

Industry Panel results: future skills survey



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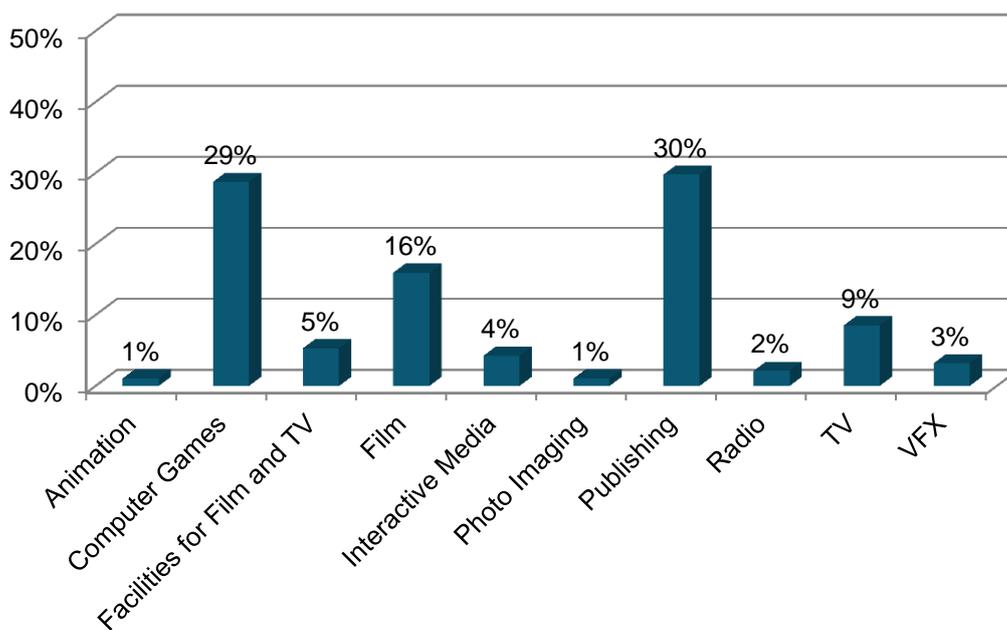
1. Survey responses

Creative Skillset invited members of their employer panel to participate in a survey surrounding the future needs of industry, including skills, challenges and an online platform.

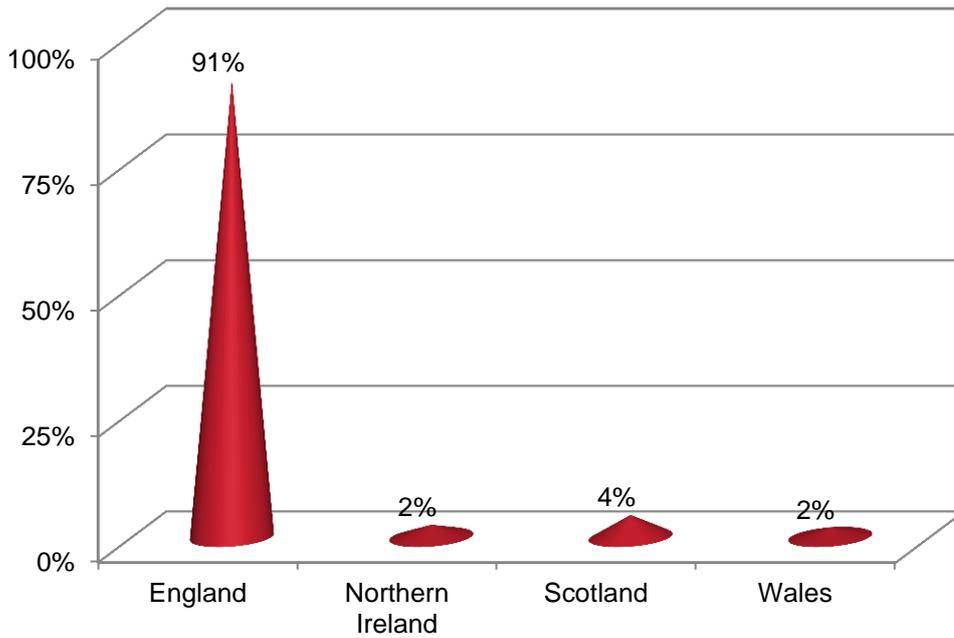
Thank you to those who took the time to complete the survey. Your views will help to shape our strategies and will impact upon the future of the UK Creative Industries. Our next survey will be in March 2014 and we need as many people as possible to respond, to ensure that the results accurately reflect the industries' opinions and concerns. Your colleagues and employees can register at www.creativeskillset.org/research/panels.

If you indicated an interest in helping with the development of an online community platform you will be contacted shortly. If you would like more in-depth information about any of the results shared below please contact research@creativeskillset.org.

The below graphs represent how the survey results are made up by sector and nation.



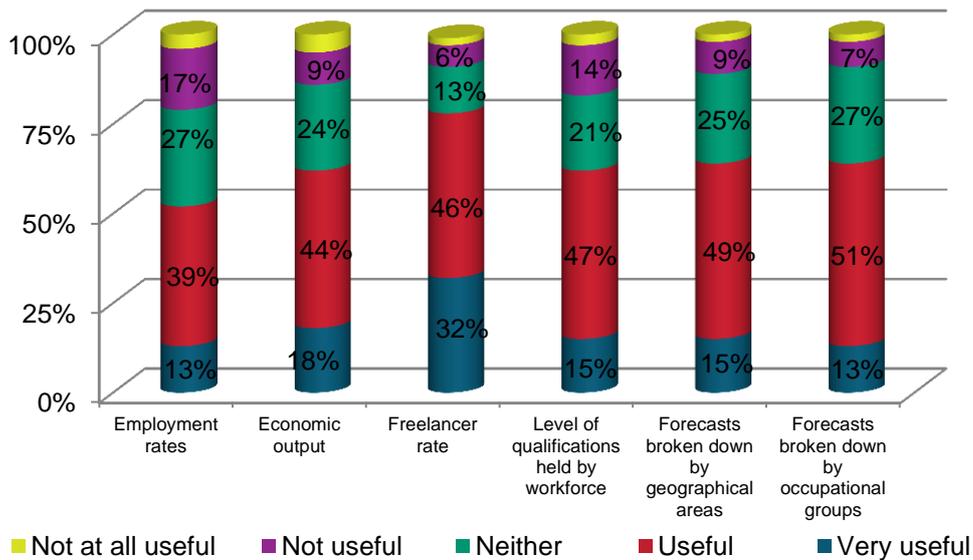
Responses: 189



Responses: 189

2. Futures

Creative Skillset is currently developing an interactive future forecasting tool. Which of the following forecast indicators would be most useful to your company?

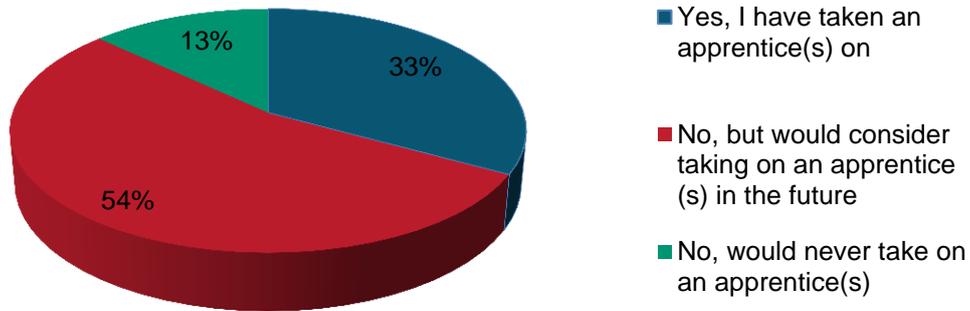


Responses: 186

For a verbatim list of those specified in 'other' see [Appendix A](#)

