and expertise across a whole range of job occupations. It must be noted, however, that there can be challenges created for Film when there is a particularly strong Television sector – as the regular and well paid television work is attractive; and it can be difficult to establish a Film career (in addition) before gaining specific feature credits/experience, which often requires an initial step-down in grade. It is therefore a longer term view and not a given that a strong Television sector will automatically lead to a strong Film sector.
- **Special effects** - develop an increased specialism and capacity in special effects in Wales to service both TV and feature film productions.
- **Collaborate with Higher Education** - continue to closely align the vocational skills needs of the industry with that supplied by the Higher and Further Education system through initiatives such as the Skillset Screen Academy in Wales.

3.3.3 Radio

Overview

The Radio sector comprises three broad sub-sectors – publicly funded Radio, Commercial Radio and Community/Voluntary Radio, and employs people across Wales in enterprises which range from very large corporations such as the BBC to small, not-for-profit Community Radio stations.

The BBC provides two national services for Wales, Radio Wales in English and Radio Cymru in the Welsh language. The two BBC national stations have the highest reach, accounting for almost two-thirds (62.9%) of all radio listening in Wales in Q1 of 2009.⁸³

There are 18 local and regional Commercial Radio stations – the two main groups being Global and Town and Country Broadcasting, which hold 29% and 36% of the licenses respectively.⁸⁴ Several local radio stations (e.g. Real Radio and Town and Country Broadcasting) are coming under increasing commercial pressures. These pressures have meant in some cases cutting down on operating costs, which in turn has meant less local content and more music. One stakeholder argued that this means it is becoming increasingly difficult to distinguish between stations. Red Dragon FM, however, has bucked this trend and has increased spend in the last 12 months, and now produces programmes from Cardiff Bay with no network input.

There has been significant growth in Community Radio in Wales, with eight community stations on air in 2008 (six in south Wales, two in north Wales).⁸⁵ These stations broadcast over very tightly defined areas and depend on locally focused volunteer input rather than professional staff.

Although the UK Radio sector is concentrated in London the effect of regional Commercial and Community Radio stations means that the sector shows higher levels of dispersion than other Creative Media. Around 750 people - 4% of the UK total – work within the sector in Wales.⁸⁶ This estimate represents a fall of around a quarter since

⁸³ OFCOM (2008) The Communications Market: Radio

⁸⁴ OFCOM (2009) The Communications Market Report, Nations and Regions, Wales

⁸⁵ Ibid

⁸⁶ Skillset (2009) Employment Census

2006.⁸⁷ One in ten (9%) of the Welsh Radio workforce was estimated to be freelance at the time of the survey (compared to 23% across the UK as a whole).⁸⁸

The sector's employment profile shows above average levels of diversity: 53% of the workforce is female (compared with 44% across the UK), and 2% are from Black, Asian and Minority Ethnic (BAME) groups (compared with 7% across the UK).⁸⁹

Key developments and trends in the UK Radio market likely to affect the sector in Wales include:

- **Falling demand and revenue:** average weekly listening hours fell every year between 2003 and 2008, and in total by 9%.⁹⁰ Radio's share of advertising has fallen by more than one-fifth in this period.⁹¹ Total industry revenue held firm to 2007⁹² though more recently there have been falls in both commercial revenues (13% from 2007/08 to 2008/09 in Wales) and spending by the BBC (which fell by around 8% in Wales from 2007/08 to 2008/09);⁹³
- **Increased competition:** across the UK with 9% more stations in the UK in 2008 than 2003;⁹⁴
- **Increased use of digital technology:** Recommendations in the *Digital Britain* report are for an analogue to digital 'migration' of the majority of radio services in the UK by 2015.⁹⁵ Three in ten (30%) UK households were thought to have DAB Digital radio in 2008 compared to 2% in 2003.⁹⁶ In Wales 27% of people own a DAB digital radio but this varies from 53% in Cardiff to only 9% in rural mid Wales;⁹⁷

⁸⁷ Skillset (2006) Employment Census estimated that 1,000 people worked in the Radio sector in Wales

⁸⁸ Skillset (2009) Employment Census.

⁸⁹ Ibid

⁹⁰ OFCOM (2008) The Communications Market: Radio

⁹¹ Ibid

⁹² Ibid

⁹³ OFCOM (2009) The Communications Market Report, Nations and Regions, Wales

⁹⁴ OFCOM (2008) The Communications Market: Radio

⁹⁵ Ibid

⁹⁶ Ibid

⁹⁷ OFCOM (2009) The Communications Market Report, Nations and Regions, Wales

- **Increased demand for multi-platform output and content:** A third of adults had listened to radio online, according to the RAJAR internet and audio services survey carried out in May 2009. This was up from 29% a year earlier and 24% 18 months ago.

Sector employers and stakeholders interviewed by Skillset Cymru in January 2010 identified that technological developments were impacting significantly upon the Welsh Radio industry while another driver of change has been the decline in advertising revenues. Moreover, stakeholders suggested that there has been a significant change in the profile of the Radio broadcast workforce in Wales, with technological developments leading to a decline in the number of people involved in producing programmes, with only one or two people involved in putting together a programme nowadays. This does, of course, mean that presenters increasingly need to have a good grasp of the technical aspects of their jobs as well as the presentational side.

The horizontal integration of local Radio in Wales also means that there are fewer opportunities for people to work in the sector. However, the growth in Community Radio means that there are opportunities to volunteer for unwaged broadcasting work.

In general, employers and sector stakeholders did not seem to think that there had been a substantial change in the national stations' workforce, although the flow of potential employees into national stations via local Radio in Wales has declined.

Skills Requirements

At a UK-wide level, Skillset's (2008) Creative Media Workforce Survey revealed that 5% of those working in the wider 'Broadcast, Facilities, Animation, Interactive Media and Computer Games' sector said that they had received training in the previous 12 months and that this was in 'Radio Broadcasting'.⁹⁸ As the Radio sector comprises around 7% of Creative Media employment in Wales,⁹⁹ the figure seems to lend support to the wider UK finding that two thirds (65%) of UK Radio employers were found to carry out some form of training or development for permanent employees. The figure

⁹⁸ Skillset (2008) Creative Media Workforce Survey.

⁹⁹ Skillset (2009) Employment Census, secondary analysis of unit lists for feature film productions (80 minutes or longer and minimum budget of £500K) involving UK based crew that were shot during 2009 and Labour Force Survey April - June 2009.

was lower (52%) for freelancers.¹⁰⁰ Overall, 51% of the UK Radio workforce were thought to have unmet training needs.¹⁰¹

Skills requirements identified by the Radio industry at a UK-wide level include:

- **Excellent technological skills** - in order to maintain a competitive advantage in the context of changing listening patterns and the way in which people access radio (e.g. on-line);
- **Understanding of compliance** - especially in relation to issues of slander, taste, decency and deception. Stakeholders pointed to the “Russell Brand/Jonathan Ross” incident as a “big turning point”, placing a duty upon broadcasters to ensure that they maintain editorial standards, and have a good understanding for “where the boundaries lie”;
- **Research skills** - the need to continually improve research skills and to develop researchers with strong investigative and journalistic skills;
- **Social enterprise and community development skills** - a specific need in the context of Community Radio;
- **Radio marketing and sales skills** - a need for more specialist and sophisticated Radio marketing and sales skills in an increasingly competitive Commercial Radio market place;
- **Greater multimedia skills development** - need for greater multimedia skills development including the production of online content, and how to make best use of social networking tools to enhance radio stations’ traditional broadcast output;
- **Archiving skills** - an emerging skills need for archiving skills to help deal with the management of digital files to ensure protocols are followed and to optimise the use of all digital content.

Employers interviewed by Skillset Cymru in December 2009 and January 2010 agreed that most of the UK-wide skills related issues highlighted above, were also relevant to

¹⁰⁰ Skillset (2006) Employers Survey

¹⁰¹ Skillset (2009) Current and Future Skill Needs in the UK Television and Radio Industry

the sector in Wales. In addition to these, Welsh employers identified some skills shortages relating to:

- A lack of skilled **production staff**;
- A lack of **skilled engineers and researchers**;
- The need to improve and increase **Welsh language skills** in the context of Radio broadcasting.

3.3.4 Animation

Overview

The UK has a significant position in the growing global Animation market and is a world leader in the production of visual effects for TV and Commercials. In Wales, the Animation sector is seen as a particular strength. Historically, commissioning from S4C has been a key driver but today other sources including non-Welsh sourced finance support much of the sector's activity.

The sector employs around 400 people in Wales, roughly the same as 2006.¹⁰² In 2009, 53% of the sector was estimated to be freelance.¹⁰³ In terms of employment profile, women comprise 32% of the Animation workforce in Wales, above the all Wales Creative Media average, but below the 47% figure for the Welsh economy as whole.¹⁰⁴ Representation from Black, Asian and Minority Ethnic (BAME) groups stands at 3%, in line with the average for the Welsh economy.¹⁰⁵

The three leading Animation studios – Calon TV, Dinamo and Griffilms are clustered around the Cardiff Bay area and produce programming for an international market. Calon TV specialises in childrens' and family entertainment; Dinamo produces high quality 2D and 3D Digital Animation and Visual Effects for TV, Film and the web for broadcasters worldwide; and Griffilms, which also has a base in Caernarfon, is a multi-award winning Animation and Interactive Content Design provider, creating inspirational and pioneering Animation for TV, Film, print and the web.