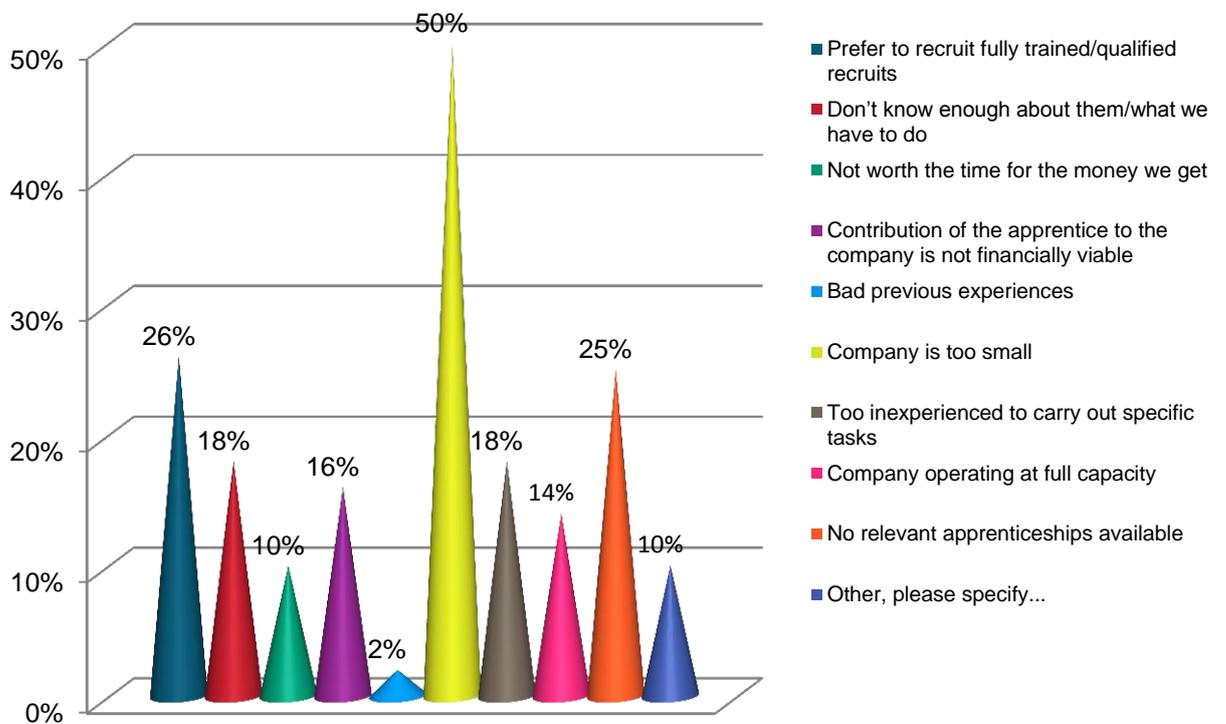
3. Apprenticeships

Have you taken on, or would you consider taking on, apprentices in your company?



Responses: 186

If no, what are the main reasons your company has not taken on apprentices?

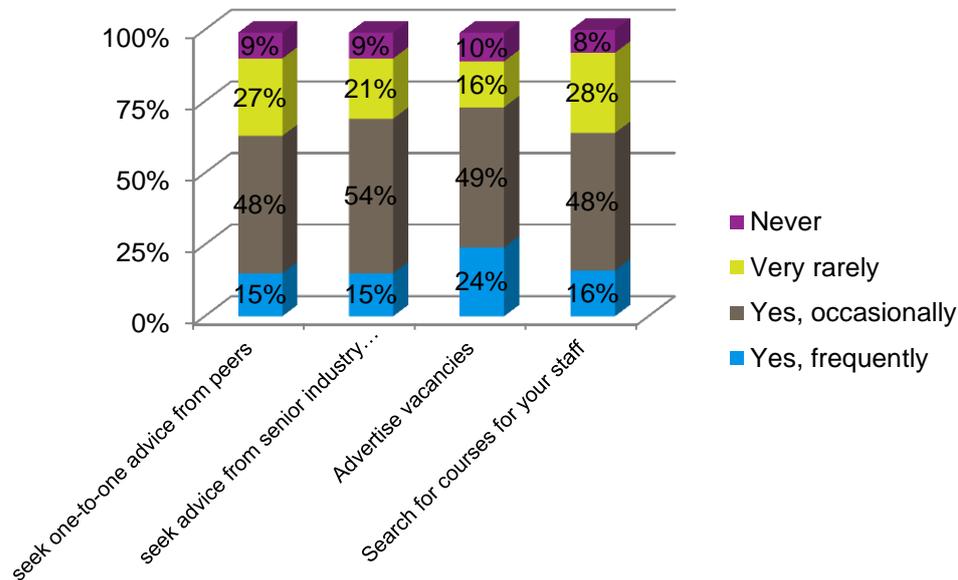


Responses: 125

For a verbatim list of those specified in 'other' see [Appendix A](#)

4. Networking

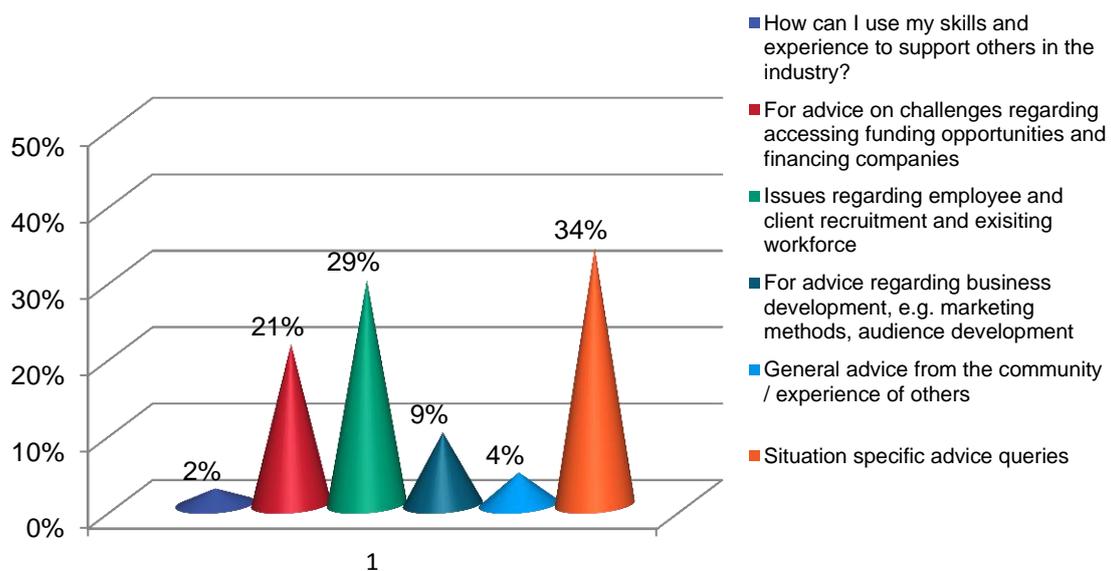
If you had access to an online community platform for the Creative industries, would you be likely to...



Responses: 182

Respondents also stated that they would use an online community platform to improve links and create partnerships within sectors. For full results please see [Appendix A](#)

If you had access to an online community platform, what is the one question you would ask fellow members? Responses have been coded.



Responses: 98

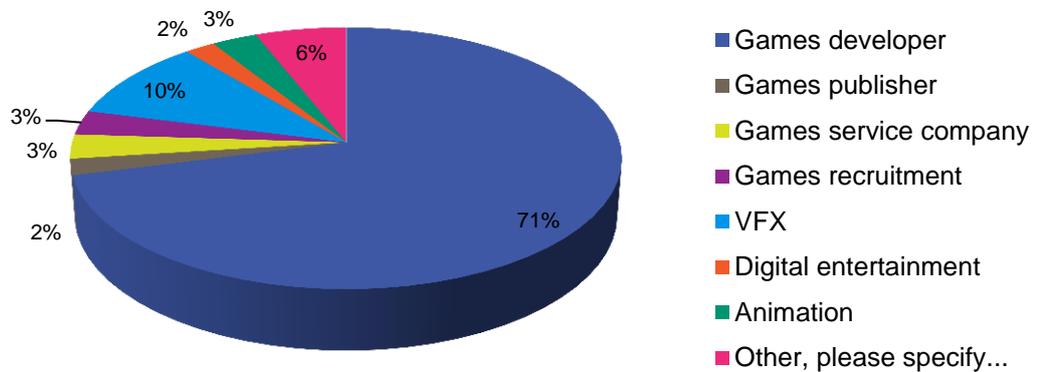
For full results please [Appendix A](#)

5. Sector Specific Questions

5.1 Definition

The following chart reflects responses given by individuals who identified animation, computer games, or VFX as their 'main' industry.