¹⁰² Skillset (2009) Employment Census

¹⁰³ Ibid

¹⁰⁴ Skillset (2009) Employment Census and LFS 2004-2006

¹⁰⁵ Skillset (2009) Employment Census and Labour Force Survey April - June 2009.

Entry to the Animation sector in Wales is supported by courses at undergraduate level including Skillset accredited courses at the Universities of Newport and Glamorgan. High level specialist Animation new entrant training is also provided by Cyfle.

Animation underpins many other sectors of the Creative Media Industries – providing visual effects for Post Production, animated films and Television. However, the sector’s reliance on other Creative Media Industries such as Television means it is susceptible to changes in those Industries. Furthermore, the UK sector is seeing competition from low cost but increasingly highly quality international competitors.

Skills Requirements

Rapidly developing technology will continue to increase demand for extensive technical skills including software development and applications, digital technology and broadcasting processes and computer generated processes. Skillset’s (2008) Workforce Survey states that 2% of the combined ‘Broadcast, Facilities, Animation, Interactive Media and Computer Games sector’ in Wales (that had received training) had received training in ‘Animation’ over the past 12 months.¹⁰⁶ Some 11% stated that they needed training in ‘Animation’.¹⁰⁷

Across the UK, a profile of the Animation sector highlights a “*shortage of people with industry relevant IT and drawing skills, particularly storyboard artists*”. This research also pointed to a concern amongst some employers that graduates are not equipped with all of the skills that the industry requires and that there is a need for training for new entrants. Some of the areas in which employers felt that new entrants required training included:

- Technical skills including pre-production skills from story and character development to storyboard, layout and dopping;
- Animators with a broad understanding of the commercial production process;
- Softer skills of new recruits such as team work and communication were also criticized by employers.

¹⁰⁶ Skillset (2008) Creative Media Workforce Survey.

¹⁰⁷ Ibid

The changes in markets and opportunities for Animation are giving rise to demand for individuals who are able to adapt to new platforms styles, particularly online, with strong client management skills in dealing with a new and more diverse range of clients. Outsourcing will reduce demand for animators and increase demand for pre production staff with excellent artistic and drawing skills as well as storyboard and layout skills.

Animation companies interviewed by Skillset Cymru in December 2009 indicatively revealed a number of skills requirements associated with a wide range of roles within the sector in Wales:

- **Producers and Directors** - with the right skills to develop work at both network and international level. The fact that the Animation industry in Wales is surviving in a difficult time (for children's television in particular) suggests that the sector in Wales is very adaptable and demonstrates the need for producers and directors with entrepreneurial skills;
- **Lead Animators** - who can take overall creative and visual direction; deliver to required in-house production standards; and who possess high level skills in animation art direction;
- **Junior Animators, Editing staff, Compositors, Lighting staff** - were also identified by a handful of employers as roles with specific skills gaps.¹⁰⁸

3.3.5 Content for Computer Games

Overview

The Content for Computer Games sector in Wales is estimated to employ around 50 people, less than 1% of the UK total for this sector.¹⁰⁹ Due to rounding and freelancers who 'dip in and out' of the sector but were unemployed at the time of the survey, this figure may somewhat understate the sector's true size in Wales. However, the estimate does suggest a fall in employment numbers since 2006.¹¹⁰ 16% of the sector was estimated to be freelance at the time of the survey.¹¹¹

¹⁰⁸ Skillset Cymru consultation with industry employers in December 2009.

¹⁰⁹ Skillset (2009) Employment Census

¹¹⁰ Skillset (2006) Employment Census estimated that 100 people worked in the Content for Computer Games sector in Wales

¹¹¹ Skillset (2009) Employment Census

The Content for Computer Games sector in Wales is ably supported by a growing number of courses offered at Further and Higher Education level and cross over links with the Animation sector.

However, the sector displays low levels of diversity: 5% of the workforce is female (as is 6% of the Content for Computer Games sector across the UK) compared to 29% of all the Creative Media Industries in Wales and 47% for the Welsh economy as whole.¹¹² There is negligible representation from BAME groups which again is below the UK average for the sector of 6%.¹¹³ Historically the workforce has also tended to be relatively young.¹¹⁴

Increasing competition from (often subsidised) international competitors together with the increasingly low cost of entry places significant pressure on the Welsh sector. At the UK level a lack of global scale publishers, limited access to finance and skill shortages have been identified as key barriers to sectoral growth.¹¹⁵

Skills Requirements

There is some indicative evidence of skills shortages in Wales in relation to 'creative skills' and, in particular, game design.¹¹⁶ The proportion of graduates in the UK developer population is slowly increasing. However, only 18% of games specific graduates in 2007 succeeded in gaining jobs in the industry.¹¹⁷ The quality of undergraduate programmes seems to be key: graduates from courses accredited by Skillset are nearly three times more likely to get a job in the Content for Computer Games sector than those from a non-accredited course.¹¹⁸ UK Content for Computer Games companies also recruit from those with generalist degrees, favouring computer science, maths, visual arts and general science courses. However, the predicted gradual decline in UK Content for Computer Games development staff numbers over the next five years is expected to reduce the intensity of the skills shortage.

¹¹² Skillset (2009) Employment Census and LFS 2004-2006

¹¹³ Ibid

¹¹⁴ Skillset (2008) Creative Media Workforce Survey.

¹¹⁵ Nesta 2008 Raise the Game: The competitiveness of the UK's games development sector and the impact of governmental support in other countries

¹¹⁶ Skillset Cymru consultation with industry employers in December 2009.

¹¹⁷ Nesta 2008 Raise the Game: The competitiveness of the UK's games development sector and the impact of governmental support in other countries.

¹¹⁸ Nesta 2008 Raise the Game: The competitiveness of the UK's games development sector and the impact of governmental support in other countries. Based on 2 courses in Abertay, and 1 each in Glamorgan and Paisley.

Competitive Welsh companies in this sector will be seeking to recruit and/or develop a mix of very high level skills in programming and computer science with more creative skills in games art and Animation. Commercial skills particularly in relation to negotiation, intellectual property, and online distribution – are also in demand, together with more traditional business skills such as those associated with managing technical teams. NESTA also notes that there are currently too few indigenous UK publishers of global scale, and see this as an area for future focus.¹¹⁹

3.3.6 Facilities

Overview

The Facilities sector provides specialised technical equipment and services to many other Creative Media sectors in Wales. Key roles include Post Production, Studio and Equipment Hire, Outside Broadcast, Visual Effects, Special Physical Effects, Manufacture of Equipment, Processing Laboratories and Other Services for Film and Television. The size of the sector in Wales is relatively small, reflecting relatively low levels of production across the nation. Overall UK-wide estimates point to a workforce of around 43,000 people. Less than 2% (around 700) work in Wales.¹²⁰ More than one in three of the sector's workforce in Wales is freelance¹²¹ though this falls to less than one in six for Post Production roles. Two-thirds (68%) of the Welsh Facilities workforce can be found in the broadly defined 'Other Services for Film and Television' sub-sector. All remaining jobs are in 'Post Production' (13%), 'Studio and Equipment Hire' (17%) and 'Outside Broadcast' (1%).¹²²

In practice the sector is strongly London-centric; the supportive role of the sector means that Facilities companies will cluster around the main markets they serve. BBC Wales is by far the biggest Facilities provider across Wales but there are also several independent Facilities groups which provide significant support services to the Welsh TV and Film Industries. The Barcud Derwen Group is the largest of these. Barcud Derwen's headquarters are based in Caernarfon, where it employs 40 people, though the group employs 100 people in total across Wales and a significant number of

¹¹⁹ Ibid

¹²⁰ Skillset (2009) Employment Census

¹²¹ Ibid

¹²² Ibid

freelancers on a regular basis. The Group also employs another 50 people in its subsidiaries outside Wales.

Demand for Facilities is driven by demand from productions. With Television production in Wales expected to grow over the next two years and the BBC's commitment to increase Wales' share of the Television network expenditure to 5% by 2016, the need for Facilities and skilled Post Production staff and freelancers is likely to grow. For example, the training needs of the Facilities sector will be greatly affected by the development of BBC Wales' new Drama Village in Roath Basin, Cardiff Bay. An increase in indigenous Welsh companies winning new network contracts will fuel demand for editing skills at the highest level.

Skills Requirements

Skillset's Facilities Sector Skills Strategy of 2008 suggests that skills issues and concerns in Facilities can be summarised as follows at a UK-wide level:

- **Technological changes** - the change to high definition and from video tape to networked media means retraining costs and many other challenges;
- **Lack of engineering skills** - in manufacture and broadcast the average age of an engineer is over 50. Engineering roles in automotive and construction are frequently better paid and more attractive for graduates. Broadcast engineering courses have also proved unpopular with students in recent years, which has also not helped to address this skills gap;
- **New entrants poorly adapted to the workplace** - as well as new entrants showing a lack of basic skills such as numeracy and literacy, employers have cited a mismatch between what newcomers have learnt and the reality of the industry;
- **Lack of business management and innovation skills** - managers themselves admit to reluctance to invest in their own skills, as well as those of their staff. When training does take place it is for the most part spent on software and equipment training, rather than on personal professional development.