Which of the following best describes the main activity of your company?

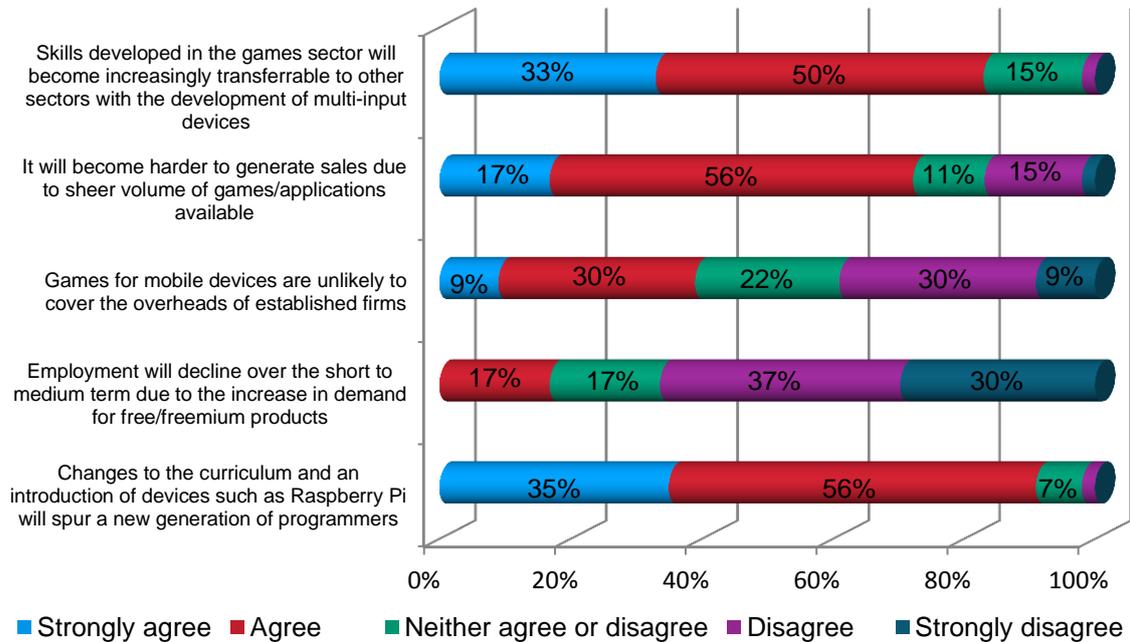


Responses: 62

For a verbatim list of those specified in 'other' see [Appendix A](#)

5.2 Computer games

The statements below have all been cited as potential impacts on the games industry over the next ten years. Please indicate the extent to which you agree with each statement.



Responses: 54

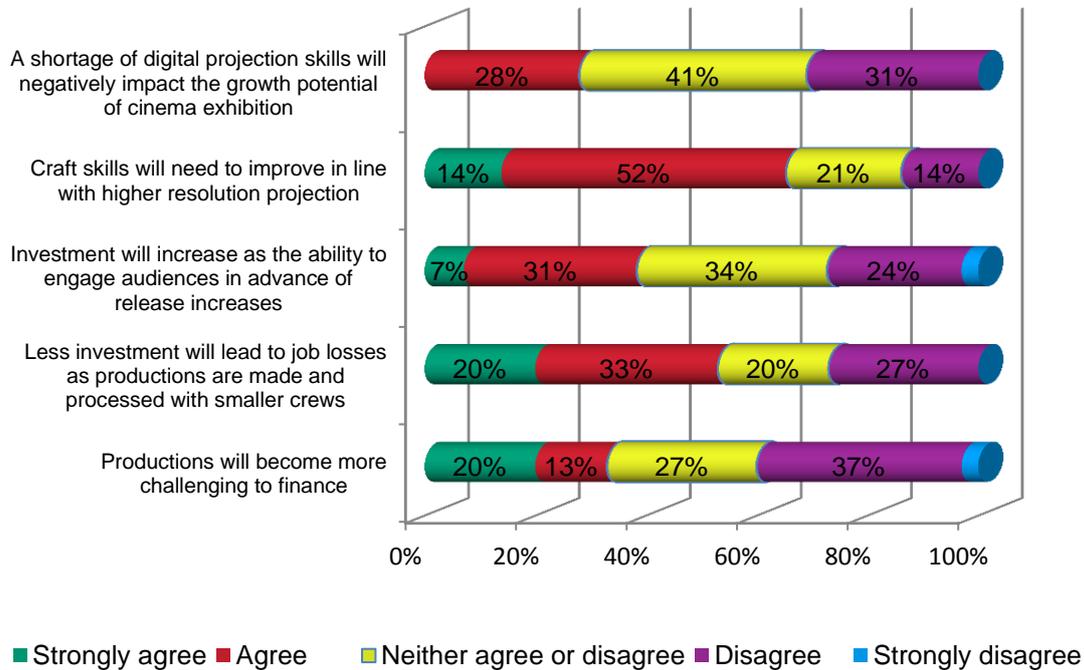
What skills issues have been created through the release of new generation consoles e.g. PS4, Xbox One?

Skills issues identified by respondents included a lack of experienced technical programmers, a shortage of skilled artists and the need to train and retrain staff in new technology.

For full results please see [Appendix A](#)

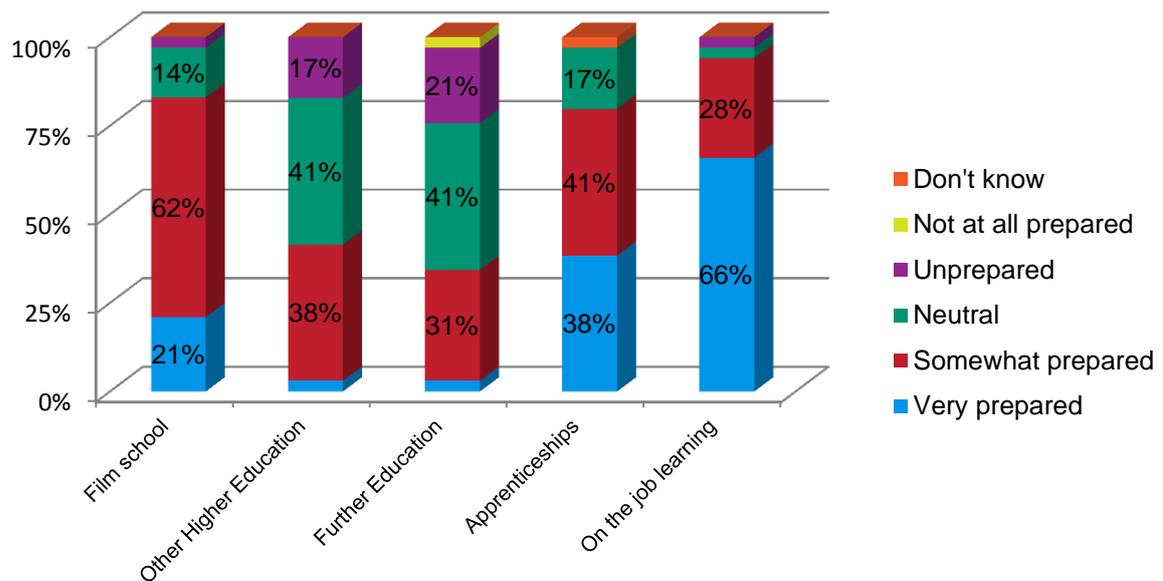
5.3 Film

The statements below have all been cited as potential impacts of digitisation on the film industry over the next ten years. Please indicate the extent to which you agree with each statement.



Responses: 30

In your experience, which entry routes into the industry have led to individuals being best prepared for their work?



Responses: 30

For full results please see [Appendix A](#)

What skills do you think film schools should be teaching over the next five years?

Respondents highlighted an array of skill areas including professionalism, marketing and business awareness, filmmaking economics, and practical and technical skills.

For full results please see [Appendix A](#)

5.4 Interactive Media

Eight respondents identified interactive media as the main area of activity for their company. Of these, 62% stated that it is a challenge to recruit suitably skilled coders and developers. 25% stated that it was not a problem and 12% did not know.