Employers interviewed by Skillset Cymru in December 2009 and January 2010 agreed with the skills priorities that were highlighted at a UK-wide level but added the following Wales-specific skills needs:

- **Special Effects** – the need to gain a stronger foothold in the Special Effects market is essential. This is a weakness in the current Welsh Creative Media sector, resulting in missed commercial opportunities presented by increased production output;
- **Inadequate skills amongst new entrants** - employers reported that graduate new entrants in particular lacked basic computer, visual effects and specific software skills, people/team working skills and a lack of basic understanding of techniques, processes and the industry as a whole;
- **Junior Engineers;**
- **Edit Assistants;**
- **DVD Quality Controllers, DVD Authors and DVD Producers;**
- **Receptionists.**

3.3.7 Interactive Content Design

Overview

The Interactive Content Design industry is a very fluid sector with many overlaps and blurred distinctions between other sectors. In particular, as Interactive Content Design products become more sophisticated, their development increasingly has greater overlap with the software and IT sector. As convergence gathers pace, the boundaries between Interactive Content Design and other forms of digital media become yet more blurred - particularly as Television broadcasters look to multi-platform, '360 degree' commissioning models.

Interactive Content Design covers a range of specialist companies and jobs including online (e.g. mobile internet, networking sites) and offline (e.g. mobile phone audio) content and technology, interactive television and others. The sector fulfils a key support function in the wider Creative Media Industries as well as other industries in Wales. Definition of the sector is difficult not only because of the pace of change, but also because there are many companies and individuals involved in Interactive Content

Design who more accurately fit within other sectors. In many ways it is not so much a sector as a discipline, as its creation and use is increasingly becoming part of everyday activity across all sectors of industry in general.¹²³

Estimates suggest a sizeable sector in Wales: about 3,850 people work in the Interactive Content Design sector in Wales,¹²⁴ 11% of the total UK workforce.¹²⁵ Despite the recession medium term forecasts are for an ever increasing demand for online and offline output. This will be driven by, amongst other things, continuing falls in the real price of software, widening access to cheap broadband and 360 degree commissioning models – where content is commissioned for dissemination across more than one platform.¹²⁶ In the future it is anticipated that technical software and website design skills and project management skills will be most needed.¹²⁷

Three in every four Welsh jobs in the sector relate to ‘Online Content’. In terms of employment profile, the sector in Wales is characterised by relatively low levels of freelance working (7% of the workforce) and extremely low levels of female participation (just 2% of the workforce).¹²⁸ Black, Asian and Minority Ethnic (BAME) groups comprise a below average 1% of the Interactive Content Design workforce in Wales.¹²⁹ Like the Content for Computer Games sector, the Interactive Content Design’s workforce is also highly educated. Nine in ten (88%) has an undergraduate or postgraduate degree or diploma (the highest amongst all Creative Media sectors).¹³⁰

Skills Requirements

The ‘interactive content design skill set’ has a far wider application than just Interactive Content Design. Anyone outside the sector who contributes content or uses Interactive Content Design as part of their work will need at least some of its skills. But in addition, the skill set is likely to have value across many sectors, if not the whole of industry.

¹²³ <http://www.skillset.org/interactive/industry/>

¹²⁴ This includes Online Content, Mobile Content, Offline Multimedia and IPTV

¹²⁵ Skillset (2009) Employment Census

¹²⁶ Sector Skills Agreement for the Creative Media Industries Wales Update

¹²⁷ Skillset (2009) Interactive Media – Labour Market Intelligence Digest

¹²⁸ Skillset (2009) Employment Census

¹²⁹ Ibid

¹³⁰ Skillset (2008) Creative Media Workforce Survey

In particular, the combination of creative and logical thinking necessary to perform many of the cross-disciplinary functions needed in Interactive Content Design potentially makes for a valuable foundation for any job in the knowledge economy.

The industry needs rich combinations of 'hybrid' skills, as well as a broader cross-disciplinary awareness. Finding people with the right mix of skills can be difficult - particularly the combination of creative and technical thinking, and a solid foundation of transferable life and work skills. While individuals with deep, specific skills (such as graphic designers or programmers) are relatively easy to find, those with the hybrid or combinations of skills needed by the industry are not. An absence of cross-disciplinary awareness and understanding of role context is particularly significant.

Demand for ever increasing levels of skill will require ongoing updating and acquisition of skills by individuals both updating in the latest technology or software and skills in research, information organization and self-education.

Leadership and management skills including project and business planning will become even more important, as outsourcing, collaboration, distributed project teams and use of freelancers becomes more prevalent. 'Project Leader' will be an important job profile, requiring an all-round skill set encompassing business, content, design and technical competencies.

13% of the Welsh workforce in the 'Broadcast, Facilities, Animation, Interactive Media and Computer Games' sectors stated a need for training in 'online, web design, interactive media or computer games.'¹³¹ UK-wide data suggests that amongst the web and internet sub-sector the most common areas of training received are on-line/web design/interactive media/electronic games (29%), specific software applications (19%) and legal (18%).¹³² In other Interactive Content Design sub-sectors as a whole, 25% of those trained in 2007/08 received training in specific software applications. Regulatory/compliance training in 'ethics/safeguarding trust' (25%) and 'health and safety' (23%) were also relatively common.¹³³

¹³¹ Skillset (2008) Creative Media Workforce Survey

¹³² Ibid

¹³³ Ibid

Over half (55%) of the Interactive Content Design workforce in the UK cited a training need in 2008, which was lower than in 2005 (70%).¹³⁴ The most commonly cited training was on-line/web design/interactive media/electronic games (27%), specific software applications (22%) and business skills (17%)¹³⁵.

3.3.8 Photo Imaging

Overview

The Photo Imaging sector encompasses four main sub-sectors: Photographers; Image Producers and Photo Retailers; Picture Libraries and Agencies and Manufacturing and Support Services. The sector is characterised by micro-businesses – 60% of businesses do not employ full-time staff, 80% do not employ any part-time staff.¹³⁶ The most recent employment estimate for Wales is that about 1,200 people are employed in the sector.¹³⁷ The small size of most Photo Imaging businesses in Wales means that recruitment to the sector is very limited. Research undertaken by Skillset in 2006 showed that only 5% of businesses had recruited over the previous 12 months. Moreover, few of these businesses anticipated a change in the number of staff their business employed in the following two years.¹³⁸

Evidence suggests that the Photo Imaging workforce in Wales:¹³⁹

- Is heavily reliant on freelance working (around two-thirds of the sector);
- Only one third are female (dropping to just one fifth in the Photography sub-sector);
- Is fairly representative of the wider Welsh economy in terms of BAME groups (around 3% of workforce);
- Has a relatively aged workforce (28% of the UK workforce is under 35 years compared to 29% over 50 years).

¹³⁴ Skillset (2008) Creative Media Workforce Survey and Skillset (2005) Survey of the Audio Visual Industries' Workforce

¹³⁵ Skillset (2008) Creative Media Workforce Survey

¹³⁶ Skillset (2006) Photo Imaging, Skills Issues in Wales

¹³⁷ Skillset (2007) analysis of Experian. In practice, this figure may understate the actual Welsh workforce since the UK sector has grown markedly since this time.

¹³⁸ Skillset (2006) Photo Imaging, Skills Issues in Wales

¹³⁹ Skillset (2006) Photo Imaging, Skills Issues in Wales and Skillset (2007) Photo Imaging Workforce Survey

Skills Requirements

Across the industry as a whole, the most significant specialist skills gaps continue to be around the use of digital technology, knowledge of digital workflow and management of digital assets.¹⁴⁰ In meeting these skills gaps the sector is likely to draw heavily upon informal approaches to training - including on the job mentoring and in-house training.¹⁴¹

With a high level of freelancers, there is an urgent need to focus on training in general business skills including management, marketing and financial skills whilst specific business skills such as IPR will continue to be a requirement.

In terms of key business challenges facing the Photo Imaging sector in Wales, evidence suggests that the following are important skills priorities for the sector:¹⁴²

- Being able to afford new technology;
- Increasing digital imaging capabilities in-house;
- Improving marketing and services to existing customers;
- Finding and keeping new customers;
- Finding niche markets;
- Keeping themselves/their workforce up to date with new developments in technology;
- Managing a contracting business.

On a wide UK-wide level, the Skillset (2007) Photo Imaging Workforce Survey shows that 26% had received training in the last 12 months in relation to 'customer service and other retail' and 'exhibition, display and large format'. 'Specialist software' (23%), 'business skills' (21%) and 'marketing' (18%) were also identified. The same survey

¹⁴⁰ Skillset (2008) Profile of the Photo Imaging Sector

¹⁴¹ Ibid

¹⁴² Skillset (2006) Photo Imaging, Skills Issues in Wales

also revealed that 57% of the workforce had identified a future training need. Of those, 60% stated a need for 'specialist software training'. The next most frequently identified were 'business skills' (15%) and 'minilab and printing skills' (13%).¹⁴³

3.3.9 Publishing

Overview

The Publishing sector includes book and newspaper publishing, journals and periodicals, news agencies, publishing of directories and mailing lists and other services and activities.