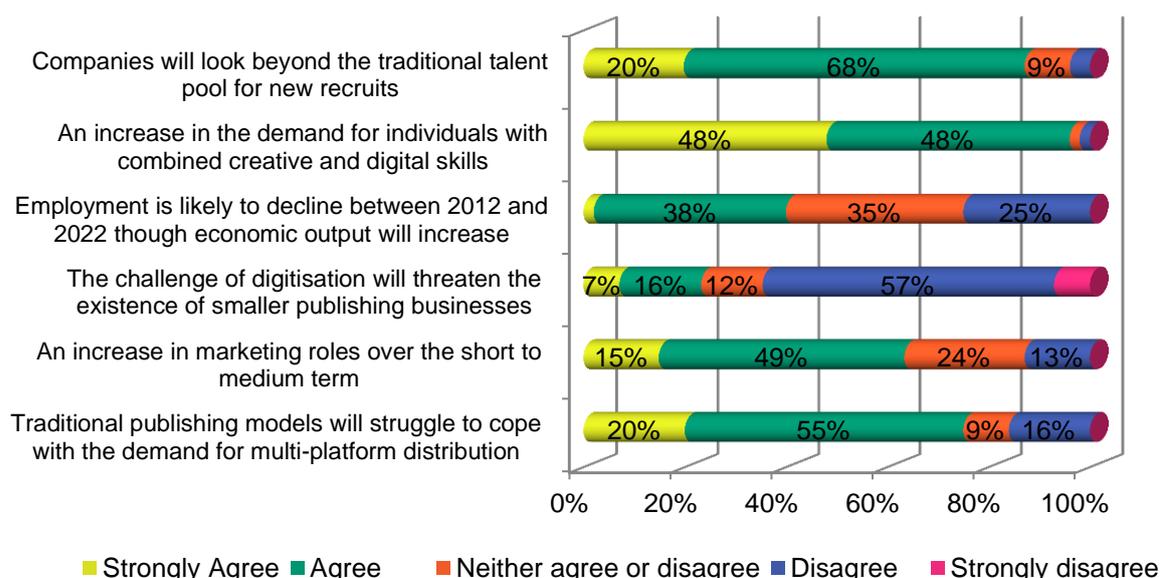
50% of respondents stated that their company currently recruits staff through a recruitment agency, 25% use online networking resource and 25% use advertisements. 100% of companies recruit staff through word of mouth.

62% of respondents stated that their company did not find it difficult to develop junior coders into more accomplished coders. For the 38% of companies that do find it difficult, the reasons cited included a shortage of conceptual problem solving skills and a lack of progression outside formal employment.

For full results please see [Appendix A](#)

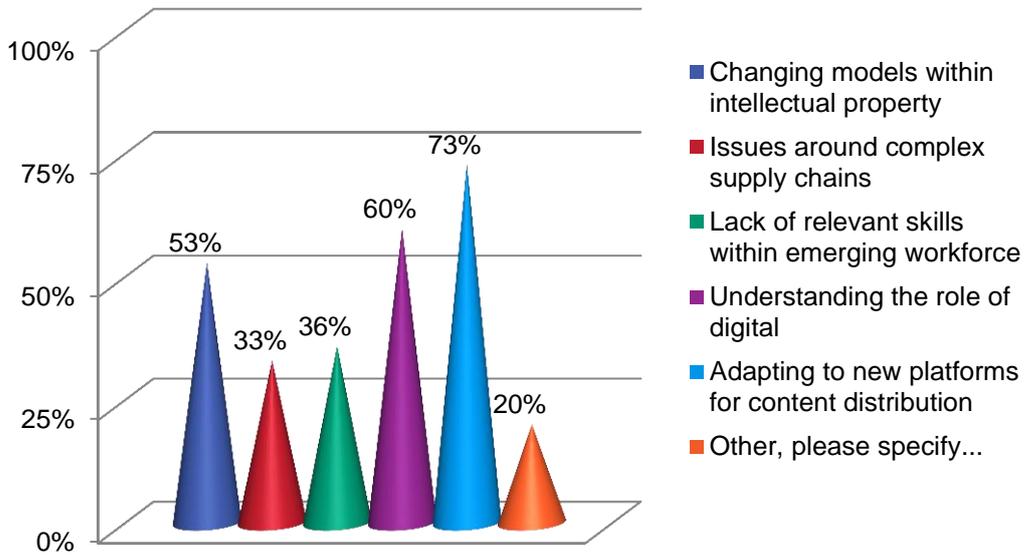
5.5 Publishing

The statements below have all been cited as potential impacts of digitisation on the publishing industry over the next ten years. Please indicate the extent to which you agree with each statement.



Responses: 56

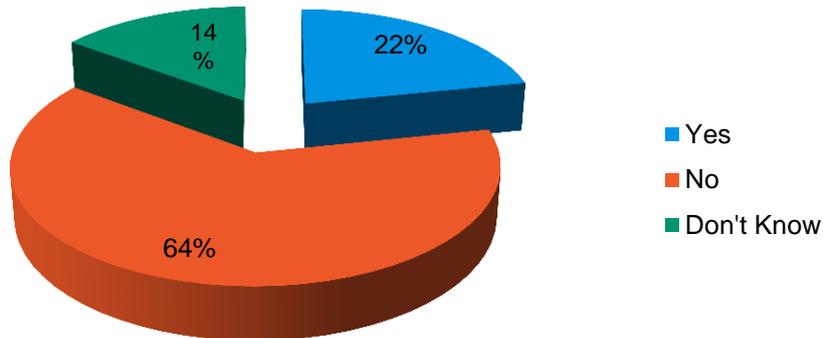
What do you think are the key business challenges that the publishing industry is facing today?



Responses: 55

For a verbatim list of those specified in 'other' see [Appendix A](#)

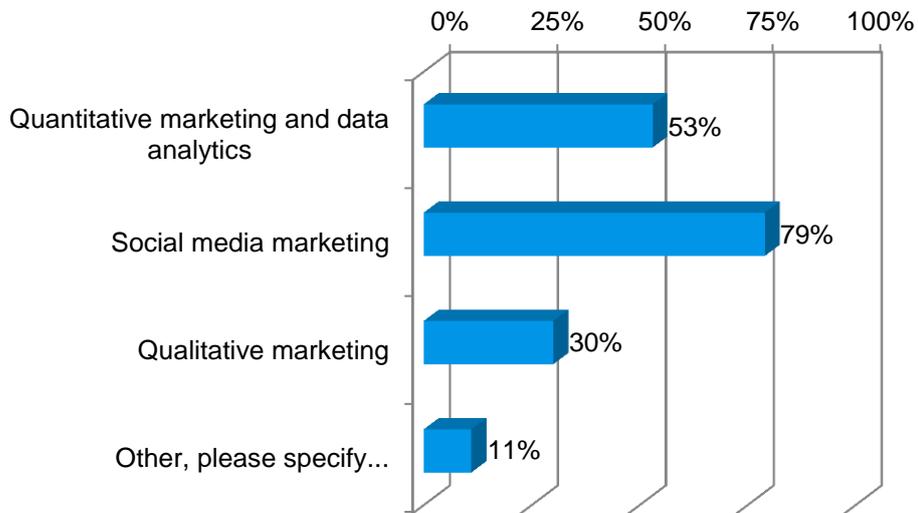
Does your company currently have any vacancies that are proving hard to fill?



Responses: 55

For a list of these specific occupations please see [Appendix A](#)

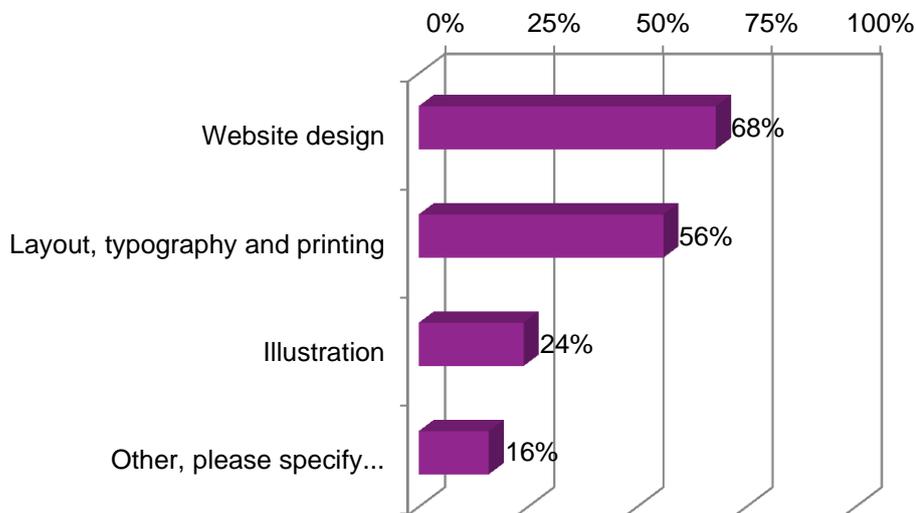
What marketing skills do you think the publishing industry would most benefit from?