It is estimated that 2,000 people in Wales work in the newspaper publishing sub-sector.¹⁴⁴ This is 3% of the UK total for this sub-sector. If UK data proves indicative, we might expect relatively low levels of freelance working; around 5% of the UK newspaper publishing sub-sector workforce is freelance.¹⁴⁵

Across the UK the magazine and newspaper publishing sub-sectors have undergone major structural changes. This has been driven by both the recession and a longer term movement away from the traditional advertising revenue model to more online content.¹⁴⁶ The result has been fewer titles and jobs - particularly freelance - and the loss of some functions such as sub-editing.¹⁴⁷ The migration to online content is however being hindered by a number of commercial challenges including how to monetize online content, ownership of content issues, and inertia amongst some socio economic groups to access content online.¹⁴⁸ Centralisation and downsizing also means that an increasing number of journalists are losing their jobs or are becoming freelancers. Elsewhere, while book sales have held firm, the overall value of sales has fallen.¹⁴⁹

¹⁴³ Skillset (2007) Photo Imaging Workforce Survey

¹⁴⁴ Labour Force Survey April - June 2009

¹⁴⁵ Ibid

¹⁴⁶ Skillset (2009) From Recession to Recovery. Based on a sample of 262 employers.

¹⁴⁷ Ibid

¹⁴⁸ Deloitte Media Predictions 2009

¹⁴⁹ Skillset (2009) From Recession to Recovery. Based on a sample of 262 employers.

In Wales, indicative findings point to a sector characterised by:¹⁵⁰

- **A stable but small industry of small independent publishers** - book publishing is concentrated in North and Mid Wales, while newspaper publishing is concentrated in the South;
- **Diversity in production** - it is common for example for companies to include both printing and publishing activities;
- **Competition from English publishers** - but benefiting from the niche marketing of Welsh language publications;
- **Some use of e-commerce** - online book sales, for example, are strong and growing. Online publishing activity is mostly limited to online advertising but there has been slow development towards producing e-products. Publisher, *Y Lolfa*, have recently been producing e-versions of their adult books. There are identifiable tensions in developing revenues in the e-environment and maintaining the need to keep printing, but also recognition that the online platform offers opportunities to reach new audiences. It is widely accepted that traditional print newspapers are losing their prominence with audiences and, as a result advertising revenues are falling;
- **The sector in Wales relies heavily on new graduates for technical skills** - sector employers in Wales report that training within the sector tends to be informal /on-the-job.¹⁵¹ They also report severe limitations in the availability of appropriate formal courses and programmes and would like to see more courses (within further and higher education) with cross departmental collaboration; for instance, Welsh language degrees offering modules on publishing topics. The Welsh Book Council (WBC) is working closely with the Publishing Training Centre in England to develop and deliver increased formal training provision for publishers in Wales.

¹⁵⁰ A Skillset led focus group held with 6 representatives spanning a number of sub-sectors in Wales (January 2010). The results should be taken as indicative of the sector and the skills needs, shortages and gaps in Wales.

¹⁵¹ Ibid

Skills Requirements

In terms of new entrants, evidence points to skill shortages in relation to:¹⁵²

- **Technical skills** – in particular the ability to meet industry standards requirements;
- **Strategic skills** - linked to maximising opportunities from the e-publishing business;
- **Improved marketing skills** - developing and implementing innovative, creative marketing using new technology;
- **Welsh language skills** - in relation to editing and journalism;
- **Multi-platform journalism skills** - journalists increasingly need to become multi-skilled to survive a changing work environment and demand for NUJ training is rising especially in multi-platform skills;
- **Core business skills** - since Publishing sector companies tend to be editorially-driven.

Similarly, for incumbent staff the available evidence in Wales points to skills gaps relating to:¹⁵³

- **Technical skills** - including web editing;
- **Marketing** - especially innovative e-marketing;
- **Transferable skills** - including business skills and ICT;
- **Welsh language editing**;
- **Innovation and creativity**.

¹⁵² Ibid

¹⁵³ Ibid

Evidence gathered from the stakeholder interviews undertaken by Skillset Cymru during January 2010 concurred in large measure with the skills gaps listed above. In particular, stakeholders drew attention to:

- **Creative Editing skills** - Creative Editors are increasingly being asked to work very closely with authors during the writing process. This shortage was highlighted by one stakeholder as being particularly acute for publishers based in rural parts of Wales who have to compete with the draw of the city. Stakeholders foresaw that Welsh medium publishing houses will employ more creative editors, as opposed to more traditional copy editors. Publishing houses may need to become more business savvy particularly to ensure that they emerge from the recession in a good state;
- **Sales and Marketing skills** - a gap in sales and marketing skills, and particularly at sales management level, combining this with a sound understanding of selling to the book world;
- **Lack of Welsh speaking ICT specialists** - with some anecdotal evidence to suggest that employers may have had to compromise on Welsh language skills to secure appropriate ICT skills;
- **Welsh language writing and editing skills** - industry would like to see Welsh language courses delivered that ensure that students come out with very good writing skills, which they could use in other fields as well as Publishing.

3.4 Skills Supply

Skillset is currently undertaking an overview and analysis of training and vocational provision relevant to the UK Creative Media Industries. This work is due to be completed during 2010 and will enable a more rigorous analysis of the skills supply situation concerning the Creative Media sector in Wales.

3.4.1 Skills Supply: The Education System and New Entrants

Introduction

Overall, there is a recognition that in comparison to other parts of the UK, Wales is relatively well served in the educational provision offered to the Creative Media sector. However, consultation with stakeholders and employers elicited a number of other key points:

- The provision of careers information, advice and guidance (IAG) needs to be improved to ensure that young people (from school age onwards) are better informed of the type of career opportunities available within the Creative Media Industries. Stakeholders pointed out that IAG needed to play a more significant role in preparing new entrants for the realities of the sector i.e. that new entrants often have to “start at the bottom and work their way up” but had little appreciation of this and often enter the sector with expectation levels set too high;
- The need to achieve a step change in the level of practical exposure and experience under-graduates receive as part of their FE and HE courses. Stakeholders underlined the view that employers are sceptical about taking on new entrants with generic media related qualifications but an acute lack of practical experience;
- Some concerns that FE and HE colleges are under-equipped with the latest technologies and that substantial investment is needed into the overall infrastructure in Wales to ensure that students and learners have the best possible and latest equipment/technology to work on;

- The need to focus more attention on practical aspects of the industry, specifically enterprise and business skills and knowledge of broadcast compliance issues within existing course provision;
- The need for increased focus on leadership and management skills for new entrants and existing workforce members.

Skillset Cymru is collaborating with stakeholders to address some of these issues, some of which are highlighted below:

14 – 19 Provision

Welsh education policy recognises the value of industry-led qualifications and the contribution employer engagement can make to a more demand-led offer. This includes the introduction of the 14-19 Learning Pathways and the Welsh Baccalaureate.¹⁵⁴ The Welsh Assembly Government through the Department for Children, Education, Lifelong Learning and Skills (DCELLS) has worked with Skillset Cymru to incorporate the Principal Learning¹⁵⁵ component as an option within the Welsh Baccalaureate. This has been a critical contribution to addressing the priorities for 14-19 education and the wider skills agenda in Wales.

Further Education

Skillset Cymru is committed to developing capacity within the Further Education sector to respond to the current and future skills requirements associated with movement towards a Digital Economy in Wales. Skillset is in consultation with the Welsh Assembly Government's Sector Priorities Fund Pilot Programme to look at piloting apprenticeships (such as the Level 3 Creative and Digital Media Apprenticeship¹⁵⁶) and qualifications (such as the Level 3 Preparing to Work in Creative Media Qualification¹⁵⁷) in partnership with industry and the FE sector in Wales. This will support the development of a seamless progression route for learners from school level

¹⁵⁴ Welsh Baccalaureate combines personal development skills with existing qualifications like A levels, NVQs and GCSEs to make one wider award that is valued by employers and universities.

¹⁵⁵ The aim of Principal Learning is to develop creative thinkers, not specialists in a certain area. It is a new way of learning in the context of the Creative Media Industries and brings learners closer to the reality of the workplace.

It will enable learners to apply their knowledge and skills effectively as they progress into further and higher education and future employment

¹⁵⁶ A broad Creative and Digital Media Apprenticeship could underpin the provision of a number of pathways that provide opportunities to specialise in particular technical skills or more generic creative ones.

¹⁵⁷ This qualification will address the common issue raised by employers that new entrants are lacking employability skills.

to FE and HE. It will also widen access for new entrants into the sector, uncover new pathways and increase diversity of opportunity across the Creative Media Industries.

Higher Education

Skillset has a significant track record of bringing the Higher Education sector and industry together. Working with industry, Skillset approves Higher Education Institutes (HEIs) which provide industry relevant education and training via its Screen and Media Academies programme. Two of these Academies are based in Wales. In 2005, **Skillset's Screen Academy for Wales (SSAW)**¹⁵⁸ was set up. The Screen Academy is a consortium of high-level Film-industry-focused education and training providers located throughout Wales. In October 2009, Skillset announced the establishment of the **Skillset Media Academy for Wales**,¹⁵⁹ which provides support for a range of high-level, industry-focused training, education and development for the key media disciplines of digital entertainment; television and radio broadcasting; scriptwriting; journalism; media technology; special effects; sound technology; animation; digital imaging and photography. The Academies provide an answer to industry need for fresh talent and innovation and set new standards in higher education for the design and delivery of practice-based courses. HEIs are assessed by industry evaluators drawn from the education sector and employers in the Creative Media sector.