Responses: 50

For a verbatim list of those specified in 'other' see [Appendix A](#)

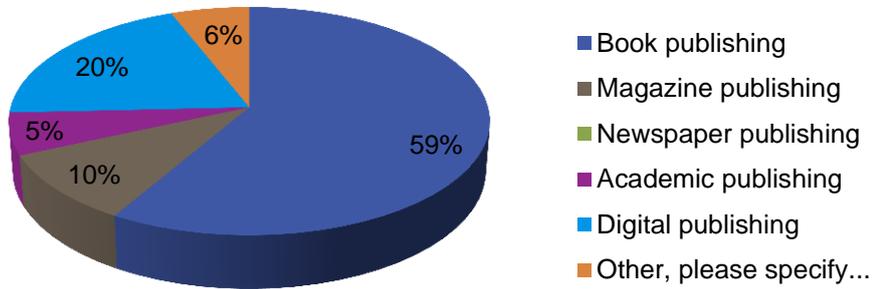
What key design skills do you feel are needed in terms of production?



Reponses: 50

For a verbatim list of those specified in 'other' see [Appendix A](#)

Which of the following best describes the main activity of your company?

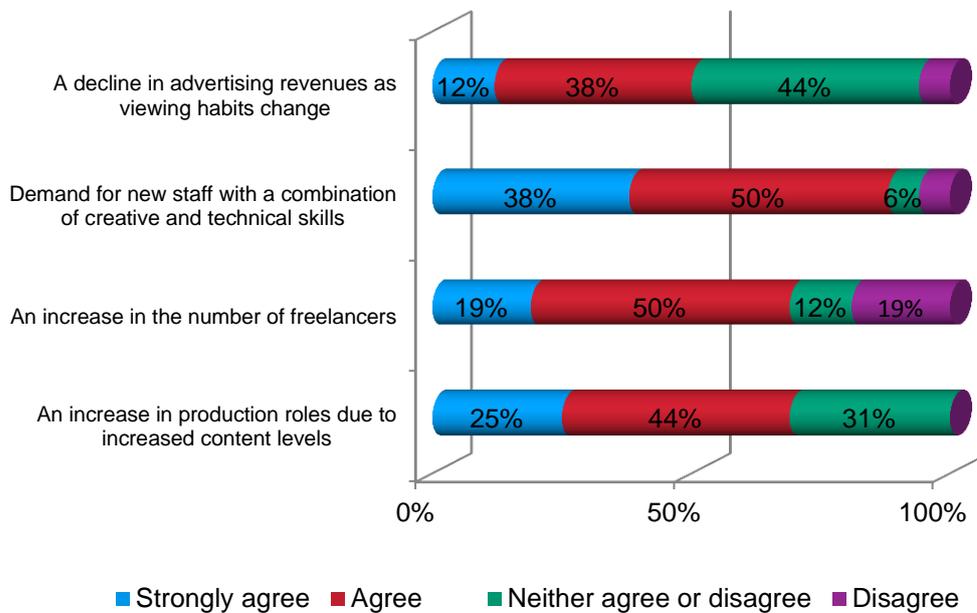


Responses: 51

For a verbatim list of those specified in 'other' see [Appendix A](#)

5.6 TV

The statements below have all been cited as potential impacts of digitisation on the TV industry over the next ten years. Please indicate the extent to which you agree with each statement.



Responses: 16

5.7 VFX

A total of **6** respondents identified VFX as the main area of activity for their company. Of these, 83% stated that their company/production currently has vacancies that are proving hard to fill.

For a list of specific vacancies identified as proving hard to fill see [Appendix A](#)

Appendix A: Verbatim responses to the future skills survey, October 2013

1. Creative Skillset is currently developing an interactive future forecasting tool. Which of the following forecast indicators would be most useful to your company?

“Not sure anything so global is any use at all.”

“Figures shown as relative to various business sizes... SMEs, micro-industries and large enterprises, for example, so I can compare my business activity to similar businesses.”

“Workforce breakdown permanent versus freelance.”

“Salary benchmarking for medium term across a range of roles.”

“Size of business from single man teams, through small indies to industry gargantuan.”

“UK wide games industry salary surveys.”

“Having a hard time understanding what you are aiming at...as an employer I'm not really concerned about future trends over and above what I already know, first timers are not trained correctly for games. experienced candidates are being pulled to exotic locations like Canada and also being swallowed up by huge publishers. Forecasts for me are all about gaming devices and stores, potential places to sell, etc.”

“Advertising revenues by sector.”

2a. If no, what are the main reasons your company has not taken on apprentices?

“We take on work experience people which gives us the flexibility to keep them longer if we like them, but with no commitment. i.e. flexibility and no admin.”

“No budget, but we do take on placement students.”

“Have 'employed' inexperienced team members outside of formal apprenticeship schemes.”

“How does it work for freelancers and employers?”

“Feel it's much more sensible to invest into practical & practice based HE qualifications & get to cherry pick best graduates.”

“I run a small production and training company. We take on mentees and interns.”

“We are already a training company.”

“Tending to take interns from university courses.”

“I'm not high up enough to make decisions about this.”

“We don't have the time to devote to the scheme.”

“Lack of time to source a good quality apprentice.”

“Shooting abroad.”

3a. If you had access to an online community platform for the Creative industries, would you be likely to...

“Advertise training in a more targeted way.”

“Use it to get professional feedback on alpha and beta builds in a structured, closed environment before releasing builds to the consumer.”

“Seek partnerships.”

“Improve links with course tutors, increase involvement with games related courses.”

“Arrange groups (or even set up a site) for cross-promotional purposes, where there is similar type of titles being produced.”

“Would like access to, but not to be inundated with information.”

“I wouldn't but I am sure others in my studio would.”

“The Scottish Games Network is an online community for the games industry. All of the above happens on a regular basis. We also, plug our products on rare occasions and ask for feedback on certain decisions. It has been incredibly helpful.”

“Talk about different revenue models and how they have performed.”

“Linked in already provides a forum, so does IPG so the question is what your platform would offer that neither do at the moment.”

“Act as an advisor to education on requirements for the games industry...I would see myself as a provider of advice and information more than a user of it.”

“Would hope to be able to use it to achieve smarter, more joined up thinking - better awareness of what others are doing in order to spot mutually beneficial opportunities and avoid duplication within area of training and development provision.”

3b. If you had access to an online community platform, what is the one question you would ask fellow members?

“Which positions do you regret hiring/not hiring when your studio was smaller?”

“Why is there such a lack of British talent coming into the industry. i.e, most decent CVs now come from Europe.”

“In your market intelligence gathering how do you scan the horizon to seek signposts to the future?”

“The pros and cons of working with freelancers.”

“Why is there so little co-operation amongst mutually beneficial enterprises.”

“How will the information exchange be quality controlled and not turn into a free for all with so much information it becomes vacuous....”

“To be honest there are lots of online community platforms already out there on LinkedIn, Facebook and Google +. I can't see the need or relevance for another one.”

“What advice, training and support would you like us to provide?”

“Unknown at this time, but is likely to be looking for staff.”

“Do you think my skills and experience can help your project reach success, and if so, how?”

“Which universities produce the best graduates?”

“Advice on finding market visibility, esp. on mobile. Advice on finding freelance opportunities and contracts.”

“I'd discuss challenges of recruitment.”

“ARE EBOOKS HERE TO STAY?”

“There are already a number of such things, not sure it has a niche?”

“Not relevant.”

“How do we collectively overcome the games discovery challenge?”

“What do you expect to see happen next in publishing?”