Skillset Accreditation of Specific Courses

Skillset Accreditation is awarded to specific practice-based courses in the UK that provide the skills, knowledge and experience needed for individuals to enter the Creative Media Industries confidently. Skillset has accredited 2 Animation Courses and 1 Computer Games Course in Wales BA/HND in Art & Design (Computer Animation) and the BA Hons Animation at Glamorgan University; and the BA (Hons) Animation at the University of Wales, Newport.

Skillset Approved Industry Training Providers

These are organisations throughout the UK that have undergone a rigorous assessment process to be recognised as meeting the high quality standards required by Creative Media employers. Cyfle is the national vocational training company for the Film, Television and Interactive Content Design Industries in Wales, and a Skillset Approved Industry Training Provider.

¹⁵⁸ <http://www.screenacademywales.org/>

¹⁵⁹ http://www.skillset.org/training/san/nations/article_7409_1.asp

3.4.2 Skills Supply: Continuing Professional Development

Introduction

This report already highlights the fact that the Creative Media workforce in Wales is relatively highly qualified. Approaching three-fifths (57%) of the workforce in Wales had received training in the past 12 months¹⁶⁰, suggesting that (as for the UK as a whole) the appetite for learning and training amongst the sector's workforce in Wales is strong even though the existing baseline is high.

Welsh respondents were also able to point to a number of barriers to undertaking training.¹⁶¹ The reasons were varied, but the main ones included:

- Fees being too high (cited by 36%);
- Employers unwilling to pay (33%);
- Difficult to assess the quality of courses (33%);
- Employers not willing to give staff time off for training (28%);
- Training delivered at inconvenient times (27%);
- Training delivered in inconvenient places (26%).

A number of key initiatives have been developed over the past few years by Skillset Cymru and all its key stakeholders in Wales to address some of the key skills gaps and shortages that have been identified by professionals already working within the industry. Some of these are highlighted below:

Skillset Cymru Training Framework

In 2008, Skillset Cymru launched its Training Framework in partnership with S4C, Teledwyr Annibynnol Cymru (TAC) and the Welsh Assembly, to support the training and Continuing Professional Development (CPD) of full time employees and freelancers. The support on offer includes:

- *Support for companies in Wales:* Creative Media companies based in Wales can receive high-level, professional support and a free training needs

¹⁶⁰ Skillset (2008) Creative Media Workforce Survey, Skillset/UK Film Council (2008) Feature Film Production Workforce Survey and Skillset (2007) Photo Imaging Workforce Survey

¹⁶¹ Skillset (2008) Creative Media Workforce Survey, Skillset/UK Film Council (2008) Feature Film Production Workforce Survey and Skillset (2007) Photo Imaging Workforce Survey. NB: Survey respondents were able to select multiple barrier options.

assessment from a Human Resource Development (HRD) advisor to identify the training and development needs of their staff. Creative Media companies can also apply for funding towards the costs of training.

- *Support for Freelancers in Wales:* Freelancers in Wales can apply to Skillset Cymru for bursaries to attend training courses. They can also access free individual training advice and guidance from a specialist sector training advisor.

S4C and TAC Investment in Skills

S4C and TAC annually invest a combined £440,000 into training for the Creative Media sector in Wales. Skillset Cymru informs how this investment is disbursed. Skillset Cymru provides Labour Market Intelligence (LMI) on the skills requirements (industry specific and generic) of existing staff within companies and freelancers operating across the Welsh Creative Media sector. Based on this LMI, S4C and TAC in partnership with the wider industry identify the priority skills needs for the sector. Skillset is then tasked with commissioning demand-responsive training interventions to address these priority skills areas identified. This process ensures that any training provision 'laid on' for the industry is related to the demand within the sector and thus maximizes strategic impact and value in provision planning.

In 2009/10, the following CPD training schemes are being/have been supported:

- A high level Leadership and Management programme;
- An intensive Editing for Non-Editor's training programme;
- A Professional Editors Fund;
- A high level Scriptwriting Mentoring Scheme;
- A Multi-Platform Symposium.

Skillset Academi +¹⁶²

The Skillset Academi + programme is informed by Skillset Cymru and managed by the Skillset Screen and Media Academies in Wales. The project is co-financed by the HEIs and the Higher Education Funding Council for Wales (HEFCW). The Programme delivers short, medium and long-term courses for professionals working across our industries. The training is focussed on responding to the skills needs of the sector during the economic downturn including business, leadership and management, and convergence skills.

¹⁶² <http://skillsetacademiplus.org/en/>

Enterprise Networks Discretionary Fund

Skillset Cymru has secured support to deliver sector specific masterclasses as part of the Welsh Assembly Government's Enterprise Networks Discretionary Fund. These masterclasses will be aimed at enhancing the competitiveness of all sub-sectors within our footprint.

Producers Programme

Skillset Cymru has informed and funded a number of schemes looking at developing senior production talent in Wales. It has secured placements for junior Welsh producers on prestigious schemes run by the Research Centre in Glasgow and DV Talent in London. These schemes have up-skilled existing talent to producer and series producer level, ensuring the creative talent base exists in Wales to create informative and high quality PSB output. Skillset Cymru is in the process of establishing a new Wales based Producer scheme in 2010.

Talent Attraction Scheme

Skillset is operating the Talent Attraction Scheme in partnership with Creative Business Wales and with support from Pact, BBC, Channel 4 and ITV. The Scheme aims to attract senior executive/series producers with a track record of network production to Welsh production companies for a period of three years. During this time they will use their existing reputation and connections to bring significant network commissions to Wales, but also to train and mentor the next wave of senior production talent within the successful company.

Cult Cymru¹⁶³

Skillset partners with the Federation of Entertainment Union's *Creative Unions Learning Together* programme (Wales Union Learning Fund), which aims to establish and support a pro-active freelance learning community to enhance employability by establishing a brokerage system between freelancers across the industry and providers of education and training.

¹⁶³ <http://www.cultcymru.org/>

3.4.3 Skills Supply: Diversity

A particular issue in terms of skills supply into the Creative Media Industries is the changing profile in terms of women and Black, Asian and Minority Ethnic (BAME) representation, which has fallen sharply in recent years in some sub-sectors, along with an increase in people leaving the Industries in their thirties and forties.¹⁶⁴ For example, in Wales there has been a dramatic decrease since the Skillset (2006) Employment Census in the number of women within the industry (down from 38% in 2006 to 28% in 2009). In addition, the industry's traditional reliance on an extremely young workforce may in the future be challenged by the changing demographics of fewer young people coming through the education system. A workforce representative of our population in Wales is key to economic success and '...organisations that want to do business with this changing population realise they'll have a better chance if the make-up of their own workforce mirrors that of their potential customers'.¹⁶⁵ If this is not addressed fast it could potentially represent a major gap in experienced talent with implications for the industry at large.

¹⁶⁴ Skillset (2008) Creative Media Workforce Survey; Skillset (2006) Balancing Children and Work in the Audio Visual Industries, Skillset (2005) Survey of the Audio Visual Industries' Workforce, Skillset (2003) Workforce Survey

¹⁶⁵ From Samir Shah's address to the audience of a recent RTS Fleming Memorial Lecture

4. Anticipating What Lies Ahead

4.1 Sectoral Growth Potential

80% of UK Creative Media companies report that they have been negatively affected by the recession.¹⁶⁶ Undoubtedly, the severity of falling advertising revenues and commissions, access to finance and other factors, have proved challenging to the sector in Wales. Some evidence points to cuts in the levels of training undertaken by the workforce.¹⁶⁷ As a result of increased redundancies it is possible, though not yet confirmed, that the sector will see rising levels of part-time and freelance working, and losses of skilled and experienced workers to other industries.

Whatever the ramifications of the recession in Wales turn out to be it is highly likely that growth in the Creative Media sector will return, and that it will be led by technological developments, particularly in relation to multi-platform and digital output.¹⁶⁸ However, how quickly this happens will in part be determined by decisions – including skills related decisions – taken by government in conjunction with the sector's incumbent organisations.¹⁶⁹

The findings in this report so far do support a broadly positive outlook for Welsh Creative Media in the medium to long term:

- Although the **TV sector** would have felt the loss of advertising revenue acutely in 2009, viewing figures – notoriously counter cyclical¹⁷⁰ - have remained buoyant.¹⁷¹ The sector in Wales is underpinned by an established and sizeable Welsh based sector led by companies like Tinopolis and Boomerang+. Regulatory commitments to reduce the London-centric distribution of network output offer specific opportunities for the Welsh sector. The commitment from the BBC to increase network TV production in Wales to 5% by 2016 will have an effect on growth and will increase the requirement for high-end production staff. More generally, ongoing developments in high definition, interactive and online television, together with

¹⁶⁶ Skillset (2009) From Recession to Recovery. Based on a sample of 262 employers.

¹⁶⁷ Ibid

¹⁶⁸ In line with conclusions drawn in UKCES Working Future 2007-2017 Evidence Report 2: December 2008

¹⁶⁹ Nesta (2009) Demanding Growth: Why the UK needs a recovery plan based on growth and innovation

¹⁷⁰ Deloitte Media Predictions 2009

¹⁷¹ Although noting a minor fall in viewing figures since 2003, OFCOM (2009) The Communications Market Report Wales found that consumers in Wales attach relatively high significance to their communications services including television in times of recession.

increasing consumer demand for professionally produced content over user generate content¹⁷² will be crucial drivers over the next few years. To take advantage of this will require those working in the industry to have the skills to identify and seize new business opportunities.