“I'd like to have the name of "bad clients" to be careful of or avoid, by defining categories that make them bad for us "service folks." For example: cash flow issues, got stiffed with unpaid bills. Draft a strong contract because of major scope creepage; slower than normal client deliverables. The point being to better protect the creative process and know more about the assignments work ethics before you accept their new job bid. If its ratings then name calling can be avoided.”

“What their personal experience would be and advice on specific problems.”

“It would be completely situational based.”

“Not sure.”

“What is the best way to drive changes in behaviour among editorial and content teams to maximise digital opportunities?”

“How is the best way to finance your company?”

“How to increase subscriptions for tablet editions and improve SEO.”

“I do have access to an online community and often ask questions to fellow members.”

“How business was in the sector.”

“Advice on where the best & most cost-effective place is to advertise a job for local candidates.”

“Where do you source staff from most effectively.”

“How are they managing to fund their projects.”

“I'd probably ask people for recommendations for staff.”

“Workable business models within publishing micro-niches.”

“Do you know skilled young talent with knowledge of business and market skills?”

“The best ways to index digital texts.”

“If anyone is willing to share their mobile/digital experiences when they have achieved monetization success.”

“I would ask about funding options, general business advice, etc.”

“What and how they analyse data metrics.”

“Probably mainly technical advice and information on what titles people are working on.”

“HR issues.”

“Why are there so few people with online ad sales experience?”

“I'm not sure I would use such a system. I still find face to face networking the most efficient form of communication and subsequent info sharing.”

“Do you know any good children's book designers?”

“Do you feel confident that your experience and traditional skills are still valuable in the modern world of book publishing.”

“Why are you wasting time on another community platform when there are so many already in existence?”

“How has your business grown?”

How can we reach more of the right people (for our kind of product)?”

“What's the future for the publishing industry?”

“I wouldn't - but others in my studio might.”

“What are companies doing to meet the challenging of a more ageing workforce. Has been predominantly young, but now it's maturing there are fresh engagement challenges. How do you without blowing the budget stop people from going freelance?”

“It would be project specific so this is hard to answer generally.”

“Why is it that we have to provide the way and means.”

“What are the most effective techniques, processes and tools in your pipeline.”

“Is the future for book publishing really digital?”

“How to get publicity and reviews without "bribes"

"I was once approached by an out of work sound engineer who was desperate to get their foot in the door. We have no position available for a sound engineer and no plans to change that but I hate the idea of turning away someone that just wants an opportunity. My problem was, we had no budget for such a position but after explaining that to the guy, he begged to come work for free just to get the experience. I did not want to exploit the guy and at the same time I remembered being in his position a few years back and how I would have jumped at the chance to work for free if it meant I could build up my CV rather than being forced to take a job outside of the industry I am qualified in. I was struggling with the decision and also didn't know where I stood legally so I asked the online community I'm part of for thoughts on how best to proceed. They helped in a big way."

“References for freelance staff.”

“Is there one organisation that actually means what it says, and does what it says?”

“How to encourage pride in the UK industry - networking/social engagement.”

“I would use it to post jobs and find available freelancers.”

“To give as much information about their projects both completed and planned as possible.”

“BAFTA would be likely to ask for questions on behalf of the career starters it targets through its Learning and Events programme.”

“What skills are you struggling to find?”

“I'm not sure I would. Within Macmillan we have our own global inter-company platform and I'd be most likely to use this rather than risk disclosing commercially sensitive information by asking questions more widely.”

“How do you finance your company when Production is scarce?”

“Freelancer referrals.”

“This is difficult, because the interesting questions are the ones you cannot ask in a public forum.”

“What rights do you retain and what are your budgets?”

“What feature were you most proud of in your last game?”

“Has anyone in a small to medium size publishing company found a profitable way to produce digital content.”

“What is your strategy to deal with Open Access.”

“Come from a training/ learning pov so it would be about learning needs.”

“Who has any money?”

“How are you dealing with the migration of print to digital sales and the lower revenue generation per sale transaction of the latter?”

“It would be more to advertise vacancies.”

“This is too vague - we would only access online community platform with specific questions.”

“How do we keep pace with spiralling costs as the marketplace gets harder to sell into and revenues drop? - this relates to staffing to a degree, i.e. we have to pay so much in staff costs to make a game it's a huge risk...really for all our years making games the staff costs have been the biggest expense.”

“Who is going to which games conference?”

“How to support the development in micro payment software for creative output.”

“For educational publishers: school sale representatives. Do they use them? Own sales force or on commission? What is ROI?”

“It would be more about artist availability and reference checks from other companies.”

“What can you do to help?”

“What are you most common crewing problems?”

“How do you produce quality for less...”

“How did you get to the position you are currently in?”

“How we could work together to properly benchmark salaries and reward schemes.”

“Feedback from different employers.”

“Invoice and payment issues.”

“It would not be one question but specific questions dependent on what I was focusing on at the time. I would use it as a community support and problem solving solution.”

“Sorry, unable to answer this one - I'd have different questions for different members.”

“The whole point is that it would enable focused, specific and varied interaction and engagement.”

“What's the percentage of new staff that come from either previous companies or straight from education?”

“How do you provide a worthwhile experience for interns when you have no junior jobs to offer?”

“What have been your most successful audience development strategies?”

“How much are you getting paid.”

“What digital initiatives are working best for you?”

“Recommend experienced trainees.”

4. Definitions (animation, computer games, or VFX): Which of the following best describes the main activity of your company?

Audio Services.

Self-publishing creator.

Game Marketing Consultancy.

Developer and Publisher there is no difference in our world today.

6. What skills issues have been created through the release of new generation consoles e.g. PS4, Xbox One?

“Shortage of skilled artists & programmers.”

“Skill convergence on single consoles - bringing together experiences from input methods, mobile, online and previous console versions.”

“The requirement for more experienced people has increased. However small companies shall thrive due to technologies like Unity catering for "NextGen" hardware now.”

“We do not work in consoles, but the new consoles have invalidated some people's specific skills from working on the older consoles since the new consoles have a new architecture.”

“None I can think of. In fact, with Unity development a possibility of all of them, the challenges of multiplatform development are fewer.”

“The need for skilled coders, technical artists etc. Esp. in Unity.”

“None that didn't already exist.”

“Not my area.”

“Hard to say yet - I think the ""AAA brigade"" have a different set of problems from the rest of the industry because they feel they need to chase photorealism; this puts a big burden of investment on their art teams, tools, and pipeline.”

“I think the tech side of the industry is going to have a lot of catching up to do WRT the massively parallel architectures, a lot of current programming practice is fundamentally incompatible with efficient use of multi-core systems & compute units.”

“Speaking from a modelling standpoint, whilst students are taught work flows like high to low poly modelling they are not taught other essential skills that are needed.”

Simple things like cleaning up models and naming them so they're ready to go into the game engine. They also need to be taught how to get the assets into the engine with collisions, materials etc. set-up. With the high end nature of these new machines it will be imperative to have a knowledge of LODs too."

"No idea - I have never developed consoles games."

"Lack of skilled workforce - mainly programmers, and specifically the online variety."

"New generation of programmers have no experience of console development only of mobile platforms."

"None that I am aware."

"Low level programmers."

"3d artists."

"The same issues as the previous release, namely low level understanding of architecture which impacts a wide range of skills needed to develop titles for this generation."

"The wide range of accessibility of tools such as Unity has had a bigger impact, where developers are used to high level tools, higher level languages (i.e. C# and Javascript) and are not encountering the low level problems prevalent in console development (memory management, data access, stability, scale etc)."

"This is not currently applicable to us, but I would have thought that second screen device experience and digital gaming models would be a key factor."

"Unfamiliarity with the hardware. Demand for better graphics."

"Understanding of how all different types of media (particularly social) can and do interact."

"Depending on how the indie programs turns out, the divide between established studios (with access to development kits) and smaller indie studios might become bigger, where the larger studios will be able to train and retain the most skilled employees. On the other hand the hardware have moved closer to PC and should mean that a lot of existing PC developers feel right at home and should be able to port their titles easily if allowed."

"It is already an issue that programmers are not being taught the correct skills, or taught them properly, largely as courses are always out of date. A new generation of consoles just propounds this problem."

"I don't think the release of next gen has caused an issue, I think the issue of lack of skilled coders coming through our school system has been around for a long time. The large majority of people we find suitable for our jobs are not British and have generally done their training abroad and come to Uni in the UK to master their skills."

"Little big change actually on the technical side (still C++), highlights the scarcity of great graphics/low level programmers and the need for all our artists to increase their skills."

“Experienced technical programmers are in short supply and/or settled with families elsewhere and graduates tend to not have the low level knowledge due to middleware hiding a lot of technical tasks under it.”

“Not yet released.”

“Not specifically caused by this generation but quality of work is always an issue. Many candidates are below par.”

“The next-gen consoles are of more standard construction than previous consoles from the manufacturers, and, the toolsets for each are much better quality than at this point in the previous iteration's life. There will always be demand for skills in these areas when new hardware arrives but this time around other skillsets can be transferred to this generation easier.”

“Some skills, such as network programmers, are increasingly in short supply. The production values required of new games make artwork creation a real challenge without big teams and big budgets.”

“Lack of highly technical programmers/engineers. This isn't just PS4/XBone related, more a general trend.”

“The rise of freemium will hurt a lot of development teams, as the cost of development and player expectations will continue to rise over the coming months/years.”

“From a company perspective, the console market place will soon be as crowded as the various app stores and because digital content has no shelf life, eventually it will become hard for even the most ambitious console games to stand out without huge marketing budgets.”

“Free titles and subscription models such as 'PlayStation Plus' will soon prevent players from purchasing all but the most top tier games which means developers who wish to stay in business will require in depth knowledge of monetization techniques and a deep understanding of how freemium works. This means design skills are now more important than ever and those design skills need to be more business orientated.”

“Once the market place becomes cluttered, game journalists struggle to cover content and where as the announcement of a new console game used to garner a lot of attention that will soon become common place. When content is free, readers have no need for reviews because they can try titles themselves. All of this means that companies now need to be more creative in the marketing department and again, marketing really needs to be a big part of a game designers thought process.”

“From a technical stand point, things like Cloud Computing are about to become mainstream but it's too early to say what the impact of that could be.”

“Not seen impact yet.”

“There will be a shortage of skills in the short term until programmers learn how to programme in that particular platform. A good programmer already working in games will be able to learn the skills fairly quickly. Graduates and anyone new to the industry will struggle unless they have an excellent maths brain with great coding skills.”

“None.”

“Huge learning step in advanced techniques necessary for certain areas in next gen development. Means time and cost expenses.”

“No change over previous shortfall, it's hard to find people who can code in a traditional way for existing platforms, far too many people are learning Unity and game tools and middleware and not enough hardcore C/C++/C# but this is no different to previous years.”

“Understanding indie game development and deployment.”

“The lack of mid-level programmers on the market who are competent enough to work with senior programmers with next gen consoles. There appears to be a disparity between the two.”

“Need to train or retrain staff in new technology, need to adapt current proprietary tech to meet next-gen standards, need to learn new TRCs.”

“None. We are an Xbox One developer and our staff have transferred up to the new platform well.”

8. In your experience, which entry routes into the industry have led to individuals being best prepared for their work?

“Bear in mind that this "entry" process is not linear; a significant route into the film industry is from other media (TV, theatre, radio, video games, commercials and corporates - and equally there is flow in the other direction.”

“On the job learning combined with training. I don't know about formal apprenticeships and how they work in a freelance industry.”

“I've found over the last ten years that skill levels of entry-level people has reduced considerably - not what they know, so much as their ability and preparedness to learn.”

8a. What skills do you think film schools should be teaching over the next five years?

“To support new entrants in learning 'how to work.... How to behave appropriately in the workplace, adapting their communication skills to effectively work with different levels of the chain of command... to know the critical importance of being reliable within the team.”

“The core skills of film-making remain the same and appear well-taught in the UK; however, the inroads of digital camera technology into low-budget film-making may be eroding students' abilities to plan and shoot economically - it can be argued that the temptation (and ability) to go for many takes is actually counter-productive to the creative process.”

“Also; as visual effects (VFX) become more broadly embedded in the workflow of production, it seems important to ensure that film schools keep students up to speed

with new, effective technology that can positively impact their work, like set-replacement and pre-viz.”

“Approaches to creative filmmaking that can be applied flexibly to a variety of productions.”

“Industry awareness.”

“Digital technologies.”

“Working practices.”

“Market Access and Market Intelligence.”

“Producing.”

“Budgeting.”

“That not everyone can start as a top director.”

“It depends on which jobs students are looking to get into but producer courses should contain more information on the real economics of the industry and the importance of producing films for an audience.”

“The ability to listen and to spell!”

“They are doing a good job but also need to include more business awareness so that filmmakers have a greater understanding of the marketplace.”

“The main feedback we get is that students are not work ready - they may have the technical skills but don't have the knowledge of the industry or how to behave on set etc. Stronger links with industry are essential.”

“Being ready for the workplace and the demands of the industry - making the tea is not below you just because you have a degree. Also - MAKE SURE YOU CAN DRIVE!!!!!!”

“Studio/Film-making economics; Consumer content consumption habits; methods of advertising to consumers.”

“Digital distribution and associated subjects.”

“An appreciation of world cinema for a better understanding of what international co-productions will entail.....that being the perceived primary growth area within Europe and beyond.”

“Soft as well as hard. Coding as standard. storytelling is more important to understand than technology.”

“Practical skills with equipment usage and an understanding of the principles of the photographic image.”

“Financing, sales, marketing, distribution.”

“Greater emphasis on business and entrepreneurial skills.”

“More on audience development, distribution, exhibition and digital distribution strategies. With saturation on cinema screens there needs to be an alternative to the traditional theatrical cinema desire to release films.”

“Core Business Skills, Social Media, Marketing.”

“Construction, FX, Ageing down & general paint fx, prosthetics, accountancy, directors, producers, dps, vfx, post production sound.”

9. Does your company find it difficult to develop junior coders into more accomplished coders?

“Critical thinking / Conceptual problem solving skills -v- technical skills. It's the same old problem with a digital twist. Which is- not all technical coders know how to art direct; think beyond the practicality of the code; or manage several aspects of a project. In other words, some folks are just nuts and bolts and are not good at solving creative issues, strategies or designs. It is a lot easier to execute an idea that has been developed by someone and handed in to a coder to execute then it is for that person to come up with the idea. Which is fine b/c the industry needs both type of people. The problems accrue when a nut and bolts person who is great at their job, when an art director tell them what and/ how they want to build something, but they think they have the chops to do the job from the assignment level of the blank page. Many young digital artist think that b/c they can write (or copy) code or know certain software that they can design and they simply are not at the skill level needed. And so many of these people lie about their actual role of responsibilities with their portfolio/ reel samples that it is a chancy gig each time a new programmer is hired. Hence why word of mouth is my preferred hiring method. I like to know someone who worked the the potential hire.”

“No clear path of progression outside employment.”

11. What do you think are the key business challenges that the publishing industry is facing today?

“How to monetise digital in the same way as print to compensate for decline in revenue from old-school media.”

“Growing expectation that content should be freely available.”

“Driving cultural change within editorial and content production teams.”

“Changing routes to market.”

“Finding a way to make physical books attractive to new generations.”

“Relevant qualifications.”

“Amazon power and the demise of the high street. Reaching customers directly effectively.”

“Making digital financially viable/profitable.”

“Open Access.”

"Fast pace of publishing in the face of antiquated production methods."

"Making new platforms pay."

12. Does your company/production currently have any vacancies that are proving hard to fill?

Respondents listed up to two occupations in which they had vacancies which were proving hard to fill.

Occupation 1

Telesales team leader
Advertising
Publicity
Marketing / Public Relations
Online ad sales
Sales
4-colour print production
DTP
Consumer Insight
Editorial analysis
Combination of digital and trade print

Occupation 2

Marketing
Design

13. What marketing skills do you think the publishing industry would most benefit from?

Content Marketing.
Ability to link brand, market and content.
Content marketing.
New business generation.
Open source.
Direct selling.

14. What key design skills do you feel are needed in terms of production?

App design.
Front-end development, app development.
SEO, UX, field of expertise for journalists: digital writers want specialists, with author rank in a particular field etc.
Understanding of digitisation of files and creation of PDFS.
Digital formatting of text.
Simple animation.
Mobile and/or apps.
Understanding of digital space.