- Although the broadcast sector employs more people in the country, **Independent Film Production** generates considerable income and associated production spend. During 2008-09, over 90 film and television productions were shot in Wales, bringing in an expenditure of approximately £20.1 million.¹⁷³ The Film Agency for Wales has identified 5-6 smaller SMEs developing feature projects with considerable potential in Wales, but these companies do not yet have the capacity to bring them to market on a consistent basis.¹⁷⁴ High-level, strategic business planning, corporate financial support and preparing companies for future funding from private sources of Development or Venture Capital could potentially improve the sector's growth.¹⁷⁵
- Falling listening numbers and recent advertising revenues together with entrenched consumer demand for analogue output in some places, has put significant pressure on the Welsh **Radio sector**. However, market and regulatory forces over the period to 2015 are likely to drive major changes, primarily in relation to the move to digital output but also in terms of advances in Internet Radio accessed through portable WiFi systems technology. Local and Community Radio shows signs of growth although the sub-sector is notoriously volatile.¹⁷⁶
- **Animation** is incorporated across an increasingly wide range of Creative Media products and services including not only animated feature films and visual effects for the Post Production industry but also online communities and advertising. The growth in computer generated animation has created whole new markets. The Welsh industry will have to demonstrate adaptability and developed with the right skills to develop work for both the domestic and international markets.

¹⁷² Deloitte Media Predictions 2009

¹⁷³ Statistic provided by the Welsh Screen Commission.

¹⁷⁴ Study on the Case for Positive Intervention to Support Film Centred Production Companies in Wales. An Olsberg SPI report on behalf of The Film Agency for Wales (August 2009)

¹⁷⁵ Ibid

¹⁷⁶ OFCOM (2009) The Communications Market Report, Nations and Regions, Wales, The report notes both that Community Radio is a small part of the Radio sector in Wales and that some Community Radio stations in Wales have in recent years stopped operating or failed to start.

- The **gaming industry** in the UK is viewed by NESTA as an area currently underestimated in terms of potential contributions.¹⁷⁷ The sector in Wales, albeit very small, will continue to benefit from the wider UK sector's position as one of the major gaming economies in the world. However, threats to this position include the sector's slow response to online gaming, falling levels of new IP, rising labour costs, a lack of global scale publishers, limited access to finance, skill shortages and increased competition from often heavily subsidised overseas companies.¹⁷⁸
- The move to high definition will be similar in impact to the change from analogue to digital in the 1990s resulting in a critical period of change for the **Facilities** sector. New opportunities are being created by convergence of platforms and technologies for Facilities companies to work across formerly more delineated industries. Demand for Facilities is likely to increase in Wales in response to the BBC's commitment to increase Wales' share of the Television network expenditure to 5% by 2016 and by the development of BBC Wales' new Drama Village in Roath Basin, Cardiff Bay.
- The **Interactive Content Design** sector is widely predicted to grow in the medium to long-term.¹⁷⁹ This will be driven by the spread of new technology increasing the demand for content. Developments such as plasma screens in public spaces and the convergence of platforms through which content can be consumed - e.g. television through mobile phones - will also increase the business opportunities in this sector.

One of the key challenges facing the Interactive Content Design sector is how to generate revenue from social networking sites. This is a hitherto under-developed area and one which offers growth potential in the future. In addition, piracy and illegal downloading will remain a threat, whilst regulation and directives are likely to become more of a feature, particularly in relation to content.¹⁸⁰

¹⁷⁷ Nesta Annual Review February 2009

¹⁷⁸ Nesta (2008) Raise the Game: The competitiveness of the UK's games development sector and the impact of governmental support in other countries

¹⁷⁹ UKCES Working Future 2007-2017 Evidence Report 2: December 2008

¹⁸⁰ Deloitte Media Predictions 2009

- During the recession the **Photo Imaging sector** in the UK has experienced a reduction in its net value despite volume growth.¹⁸¹ For photographers, general cost cutting has impacted severely on the standard rates for work.¹⁸² Some maturing in the 'digital revolution' might impact by lowering demand for up-skilling. However, countering this, the sector is heavily reliant on freelance workers – a group traditionally associated with undertaking lower levels of ongoing training and development, despite identifiable skills gaps.
- Within **Publishing**, falling readership and online advertising is driving a movement away from hard copy and towards online content. However, a number of challenges exist including: the monetizing of online content; ownership of news and other output put online; the differing demographics between online and paper readers and the culture of accessing online content for free.¹⁸³

4.2 Changing Skills Needs

To meet the sector's longer term growth potential it is widely recognized that the Creative Media Industries in Wales will need to continue to up-skill. A key finding from the report so far is the extent to which broadly based or a 'hybrid' mix of skills will become increasingly desired at all levels of the Creative Media sector. Creative Media as a whole may increasingly demand individuals with 'T-skills': specialist skills in one core area combined with broad general skills and cross-disciplinary awareness. Perhaps logically, this process mirrors the perceived industry-wide migration from linear supply chain processes towards new business models espousing complex information flows and content creation leading to multi-platform output channels.

This will lead to the development of skills in three main areas in Wales:

Leadership, Management and Business skills: Analysis of skills needs identifies leadership, management and business skills as key for the future prosperity of the Creative Media Industries in Wales. Key elements included those associated with traditional business programmes: strategy, finance, personnel management, marketing and legal aspects like intellectual property. However, adoption of new business

¹⁸¹ Skillset (2009) From Recession to Recovery. Based on a sample of 262 employers.

¹⁸² Ibid

¹⁸³ Deloitte Media Predictions 2009

models itself suggests the need for tailored leadership and management programmes able to deal with the intricacies of, for example, managing across multi-platform scenarios.¹⁸⁴

The findings also show that business skills are increasingly being tested at all levels. Skills gaps amongst lower grade employees and new entrants were identified in a number of sectors in relation to managing small teams, better communication (including the use of other languages), basic skills (numeracy, literacy *et cetera*) and commercial awareness.¹⁸⁵ Business skills including team working and communication were also deemed to be a particular need amongst freelance workers.

Cross sector awareness: Some sectors like Interactive Content Design and Facilities are well versed in operating in support of clients across sectoral boundaries. However, the converging technological landscape has widened avenues and markets across these and all other Creative Media sectors. Employers seeking to exploit these opportunities will need new and existing staff with appropriate levels of industry awareness across the client base and the creative ability to identify commercial opportunities. Sectors without access to these skills will see their competitiveness eroded.

Continued up-skilling in relation to specialist/technical skills: The findings presented point to skills shortages across many sectors in specific technical areas like Production and Engineering. In broadcast and those sectors that support others like Facilities and Interactive Content Design, it is thought that the speed of technological change will continue to be substantial. As such, it is predicted that employers in these sectors will focus their training budgets on specialist/technical skills development. In contrast, in the Photo Imaging sector, there is some evidence that advancements in digital technology, specifically, have reached a plateau. In this respect, specialist/technical training may arguably be less prominent and involve keeping up to date with modifications and improvements within the sector.

¹⁸⁴ Skillset (2009) From Recession to Recovery. Based on a sample of 262 employers.

¹⁸⁵ Interviews held with employers on the Skillset Cymru Training Framework (December 2009) revealed, skills gaps with the incumbent Creative Media sector in Wales in relation to communication, team working and bi/multi lingual skills. New entrants were particularly associated with skill shortages relating to basic numeracy and literacy, communication and administrative skills.

5. Geographical Differences in Labour and Skill Needs

5.1 Sector Employment across Wales

Very few studies have sought to analyse the dispersion of the Creative Media Industry across Wales. At the end of the 1990's the Welsh Economic Research Unit (WERU) presented evidence that the Creative Industries in Wales – of which Creative Media comprises the most important sector - are concentrated in the South East, mostly in and around Cardiff.¹⁸⁶ Similarly, the Labour Force Survey consistently ranks Cardiff and South East Wales as the major employment area for the wider genre of culture, media and sport.¹⁸⁷

It has been anticipated that as a result of the expansion of 'new media' and multimedia technology, these Creative Industries, including Creative Media, would become more geographically dispersed across Wales. In this respect, in the last decade some strong clusters of activity in the Creative Industries generally have been developed in North and West Wales – focused on Caernarfon and Llanelli – where the industry has been seen as a major employer.

However, it remains likely that Cardiff will continue to dominate employment in Creative Media in Wales in the near future. Moreover, it has been suggested that Cardiff may now join Birmingham, Manchester, Edinburgh, and others as one of the new creative centres or 'hubs' located outside of London.¹⁸⁸ This is particularly the case in relation to the TV drama genre, with Cardiff rapidly developing a reputation as a centre of excellence outside London.

5.2 Wales' place in Sector Employment across the UK

Table 3 shows that 4% of the UK Creative Media workforce is based in Wales. Since Wales makes up around 5% of the UK population, this finding suggests that per capita, Wales has (albeit marginal) disproportionately lower levels of employment in Creative Media. The table illustrates the dominance London and the South East of England has on employment in the Creative Media Industries: nearly half the workforce being based in these two regions combined.