15. Which of the following best describes the main activity of your company?

Publishing training.

We publish offline and online but are rapidly moving towards online and developing other services.

Macmillan / Holtzbrink covers pretty much all of the above except newspapers. My own area is primarily book publishing for the higher education market.

17. Does your company/production currently have any vacancies that are proving hard to fill?

Respondents listed up to five occupations in which they had vacancies which were proving hard to fill.

Job Title 1

Senior Animators

Senior FX Technical Director/Artist

FX TDs

Information Systems Manager

Senior Pipeline Developer

Job Title 2

Light and Render TD's

Senior Look Dev Technical Director

DMP artists

Systems Administrator

Job Title 3

Senior VFX Producer

Senior artists in general

Animator

Job Title 4

CG Supervisor

Job Title 5

VFX Supervisor

Appendix B: Any additional comments relating to the issues raised in this questionnaire or skills in the Creative Industries more generally.

“Students need to leave as specialists, not generalists. Courses need to cater for this, so they have employable skills.”

“What happened to the creative skillset tick for publishing????”

“From a systems analyst's perspective, I'd like to note that there is a tendency to think of the film industry (or any "industry") as a uniform, connected structure, whereas in fact it is an on-going and amorphous set of projects and individuals in a state of flux - and sometimes in direct competition for resources. This means that in many cases skills training may be impossible to direct within "the industry" with any coherence (unless production companies can be persuaded to budget training into actual productions). There has also been a tendency in higher education over the last twenty years to encourage training in popular film and other media-related courses with little or no consideration for the impact of growing numbers of new entrants into a small and over-crowded profession - which further adds to the fragmentation of "the industry". The traditional attitude has been that "talent will reveal itself" and the less-committed will drift out of the profession; however, the economic recession has made both paths harder. There is a clear need for good CPD (continuous professional development) across the industry; the Directors Guild of Great Britain (DGGB) supplies this with courses tailored to more experienced, working directors. However, there is also an ongoing need to actively help younger directors make the jump from low-budget to feature film; there is no shortage of large-scale features being made on these shores at the moment; something like the DGA's Assistant Director Scheme or the DGGB's short lived Direct Access mentoring scheme is very-much needed.”

“I am working as a one-man independent studio. There's increasingly many independent entrepreneurs in this industry, and I think that's worth considering when thinking about employment in the video games sector. Specifically, many developers in education could be well-placed to start their own businesses, and could possibly benefit from business skills mentoring.”

“I have been in book and magazine publishing since 1962 when I left art school. I feel that they are no longer teaching the basics of the craft. I have met students who do not know the difference between an 'en' and an 'em', a Didsot and a Cicero, nor how to scale a picture with a diagonal!”

“Desktop publishing does not make you a publisher!”

“I feel apprenticeships (16+) are an utter and mad waste of time. The proportion of applicants who would be able enough to contribute usefully enough to the output of a company to offset the effective business costs of mentoring and managing must be tiny. Later starting apprenticeships might be viable, but this would be predicated on USEFUL education up to that point. I've been involved as a STEM ambassador with secondary schools teaching GCSE computer science and it is a joke The curricula involve only a small proportion of their time on practical programming - even the assessed coursework is primarily about the process rather than practical output, the examiners don't even run the software they students create!!! The rest of it seems to be taken up with bucketloads of pointless facts that can be easily tested in an exam - and equally easily googled in real life which is why few professionals even know this

stuff off the top of their heads...This needs to change and soon - computing qualifications need to be primarily practical, after all you wouldn't judge the aptitude of a chemist by whether he had memorised the periodic table, or a dancer by whether they knew the names of all of the different steps in swan lake."

"Education is a big topic. What are the latest courses or topics that colleges, portfolio and tech schools are focusing on to keep up with our ever changing industry?"

"I'm unsure whether my company is representative. We make short films for voluntary and public sector agencies."

"The industry is going through a bit of a change at the moment with the advent of the new consoles and many new platforms for games/media. This change is affecting a lot of small to medium business companies, we have just had to lay off an employee that we had for 5 years. The games industry is not in a great place at the moment, for small to medium companies."

"There's an abundance of craft skills training. What's missing is training in skills about how to get money and know how to present ideas to the market and live independently as a successful media creator. This is really crucial - there's a lack of world-class producers being produced in the UK and it's because film courses are just not teaching it. I'd also reiterate that on-the-job training and on-going training whilst developing a career produces better and more realistic outcomes than the outcomes from a film school or higher ed course which often create unrealistic expectations."

"The diversity of the creative industries makes the idea of a single portal a complete nonsense. The 'creative industries' are a Government-created concept. As far as I'm aware, fashion designers, games software creators and publishers think of themselves as being in different industries, and have virtually nothing in common with each other. So the whole idea of 'skills in the creative industries' is ridiculous nonsense."

"Whilst I'm happy to help out where I can, I'm also extremely busy, so will try and give my time as and when I can. Would be happy to attend conferences for Q&A as applicable."

"Obviously funding is a big issue for smaller companies and while there exists quite a few opportunities to apply for in the UK, it does seem like many of these are failing to understand how people and young companies work today. For example, there is often a big emphasis on ""job creation"" which only counts full-time 12+ months contracts as proper jobs (thinking about Creative England in particular but also others including EU-based funds). The companies that need funding the most will not be operating like this, but instead use freelancers and even work together with other studios organically on specific titles. Anybody looking to help small to medium sized companies get funded will have to realise this and be a bit more fluid in how companies and job creation is assessed (for example, three freelancers contracted to work on a 4 month games development project should count as one full-time employee."

"My main concern is that the necessary coding skills are not taught in school or ICT lessons. We find it tough to fill jobs with relevant skilled people."

“Re the online system, I need more info to make an informed choice, at present I'm not entirely sure what its value is or how it could help employers but would be happy to hear more.”

“It's interesting to get feedback from Creative Skillset on the industry and an overview of other publishers' views. I am on the fence as to the advantage of using such a tool, namely because there are so many factors in hiring and sharing. For example there are a lot of pony companies out there and I am not sure what advantage the better/more successful studios get out of putting into something like this... what do they get back?”

“Worried about government desire to control web content, which is sold to us on the basis of scare stories about inappropriate content.”

“There are numerous platforms available already - don't see the need for another one.”

“If you are interested in getting feedback about the pros and cons of an online community for the creative industry, I would strongly recommend consulting Brian Baglow of the Scottish Games Network. He's been running a community with over a thousand members for quite some time now and will be able to offer advice and knowledge way beyond what I can.”

“We feel that Universities and colleges should stop pushing “specialised” courses which are not of a high enough standard to equip candidates with the skills they need to secure employment in the games industry. Students who are interested in joining the games industry as a programmer will have more luck getting a placement if they got a good degree in either maths or physics.”

“What I'd say is that many of these questions seem pitched at a level above me. I'm middle-management, with responsibility for a small editorial team within a much vaster company, so I have very limited control over what my company would or wouldn't use in terms of services, taking on apprenticeships etc, and I have limited insights into skills needed by other departments such as marketing and production.”

“I work for BAFTA so we cross film, TV and games. I'm not sure if I've precluded particular parts of the survey by only selecting film but there wasn't an option to select all three.”

“Issues raised' there weren't any were there? I thought this was about skills shortage and under prepared candidates, it didn't really touch on any of that.”

“Apprenticeships are not an alternative to further education but should be developed in tandem with.”

“Too many young people being sold average courses, with the reality that there are not enough jobs for them. Graduated students come to us poorly prepared for the workplace. It is not just Vocational training that is useful; being a good judge of people and common sense get you a long way.”

“I have lots of experience in both the delivery of training & development activities, and the use of online platforms as a way to engage beneficiaries/participants and build networks. Lots of ideas and enthusiasm within this area, so would be happy to contribute further input and feedback!”

“The ability to write clearly and dig out stories no longer seems to be rated as highly as it was. Is this a permanent shift or will there be a backlash?”

“I feel online communities have fast become out of date. Forums are old hat. Online directories are meaningless as they only really reach that same audience. Collaboration is key to individual success. Nothing beats raising your own profile via other means. However, free resources that can help support creative - by sharing jobs posts, or advice articles - these are of great help.”