¹⁸⁶ The Economic Impact of the Arts and Cultural Industries in Wales, Welsh Economic Research Unit (WERU) and DCA Cardiff, November 1998

¹⁸⁷ Labour Force Survey reports

¹⁸⁸ Presentation by Professor Paul Cooke, Centre for Advanced Studies, University of Cardiff (2006)

Table 3 Work base of Creative Media Workforce¹⁸⁹

Nation/English Region	% of UK total
Wales	4%
Scotland	5%
Northern Ireland	3%
England	89%
All London	35%
South East England (excluding London)	11%
South West England	9%
West Midlands	4%
East Midlands	4%
North East England	2%
Yorkshire & the Humber	7%
East of England	7%
North West England	10%

Source: Skillset (2009) Employment Census, Skillset/UK Film Council (2008) Feature Film Production Workforce Survey, Skillset (2007) analysis of Experian, Labour Force Survey April-June 2009.

It is unclear what effect the dominance of London has on the Welsh Creative Media Industries. It is known that some sectors in Wales have significantly lower activity levels than might be expected on a per capita basis. Television remains very much London-centric, for example. In 2006 only 0.7% of total UK TV network production was located in Wales although this is likely to have increased as a result of the out of London strategy adopted more recently. As Skillset has argued, this impacts not only upon the economic well-being of the Welsh Creative Economy, but also fails to represent the diverse cultural and social voices of Wales to the rest of the UK.¹⁹⁰ Moreover there must be concern that talent nurtured in Wales is being lost to London and that this will prove a major disincentive to Welsh employers to invest in workforce training.¹⁹¹

However, the picture is not all bad news for Wales. The proximity of London to Wales (2 hours by train between Cardiff and London) supports networking opportunities leading potentially to new business, including inward investment from international

¹⁸⁹ Skillset 2009 Employment Census, Skillset/UK Film Council Feature Film Production Workforce Survey 2008, Skillset Photo Imaging Workforce Survey 2007, LFS Apr-Jun 2009.

¹⁹⁰ Sector Skills Agreement for the Creative Media Industries Wales Update 2008-11, Skillset

¹⁹¹ Sector Skills Agreement for the Creative Media Industries Wales Update 2008-11, Skillset

companies. It also offers a potentially lucrative and convenient employment centre for many Welsh Creative Media workers.

In recent years, there have been deliberate attempts to stimulate activity outside of London and the South East. Ofcom's Public Service Broadcasting (PSB) Review has provided a foundation from which the Welsh Assembly Government can support developments towards a more significant market for network production in Wales. The impacts of this are likely to have spill-over effects across the production community and other sub-sectors in Wales. Whether there is the critical mass needed to persuade companies to locate (or relocate) to Wales; or whether Wales offers sufficient levels of infrastructure and support such as access to finance – these issues still need to be addressed.

Large markets also exist within those regions bordering Wales, including the North West, West Midlands and South West regions of England – suggesting a sizeable working industry is within easy reach of the Welsh workforce. It is not known however what opportunities this presents for Welsh based companies and workers, and to what extent Wales currently benefits from cross border working.

6. Recommendations - Actions Needed to Raise Skills and Productivity across the Creative Media Sector in Wales

Our ten recommendations cluster under three core themes – entry level skills development; CPD and professional development; and those geared towards wider fiscal and business support for the sector. They are underpinned by the final recommendation: Investment in industry specific research and LMI.

Entry Level Skills Development

- 1. *Improving the relevance of course content*** - Creative Media employers in Wales are concerned that new entrants lack relevant and practical skills, particularly those who have undertaken media related courses considered to be overly generic in nature. This issue needs to be addressed with a renewed sense of vigour to ensure that Creative Media courses, particularly within FE and HE, equip young people with “*real world*” skills. Particular attention needs to be paid to compliance awareness and business acumen skills which employers consistently identify are lacking amongst new entrants. A key part of the solution to this will be to generate closer linkages between industry experts and FEIs and HEIs to better inform the content, direction and specificity of Creative Media related courses. This should build upon the advances already made in this area by the Skillset Screen and Media Academies in Wales and courses approved by Skillset.
- 2. *Embedding transferrable skills amongst new entrants*** - convergence and the rapid developments in the multi-platform nature of media consumption in the 21st Century mean that the boundaries of traditional occupational roles within the Creative Media Industries are becoming increasingly blurred. It is vital therefore that the education system in Wales keeps up with the pace of change and ensures that graduates and new entrants are equipped with the best possible transferrable skills to undertake the more mixed functions and roles that will be required to improve the competitiveness of the Welsh Creative Media sector during the next decade.

Continuous Professional Development

- 3. *Generating a step change in leadership and management skills*** - whilst this need is particularly evident within the TV and Film sectors, it also holds true in

large measure for the whole of the Skillset footprint in Wales. Firstly, this requires continued, concerted action by Skillset Cymru, the Welsh Assembly Government and in particular Higher Education institutions in Wales to ensure that leadership and management provision (linked to the new Centre of Excellence for L&M in Wales possibly) is relevant to and available in suitable formats for the Creative Media sector. However, it also requires a mindset shift amongst senior industry figures in Wales to recognise the value of developing their leadership and management skills. Meeting this challenge will be crucial both for the immediate performance and longer-term sustainability of the Creative Media sector in Wales. Initial steps have already been taken with the establishment of the Skillset Cymru, S4C and Teledwyr Annibynnol Cymru supported *Creative Business Leader Scheme*, run by independent training provider Kirkbright. Skillset Cymru should also identify potential funding streams to support training in this area such as the Welsh Assembly Government's Sector Leadership Fund.

4. *Significantly improving business acumen and entrepreneurship skills* - the Creative Media sector in Wales is not well endowed with large private sector companies or employers – particularly in comparison to the South East of England for example. It is therefore even more critical that Wales punches above its weight in terms of business and entrepreneurship skills. This is true for both freelancers and employed staff and needs to be urgently addressed in what is an increasingly competitive global marketplace. Key areas of improvement include the need to develop sharper finance generation, co-production, sales, marketing, promotion and distribution skills. Improving skills relating to the generation of programme sponsorship and taking maximum advantage of relaxed product placement regulations are also immediate priorities. Training provision, especially within HE, should seek to develop the business skills of students as well as deliver courses for professionals already working within the sector. In addition to this, training funds such as Skillset Cymru's Training Framework (which includes S4C and Teledwyr Annibynnol Cymru's investment into training) should be targeted at developing business and entrepreneurial skills and partnership forged with the Welsh Assembly Government's *Flexible Support for Business* service.

5. *Improving career progression* - there is a trend within the Creative Media sector in Wales to become overly reliant on too few senior and very

experienced individuals and that younger talent is not being developed at a sufficient pace to ensure that the “next generation” is ready and waiting to take the sector forward. In part, the answer to this problem lies in the improvement of leadership and management skills, but it also relies upon existing members of the workforce (e.g. emerging producers and directors) being able to access appropriate and high quality training (linked closely to their existing roles) to ensure that their talent and skills are fully utilised. The progression and development of the Skillset Cymru Training Framework (which offers support to companies, freelancers and training providers) will be crucial in enabling this, as will the support that is currently available via Welsh Assembly Government sponsored Human Resource Development advisers (HRDs) under the Workforce Development Programme who will need to re-double their efforts in convincing senior managers within the sector to invest in their staff. Moreover, the Welsh Assembly Government must seek not to create disincentives or put any additional barriers in place to employers and freelancers engaging in training activity.

6. *Staying ahead of the game in terms of technological change* - the onset of convergence between the Television, Digital and Interactive Content Design Industries is creating new challenges and demanding new skills from the Creative Media workforce. Skillset needs to work closely with employers, the Welsh Assembly Government, education and training providers to ensure that Wales not only keeps up with, but stays ahead of the game in terms of technological advancements (i.e. HD and 3D) and that this is fully reflected in the provision of skills and training to the existing workforce. This needs to build upon successes already made in this area by Skillset Cymru informed and financed training programmes. These include Cyfle’s Multi-platform Production Scheme for TV Creatives and several courses in HD they have delivered as well as courses offered by the Skillset Screen and Media Academies’ new Skillset Academi+ programme.

7. *Accelerating the pace of progress on skills transferability and multi-skilling* - convergence and the drive for increased efficiencies are key drivers affecting most of the Skillset footprint. This is forcing workers to broaden their skills base, to work across more platforms, disciplines and genres which, in turn, is blurring the boundaries between traditional occupational roles. Multi-skilling will become the norm across almost every job role within the industry

and supporting cross-disciplinary skills will be essential. For example, Wales faces a unique opportunity to build on the momentum of increased spend and production in TV drama, which could potentially open opportunities to convert this into a more vibrant and viable Welsh feature film industry. In a skills context, this means the need to ensure increased exposure to film making in Wales by those who may have traditionally been operating within the comfort zone of TV production.

- 8. *Improving the accessibility of training*** - much has been achieved in making training opportunities within the Creative Media Industries in Wales more accessible. The Skillset Cymru Training Framework in particular has led to a significant improvement in the support available to freelance workers for example. It is vital that, given the key importance of freelancers to the Welsh Creative Media sector, stakeholders build on this momentum and continue to seek new and innovative ways in which training can be made available to freelancers. If Wales' Creative Media workforce is to become more diverse, efforts must be re-doubled to ensure that training is made available on an equitable basis to women, disabled and Black, Asian and Minority Ethnic (BAME) groups.

Wider Fiscal and Business Support of the Sector

- 9. *Continued Priority given to the Creative Media Industries*** - the sectors at the heart of the creative economy should continue to receive attention as sectors of strategic importance by the Welsh Assembly Government, with priority placed on their skills needs. Building on the policies set out in *Delivering Skills that Work for Wales* and *For Our Future - The 21st Century Higher Education Strategy and Plan for Wales*, government and business should work more closely together, with employers having increased influence and investment in the skills system and with government policy enabling greater tailoring of skills strategies to meet the high level skills needs of these sectors.
- 10. *Increased Investment in Research and Labour Market Information*** - before the skills needs of the Creative Media Industries can be addressed, they must first be identified. Skillset operates a comprehensive, industry and government steered and endorsed programme of research about the Industries and the training provision available to them. This research is beginning to provide an

evidence base worthy of the sector's strategic importance and potential. This has been achieved following a build up of research expertise specific to the Creative Media Industries, and despite very limited resources and in sub-sectors that have been notoriously difficult to measure. However, a new level of urgency and commitment is required from all concerned parties to ensure that such vital intelligence gathering is not allowed to wither due to budgetary pressures. With increased resources and the continued support of industry and Government, Skillset's Research programme can grow alongside the growth of the industry and do much more to understand the needs of employers and the workforce.

Annex A Limitations of Official Data Sources for Creative Media

Official data sources that rely on Standard Industrial and Standard Occupational Classifications are broadly effective for Photo Imaging and Publishing for the purpose of collecting and representing employment and some skills data but less useful for capturing data for the rest of the industry. As noted earlier:

- Key elements of the Creative Media Industries sit in broad classifications that include activity outside of Creative Media preventing any discrete and crucial analysis e.g. Interactive Content Design, Content for Computer Games and Facilities.
- Official data sources to a greater or lesser extent systematically exclude the discrete and increasing freelance labour pool required to create and distribute the creative content upon which our digital economy is becoming increasingly reliant.
- In some cases sample sizes are too small to enable discrete analysis of data contained within SIC that do exist, particularly to the 5-digit SIC level.

In addition, sample sizes for Wales are far too small to be published by official data sources for most SIC.

The Creative Media Industries and DCMS with Skillset first reviewed data available for this part of the industry from the ONS and other sources in 1999 and concluded that additional data are required to measure as a priority the size, shape and specific skills demand of the Creative Media Industries its constituent sectors and large freelance labour pool to a granular and commonly understood sub-sectoral level, using bespoke methodologies to ensure adequate sample sizes,. In some cases equivalent data cannot be generated e.g. GVA and GDP and so these measures exclude contributions from elements not served well by SIC e.g. Interactive Content Design, Facilities (excl. Post Production), Content for Computer Games and freelancers.

In some cases, the SIC and SOC systems simply do not provide the level of detail required, as noted above. In other cases within the SIC system, whilst the system itself provides the level of detail required, sample sized of surveys prevent that underpin the key data sources such as the ABI which measures productivity are in fact too small to offer robust detailed analysis. As well as systematically excluding sole traders, as far

as business activity goes, little data are available at 5-digit SIC level and for example production and distribution activity cannot be disaggregated.

The table below provides a full breakdown of employment in the Creative Media Industries in Wales from Skillset's primary research, compared with estimates from official data sources. This is followed by a detailed comparative analysis. The table clearly shows the paucity of official data for the Creative Media Industries in Wales where, as noted earlier, Interactive Content Design, Content for Computer Games and most of Facilities are not included at all, and reliable figures for those sectors that are included are only provided for TV (programming and broadcasting) and newspaper publishing. The official data substantially underestimates the scale of employment within the Creative Media Industries in Wales, accounting for a proportion of employment as illustrated by Skillset's industry endorsed primary research.

For more detail on the methodologies adopted please refer to: www.skillset.org.

Table 4 Labour Force Survey and Skillset Creative Media Employment Estimates _ Wales

LABOUR FORCE SURVEY ¹⁹²			SKILLSET ¹⁹³		
INDUSTRIES			INDUSTRIES		
SIC 2007	Description	Total Employed	Main Sector	Sub-sector	Total Employed
60.2	TV Programming & Broadcasting activities	4,000	Television	Broadcast TV	1,000
59.11/3	TV Programme Production activities	*		Cable and Satellite	*
59.13/3	TV Programme Distribution activities	-		Independent Production	2,500
	Sub-total	4,000		Sub-total	3,500
60.1	Radio Broadcasting	-	Radio	Broadcast Radio	750
				Independent Production	*
	Sub-total	-		Sub-total	750
59.12	MP, V, and TV Programme Post-Production	-	Facilities	Post production	100
				Studio and Equipment Hire	100
				Outside Broadcast	*
				VFX	*
				Special Physical Effects	*
				Manufacture of AV Equipment	*
				Processing Labs	*
				Other Services for Film and TV	500
	Sub-total	-		Sub-total	700
59.11/1	Motion Picture Production activities	-	Film	Film Production ¹⁹⁴	200
59.13/1	Motion Picture Distribution activities	-		Film Distribution	*
				Cinema Exhibition ¹⁹⁵	-
59.14	Motion Picture Projection activities	*			

¹⁹²ONS Labour Force Survey April-June 2009

¹⁹³ Skillset (2009) Employment Census, except for Publishing, Photo Imaging, Creative Occupations outside the industry and where otherwise stated.

¹⁹⁴ Secondary analysis of unit lists for 2006 feature film productions (80 minutes or longer and minimum budget of £500K)

¹⁹⁵ Data for Cinema Exhibition are not available by nation or region

LABOUR FORCE SURVEY ¹⁹²			SKILLSET ¹⁹³		
				Moving Picture Archives and Libraries	*
	Sub-total	*		Sub-total	200
59.11/2	Video production activities	-	Other Content Creation	Animation	400
59.13/2	Video Distribution activities	-		Commercials and Pop Promos	0
				Corporate Production	50
	Sub-total	-		Sub-total	450
			Interactive Content Design	Interactive Content Design	3,850
				Sub-total	3,850
			Content For Computer Games	Content and Development	50
				Sub-total	50
			Additional Available Freelancers		2,100
74.2	Photographic activities	-	Photo Imaging¹⁹⁶	Photographic activities	-
74.20/1	Portrait Photographic activities	*		Portrait Photographic activities	*
74.20/2	Other Specialist Photography not Portrait	-		Other Specialist Photography not Portrait	-
74.20/3	Film processing	-		Film processing	-
74.20/9	Other Photographic activities; n.e.c.	*		Other Photographic activities; n.e.c.	*
	Sub-total	*		Sub-total	*
58.11	Book Publishing	-	Publishing¹⁹⁷	Book Publishing	-
58.12	Publishing of Directories & Mailing Lists	-		Publishing of Directories & Mailing Lists	-
58.13	Publishing of Newspapers	2,000		Publishing of Newspapers	2,000
58.14	Publishing of Journals & Periodicals	-		Publishing of Journals & Periodicals	-
58.14/1	Publishing of Learned Journals	-		Publishing of Learned Journals	-

¹⁹⁶ ONS LFS April-June 2009.

¹⁹⁷ Ibid

LABOUR FORCE SURVEY ¹⁹²			SKILLSET ¹⁹³		
58.14/2	Publishing of Consumer, Business and Professional Journals and Periodicals	*		Publishing of Consumer, Business and Professional Journals and Periodicals	*
63.91	News Agency activities	*		News Agency activities	*
63.99	Other information Service activities n.e.c.	*		Other information Service activities n.e.c.	*
58.19	Other Publishing	*		Other Publishing	*
	Sub-total	2,000		Sub-total	2,000
	TOTAL	6,000		TOTAL	13,550
OCCUPATIONS OUTSIDE THE CREATIVE MEDIA INDUSTRY ¹⁹⁸			OCCUPATIONS OUTSIDE THE CREATIVE MEDIA INDUSTRY ¹⁹⁹		
SOC 2000	Description	Total employed	SOC 2000	Description	Total employed
3432	Broadcasting Associate Professionals	-	3432	Broadcasting Associate Professionals	-
5244	TV, Video and Audio Engineers	-	5244	TV, Video and Audio Engineers	-
3434	Photographers & Audio-Visual equipment operators	-	3434	Photographers & Audio-Visual equipment	-
3431	Journalists, Newspaper & Periodical Editors	-	3431	Journalists, Newspaper & Periodical	-
5421	Originators, Compositors & Print Preparers	-	5421	Originators, Compositors & Print Preparers	-
3421	Graphic Designers	*	3421	Graphic Designers	*
	TOTAL	*		TOTAL	*
INDUSTRIES + OCCUPATIONS ²⁰⁰			INDUSTRIES + OCCUPATIONS ²⁰¹		
TOTAL		6,000	TOTAL		13,550

'-' indicates data not available. All LFS data include all people working and not just those of working age. * indicates figures suppressed due to unreliable estimates.

¹⁹⁸ Skillset's contract with UKCES does not include responsibility for these occupations outside the Creative Media Industries. Due to the nature of the Creative Media labour pool it is likely that people working in these occupations will work in the Creative Media Industries at some point and will benefit from the service Skillset provides.

¹⁹⁹ Ibid

²⁰⁰ Ibid

²⁰¹ Ibid

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Old Bell 3 Ltd

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- Mwnci
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- FFlic
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- Cwmni Da
- Rondo
- Fiction Factory
- Pop 1
- Atticus Digital
- Calon
- Dinamo
- Unigryw
- Tantrwm
- Barcud Derwen
- Sianco
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- Presentable
- Ceidiog Creations
- Red Dragon FM
- Cube Interactive

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